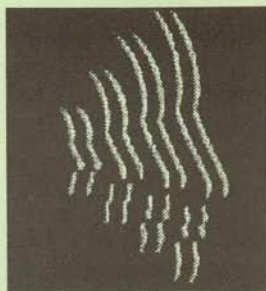


THE OFFICIAL
URIAH HEEP
APPRECIATION SOCIETY



ISSUE 30



URIAH HEEP

Sonic Origami

THE OFFICIAL URIAH HEEP APPRECIATION SOCIETY

Uriah Heep's Official World Wide Fan Club

Administered by David Owen & Alan Hartley

PO. BOX 268 • TELFORD • SHROPSHIRE • TF2 6XA • ENGLAND

Hi again and welcome to issue 30.

There's no real feedback at the moment as to how well the album is doing but what a great show our lads put on at the Forum on Oct 22nd, everyone we spoke to seemed to enjoy it and Mick had the following comments to make:-

"We thought that the Forum concert overall was a success. There is nothing like jumping in at the deep end - a new 1 hr 40 min show reduced to 60 mins - we were motoring, weren't we! - the record company there for the first time, our agent, our USA manager, new keyboard equipment and Bernie with a new in ear monitor system - and without the luxury of headlining. Way to go, and the second night in Munich, Germany! I guess the Heep camp just thrives on pressure. We would like to thank everybody that came to the Forum and made it such a special night. The turn out of the real hardcore UK base of followers was fantastic. It felt very much like the old days. We are so sorry we did not make it back to the Bull and Gate afterwards but I am glad that we had the chance to meet a lot of you there before the show. Thanks for making this such a special night. It was electrifying on stage. We can't always please everyone but we still do more than others".

We had hoped for a few more reviews from the UK fans but I'm sure they will be here in time for the next issue. The following dates have been added to end of the German tour which was detailed in the last issue:-

- 23.11.98 DORNBIRN AUSTRIA
- 24.11.98 INNSBRUCK AUSTRIA
- 25.11.98 GRAZ AUSTRIA
- 26.11.98 ROCKHAUS VIENNA AUSTRIA
- 27.11.98 ABART ZURICH SWITZERLAND
- 28.11.98 MILAN ITALY
- 29.11.98 KONZERTFABRIK Z7 PRATTELN SWITZERLAND
- 6.12.98 CONCERT IN SOFIA BULGARIA

We also hope to receive review from all the European dates for the next issue.

Collectors look out for the new US released "Classic Heep -An Anthology" double CD. The tracklisting is:-

Disc 1. Gypsy, come away Melinda, Bird of prey, Keep on trying, High priestess, The park, Lady in black, Look at yourself, July morning, Teares in my eyes, Love machine, The wizard, Why, Traveller in time, Easy livin', Circle of hands

Disc 2. Rainbow demon, Paradise/The spell, Sunrise, Blind eye, Magician's birthday, Sweet Lorraine, Rain, Stealin, Wonderworld, Easy road, Return to fantasy, Footprints in

the snow, Weep in silence.

On the bootleg front is one that we understand has been doing the rounds of Europe for a while called "Ten Miles High". It's basically the well known "Five Miles" sessions recorded by the band after "Fallen Angel" prior to the departure of John Lawton and Lee Kerclake. There is a review in this issue.

Gunhill's final edition of 200 copies of "NightHeat" is available now. Great demand left the band no choice but to repress a further 200 copies of the CD. This will be the final edition!!! There are also 13 of the "One Over The Eight" tapes left, for the enthusiastic collector. The CD s are : £10 plus postage & packing : £1 for Europe, £2 elsewhere The tapes are: £6 plus postage & packing : £1 for Europe, £2 elsewhere You can order by sending an international money order in Engl. pounds to either UHAS or to Gunhill, c/o 57 Tenterden Drive, London, NW4 1EA, England or e-mail GunHill on : gunlaw@cwcom.net

Thanks to Pete Wharton for his "Most asked questions" article. Part one is in this issue and it will continue in the next issue. I'm sure Pete will welcome any additions and corrections.

Our thanks once again go to the following people for their help and support. Mick, Bernie, Trev, Phil and Lee. John Lawton, everybody who contributed to the mag and last but by no means least, Sue Cody who's much appreciated help has literally made the production of this issue possible. From us and the band, Merry Christmas and HEEPY new year.

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

Alan & David

Dec 98

PIP WILLIAMS

AN EXCLUSIVE INTERVIEW

Our thanks go out to Barry MacDonald, and the other members who sent us questions which Dave Owen put to Pip.

DO: What was your first reaction when approached by Neil Warnock?

PW: Well, I've always liked Heep from the very early days. While not being a collector of their records as such, I do have original copies of Demons and Wizards and Salisbury on vinyl. I had heard that the band was really strong now, and Neil said what a lovely bunch of guys they were... a factor that is really important to me in my old age!! We set up an initial meeting on 28th October 97 at Graham Carpenter (my manager's) office, with Mick, Phil and Bernie, and we got on like a house on fire. It was like we'd known one another for years. We knew then that we wanted to work together, and it was just a case of availability, and the songs being written. I couldn't wait to get into the studio with them!

DO: Did you have any preconceived ideas on the sort of material Heep would play and did they match up with what was eventually produced?

PW: I suppose that before the meeting, I thought that the material might be more "animal" if you like! Mick gave me a copy of the last album (Sea) and I had a clearer picture of what they wanted to do. They wanted to commercialise to a degree, and appeal to maybe a wider market place, but I also think they wanted someone they could get along with 'in the chair'. It was not my intention to 'soften them up' or really fundamentally change what

they're about at this stage in their career. Just to be a catalyst for their ideas, and help and steer the ship!

DO: How do you rate Heep, both as individual musicians and as a collective unit?

PW: From the first listen to Sea of Light, I was totally blown away. I was even more blown away when I attended rehearsals at Terminal. I'd always rated Mick incredibly highly. Likewise Lee, and I've regarded Trevor as one of rock's most innovative and melodic bass players of all time... since the Bowie days. I'd also known how capable Phil was through my pal Andy Scott of Sweet. I have nothing but the highest praise for Bernie. It is an incredibly difficult task to take over as lead singer in an established band such as Heep, particularly with such die-hard fans, but Bernie is a mega talent who will evolve and mesh with the band even more as time goes on. He really does deserve the utmost support. As I got into working with the guys, more and more I came to respect their commitment to each other, their ability as players and writers and, by the way, what an excellent vocal team they are. They are a world class unit...up there with the very best.

DO: How are Heep regarded from within the industry?

PW: If the industry at large had a chance to work with them as closely as I have, then they'd realise what a great asset the UK rock industry has. I think this incarnation are very highly rated indeed, certainly from what I've heard. Unfortunately, we have a situation in this country where loyalty to our 'elder statesmen of rock' (from TV and Radio media particularly) is not high on the list. It is outrageous that Quo, Heep and others get no support from them. The Americans have always continued to support their senior acts. For Christ's sake, our radio stations will play Aerosmith (even if it is a movie theme), but continue to write off great British acts, because they're 'too old.' How old is Steve Tyler for heaven's sake!! Anyway, Eagle Rock are well into the band, and that's great. Most importantly, with the kind of loyal support I saw from the fans at The Forum, that's what truly counts!

DO: Do you think Heep could make a breakthrough with Sonic Origami?

PW: I seriously think they have a tremendously strong chance in America. From the things Donnie Frizzell tells me, it looks very exciting. As far as the U.K. is concerned, if a single were to take off, then of course the album could follow. The big problem here is the lack of radio support for acts such as Heep. As you know David, dance music clogs our airwaves. Not that I have anything against dance music, although it's not my thing. We just don't have the breadth of radio stations that the USA does, and only one or two plays here and there is not enough. You need constant support from radio, and a decent rock TV show in this country would help!! Constant gigs are a bonus too..... I guess this is what the plan of attack you mention is all about. Cliff Richard serviced his record under a pseudonym. I don't know if that's the answer for our lads, but it just shows the lengths that even someone like Cliff has to go to. One must live in the hope that eventually, the right record will take off!

DO: Will you work with Heep again in the future?

PW: I certainly hope so. I loved working with them so much, and the guys have all said how happy they are with what I did, so it ought to be on the cards.

DO: Which of the songs are you happiest with?

PW: I really like Only The Young, I Hear Voices, Question, and although they've had a mixed reaction from the fans, Across the Miles and Perfect Little Heart present a strong case commercially. Actually, I like the different moods of the whole album.

DO: Having seen them live etc..?

PW: My comments to you after the gig refer mainly to technical details David. There are always sounds, effects, balances etc that a producer would change on every project he does. The fact is, that for an album of the complexity of Sonic Origami, we recorded it in a remarkably short time. I know of similarly styled albums that have taken much much longer. I would possibly have mixed some of it dirtier, but then, given the kind of songs that the guys had written, I'm pretty happy generally with how things turned out. It would be nice to work on some really heavy, riffy stuff in the future.

DO: How much fun!!

PW: It was a labour of love. I ended up making some real good friends. We now go beyond just being a team of guys that worked together. Norman (Goodman-engineer) and I both had some wickedly funny times during the making of Sonic Origami! We went out for a drink together a few times, to chill out, and those kind of things help to forge a warm relationship. Incidentally, there were some very funny alternative lyrics and titles going around :-)

DO: What sort of equipment was used in the studio?

PW: Lee used his regular stage kit. Although we tried a few different basses, Trevor stuck to his modified Fender Jazz bass. This went into a Peavey bass head with a 2 x 15 speaker cab. We also used a Direct Injection input, and at times a Rat fuzz box on the D.I. to dirty up the sound a bit. Phil mainly used his Hammond, (a B3 I think. The C3 and A100 have exactly the same business end in different cabinets, and Phil's has had changes to the carpentry!) We used two Leslies, set up in the studio corridor as they were horrendously loud! Synths used were a Roland XP80, a Roland JD800, an EMU 6400 sampler, my Roland D50 synth and Roland U110 sampler, and Norman's Akai S1000 sampler. This may sound like a lot of synths, but they were mainly used for the effects and to build up the orchestral sounds. We would have liked to use a lot more acoustic piano than we did, but the studio piano had a fault, and with the exception of tiny bits on "Question" and "Golden Palace", all the piano sounds are samplers.

DO: Guitars!!

PW: We used a lot of different axes. From Mick's collection; 3 Yamaha Pacificas... his main orange sunburst one, a Blue Lagoon and a Cadillac Pink, a Washburn Corvette, his 'Harley' Washburn (so called because it's the same colour as Bernie's Harley!), a 50's Sunburst Fender Strat, a 70's Gibson Les Paul Standard, a Catterall custom acoustic 6-string, a Martin D35 6-string acoustic, and a cheap Aria 6-string acoustic in hi-tune mode. From my collection we used a 1960 Gretsch Duo-jet, a 1959 Strat, a 1958 Fender esquire (this was the main guitar on "Perfect Little Heart" ... a great guitar sound even if some fans think it's a bit cheesy!!) and a 1966 Gibson Les Paul Professional. I have a fair vintage guitar collection David, put together over many years from the soul band era and my time as a session guitarist. Naturally, they get put to good use on a lot of projects, and I always bring a few along when recording bands. It is literally as you describe it. All guitars have different characteristics... more top or bass, cleaner, dirtier etc. and we just choose the one that's right for a particular song or overdub. For the main tracks, Mick's main Pacifica was favoured a lot as that guitar gives the staple rhythm sound. It was also the main axe used for solos. If any reader has specific queries, I have notes on exactly what guitar setup (and keyboards) was used for every single part on every song. We used a selection of Mick's Marshall amps and cabinets, plus my Marshall 2 x 12 combo and Roland GS6 processor. During the course of recording, the name logos on the Marshall cabs were altered to give a more 'personal' touch, such as Fur Ball (which was on stage at

The Forum!), Arse, Marsha and Snail!

DO: The vocals and backing vocals etc.

PW: I gave them as much care as was needed David, and thanks very much for your comments. The guys had a good idea of the basic vocal arrangements at rehearsals. I have always been very much into vocal harmonies, having studied harmony and counterpoint as part of my arranging studies at Leeds, and I always spend a lot of time making sure the balance between the parts is exactly right. Having said that, I was very impressed with the guys' harmony ability, and they were generally really quick. The harmonies on Question in particular, came together in no time. I'd listened carefully to the various voices and ranges, and switched their parts from time to time, so it wasn't always necessarily Mick or Trev on top harmony. It was also great to have a drummer who could sing so well. Bernie worked his ass off at all times. I pushed to get the best I could from him, and he never gave less than 101%. I never refer to how well or not a singer has done in the past... just what is the best I can get from him now. So I suppose, yes, I would love to think that my influence helped to bring out some good stuff!! Let's not also forget that Norman took a lot of care getting it onto tape. Mick and Bernie were also present for all of Bernie's lead vocals.. affectionately known as "The Inquisition", as was Trevor for his songs, to make sure that he interpreted their lyrics just right, so there was plenty of "Quality Control" around. I have to say that, for me, Bernie Shaw is one of the finest singers around. To obtain the vocal effect used on "I Hear Voices", on the mix we sent the lead vocal track back into my Marshall combo which was set up in the studio, and re-miked it. We then added a bit of flanging to it.

DO: The intro to "Golden Palace"

PW: This was a totally original composition by Phil, influenced by his time in Russia and the style of the great Russian composers. Phil is a fine, trained musician, and had written out all the basic parts. I helped him to add a few other bits and arrange the piece as if for a real orchestra. The various orchestral parts were then recorded one at a time using the synths and samplers, and tracked up where necessary. The result is pretty convincing. The secret with making orchestral samples work is to record all the separate parts and think of it as a musical score, not someone playing a keyboard.

DO: The running order..

PW: As Norman and I were mixing, the band sat down with bits of paper and a cassette player and tried various different running orders. They would then bring them into the control room for my comments. We couldn't settle on a final one until we knew whether or not Eagle Rock wanted to leave any tracks off. I usually work very closely on album running orders, but in this case, I was completely happy with the one the guys had come up with. No songs were recorded that never made it onto the CD.

DO: Bernie's vocal range..."Between Two Worlds"

PW: Yes, he has a hell of a range! The high note you mention didn't present any major problems for him. He had about three shots at it. They were all pretty hot, and I just chose the best one.

DO: Alternative lyrics!

PW: None were recorded, and most were totally disgusting!!! Most were just silly little things that got slipped in as we were dubbing. For example, "Question" became known as "Elephants in the Hall", because it rhymed with the first little acoustic guitar riff. The second line of the chorus of "Perfect Little Heart" was, "Never mind all your farts that I've

choked on". The third line of the chorus of "Across the Miles" was, "And here I am, constipated girl with all this shite". In "Question" nò.. "Fouling the air you have no choice at all". "Sweet Pretender" was always known as "Sweet Potato". The working title for "I Hear Voices" was always "Nutter"... "I've got my hands in my pockets, Scratching at my balls!" and "Take away the pain with joy, And grease the man for the boy". On "Feels Like", we came up with the words, "The hair on my balls, stand up whenever I get randy and have an 'andy shandy", to sing over the main intro guitar riff (a fave with the band!) In "Heartless Land", the line "It's the place the broken go" will never be the same for any of us, since we all think of it as "it's the place the bro' can go", as in American negro slang .. another favourite! In "Change", the outro "The incredible gift of life" is now "The indelible whiff of shite".. yet another fave! Possibly the most favourite was in "Shelter" "We would use the powder of love, Three arseholes in endless love!" The list goes on ... unprintable mainly!

Interview by David Owen

TEN MILES HIGH

Bootleg CD review.

Track listing:- Let it ride, Life is a dream, Feelings, You and I, That's how I am, I'll never forget you, Your love, Tonight, Fools, I won't change, Been hurt, Been away too long, I always knew, Dance dance dance, Put your music, A far better way.



To many this will be a rare treat, almost a CD's worth of previously unreleased Heep songs, mainly from a much wrote about session known as "Five Miles" which would have been the Lawton era's 4th album. Some of the tracks are already commercially available on the re masters and the "Time of Revelation" box set and many others have been doing the rounds of Heep collectors for a good few years.

Those who thought the "Fallen Angel" album represented a step too far in the pop direction will be even more disappointed with what would have been it's follow up as it goes even further down that path. There's no doubt that "Ten Miles High" is a collection of good songs that are nice and easy to listen to, but for me it's not what Heep are really about and if I were asked if I would give this material the time of day if it was anybody other than Heep, then my answer would have to be no! To put it into some kind of context, the pop rock and commercial sounding "Let it ride" - which you'll all know from the box set - comes across as something of a rocker in comparison to much of the material. That said, there are some highlights, "I'll never forget you" has the instantly recognisable Heep sound of the period. "That's how I am" features a nice riff backed by the Hammond on the verse and some nice acoustic guitar work over Trevor's bass before the lead break. "Life is a dream" and "I won't change" sound like they could have been hits following up "Love or nothing" from the last album. The quality of "Feelings" and "Fools" is evident in the fact that they were used on "Conquest" and for me these are the best songs on the CD. "Your love" and "Put your music" are both up tempo numbers but don't come any where close to

the likes of "Free n easy". "Dance dance dance". represents the low point for me with its almost disco rhythm and the rest of the previously un released tracks are just ordinary lightweight songs, as I said before, not really what Heep are about in my mind. I think "Ten miles High" shows some of the best rock musicians and one of the best rock vocalists in the world producing a below par batch of material, perhaps it's due in some way to the problems that existed in the band at the time and it's worth remembering also that some of the tracks were recorded during rehearsal sessions. The last track: "A far better way", although from the "Firefly" sessions, stands head and shoulders above the rest in my opinion and it's this song that reminds us what the Lawton line up really were capable of, there are glimmers this capability here and there but it's far too thinly spread. I don't think this will be a regular visitor to my sound system but what Heep fan/collector wouldn't like to have it in their collection.

Thanks to Egil Bokn who provided the information that made this review possible.

Alan Hartley.

MY TOP 12

This feature that started in the last issue with Bernie Shaw's top 12 will, from now on, feature a band member or ex band member, and a UHAS member in each issue. This issue it's Phil Lanzon and UHAS member Sigmund Ruud.

PHIL LANZON

AMERICA - SIMON AND GARFUNKLE. Classic folk/pop of the late sixties, for me the lyrics tell the familiar tale of young love and innocence and the daunting confusion of the external search for truth - life - God - America?

THE BOY WITH THE STARS ON HIS HEAD. Stunning acoustic song from **CAT STEVENS** of his album "Catch Bull At Four". This story has stayed with me for decades. The last line holds one of lifes greatest truths. A huge inspiration.

TARKUS AND FIVE BRIDGES - ELP. Emmerson - what a lad! Mr Hammond to you! I know this is two albums but how can I chose one track I mean, come on.

THE NINTH WAVE - KATE BUSH. From "Hounds of Love", it's seven short songs which describe beautifully the journey towards rebirth. Not to be confused with anything religious. I must add that Kate's influence is responsible for most of the serious female artists we have today. A great inspiration, just sit down in a quiet moment and listen and read the lyrics.

TARA'S THEME. Quirky lyrics from a quirky band, "**THE WONDERFUL WORLD OF PURSUIT OF HAPPINESS**". This bunch of Canadian loonies brings a smile to my face. Noe Berg is a great lyricist. Patina turned me on to this one.

REMOTE CONTROL - THE TUBES. The greatest live band I've ever seen. (Hammy Odean 1979) They left a huge hole in the business when they disappeared. Their talent for excellent song writing and musicianship, coupled with humour and theatrics have never been equalled to this day - and if you think it has - do let me know.

LIGHT OF THE WORLD - TODD RUNDGREN. The multi - talented king Todd has left enough milestones in American music (I should say world music) to last many a long life

time. You see! All that playing, writing, singing and producing talent can come from one person. The drugs obviously do work. Joke Todd ... Joke!

PLAY DEAD - BJORK. Last track "Debut". When I first heard this track the hairs on the back of my neck stood up (amongst other things) and I thought I had seen God - Actually it was at that moment I realised her 'odd ball' voice was so beautifully matched to the orchestral backing. When Bjork sings, her whole being sings. I think she is more than just a voice.

IRONIC - ALANIS MORRISSETTE. "Jagged Little Pill". She writes exciting vibrant songs with a cutting edge. Her lyrics are direct and honest, clever yet strong, has inevitably created a collection of Alanis clones. Greatly talented.

SILENT ALL THESE YEARS - TORI AMOS. "Little Earthquakes". Piano playing songstress who is probably closer to Kate than the rest but from a totally different background. She's obviously had a great deal of hurt in her earlier years and this song is a prime example of the off - loading of some of these emotions. She has that rare ability to sum up a situation with such acute description.

AMUSED TO DEATH - ROGER WATERS. Album of the same name. Here's another one who's powers of observation are sharply honed. What an epitaph for the human race "This species has amused itself to death" - so true. Such depth and emotion on this album. "What God Wants/God Gets" Brilliant track. Nice piece of Beck guitar.

SOMETHING FOR THE WEEKEND - DIVINE COMEDY. From "Casanova". This is the ultimate in passion, humour, British eccentricity. Neil Hannon is a complete one off. A modern day Nole Coward with the added sensitivity and sarcasm towards the human race with its ups and downs. The new album shows another angle which delves heavily into orchestral arrangements and even more canny tongue-in-cheek lyrics. Favourites are "Sweden", "Eric the gardener", "The certainty of chance". Probably Ireland's greatest talent to date.

That's it folks, I've rambled long enough and I burnt the toast (again) but what's really annoying is that this list only touches the surface. So, till next time - bysye bye.

PHIL LANZON

UHAS MEMBER SIGMUND RUUD

(In no particular running order)

BLACK SABBATH - KILLING YOURSELF TO LIVE: From the album "Sabbath Bloody Sabbath" (1973). This was their finest hour, with Ozzy of course. To me they've never been a demonic/ satanic band. Just a heavy rock band with their very own sound and riffs. That's good enough for me.

ELOY - SPHINX: From the album "Planets" (1981). This is a very underrated German band. Pretty big in their home country, I guess. Always been compared to Pink Floyd (unfair, most of the time). Check out the bass and drum drive in this band complemented with keyboard and there you have it! Very pleasant progressive rock.

DEEP PURPLE - HIGHWAY STAR: From the album "Made in Japan" (1972). This is what Deep Purple are all about. How can anyone not be hooked when hearing this for the first time? Screaming vocals, Hammond organ and wild guitars. Nothing more to say!

FEE WAYBILL - SAVED MY LIFE: From the album "Read My Lips" (1984). The first solo

album from the singer of The Tubes. A forgotten AOR treasure. This is, for me, the ultimate American music. Tubes meets Toto. Perfect!

IT BITES - ONCE AROUND THE WORLD: From the album "Once Around The World" (1988). A long symphony from a forgotten four piece whose timing was all wrong. Delightful rock band taking all you can imagine from 70s prog rock, mixed with 80s sound. Francis Dunnery was the leading man. This is great listening! Really shook me at the time.

JETHRO TULL - JACK IN THE GREEN: From the album "Live -Bursting Out" (1978). An all time favourite band of mine. This little typical English folk type song is so Ian Anderson! Of course, with an introduction that only he can do this way. No other band sounds like Tull. Great!!

CAMEL - LUNAR SEA: From the album "Moonmadness" (1976). This instrumental song is Camel in a nutshell. It's got all the ingredients of what the band stands for. Lots of keyboard and guitar with progressive jazzrock drums. Nice! Everyone's seemed to have forgotten what a great guitar player Andy Latimer is. Camel are still going strong.

JUDAS PRIEST - LET US PREY: From the album "Sin After Sin" (1977). This was the first song I heard of Judas Priest and that's all it took. A very fast typical Priest heavy metal song. Excellent drumming from Simon Phillips. Rob Halford was always one of the best singers in HM.

LOVE AND MONEY - HALLELUIAH MAN: From the album "Strange Kind Of Love" (1988). A pretty big hit for this Scottish band with good help from Jeff Porcaro (R.I.P.) on drums. A friend of mine described the song and band very well: Steely Dan meets ABC meets Tears For Fears! Not bad at all.

GENESIS - THE CINEMA SHOW: From the album "Selling England By The Pound" (1973). Peter Gabriel never had the best singing voice around. Playing with words, on the other hand, well not many would beat him at that! This song is sort of a symphonic poem with lots of good playing on it. Genesis at their best!

ALICE COOPER - NEVER BEEN SOLD BEFORE: From the album "Muscle of Love" (1973). I heard this song for the first time on Radio Luxembourg in '73. It was new and they played it about four times every hour! How can you not remember it? Alice at his best with brass! It's been in my head ever since.

STEPPENWOLF - I'M ASKING: From the album "For Ladies Only" (1971). No, I did not get this album because of the fold out cover! (Some of you may know what that's all about!) This is a great album and this particular song has got the hard hitting, straight forward rock 'n' roll that Steppenwolf's known for. With Hammond, of course. A real treat!

MY ALL TIME FAVOURITE URIAH HEEP TRACK. A friend of mine had all the Heep albums before I had them. When I went to see him we always had to play the same song. Pretty loud it was too!! This leads me to my all time favourite Heep track: "Salisbury" - the title track. A band that was regarded as hard rock used brass and woodwind! The first thing to come to my attention was Paul Newton's "walking" bass lines. Next, Keith Baker's jazzy drumming. Very tasteful. To top it all, came the famous three part wonderful guitar solo from Mick! It's actually the shortest 16 minutes in my music memory. You know how time flies in good company? To this day, it's still my favourite Heep song. A masterpiece.

Well, that's it. A pretty difficult thing to do, actually. There are so many good songs around to choose from. Hopefully, this will give you all an idea of my musical taste. Next please!

Sigmund Ruud

SONIC ORIGAMI - MEMBERS' REVIEWS

After a hectic week in the Czech Republic trailing the band to three of their four Czech dates, I arrived back at Heathrow on 15th September, the day after the new album was released. Before boarding the coach to Wales, the CD was purchased at the Heathrow Virgin store. Amazement -the CD was on a New Release stand for all to see! I was totally stunned on the first play - I'd lived and breathed "Sea of Light" for a few years, with the odd blast of Wonderworld, Conquest, Firefly and Demons and Wizards! "Sonic Origami" was set to be a progression from "Sea of Light" but was it Heep? I read through my magazine as I listened for the second time - noting that I should read my own meaning into the lyrics - and on the third play, taped the CD for a friend, enthusing that this was a masterpiece! I can almost hear "I Hear Voices" and "Feels Like" being played on Virgin Radio - but every song grabs your attention for one reason or another. Even "Across The Miles", not a true Heep song in any sense, is likeable. My five year old daughter loves "Feels Like", she says it sounds like Jon Bon (Jovi) - sorry, Bernie! I can imagine the upbeat tracks being absolute beltors live -with all the "showing off" that would accompany them, and "Question" is a natural successor to "Dream On". I would be quite happy to hear the whole album being played live (I wish) with "Time of Revelation" included in the set, but if I had to choose 9 of the 14 tracks for a live set they would be: Between Two Worlds, Perfect Little Heart, In The Moment, Question, I Hear Voices, The Golden Palace, Shelter From The Rain, Feels Like, Everything In Life. The debate about which "classic" tracks should be played will rage on, but here are my suggestions:- Too Scared To Run, It Ain't Easy, The Hanging Tree, So Tired, Easy Livin' -it has to be there at the end! I know the new album will be the priority live - and let's hope it gets the recognition it deserves - but I hope "Sea of Light" tracks will also feature, maybe becoming the new classics. Sonic Origami - awesome!

Sue Cody, Wales.

What did we expect after reading the last two magazines? Some lightweight danceable pop music? We've already been in touch with a couple of fans who are not too over the top about it, but this was before we got our own limited edition CD with all the 14 songs on it. How can anyone dislike this album? In our 'umble opinion this is an outstanding release. Contains everything to be expected of a band like Heep and quite a few surprises too. Just listen to "Between Two Worlds", "Heartless Land", "Question" and "Everything In Life". Those songs have it all - dynamics, Heep harmonies, hard hitting rock and acoustic guitars. What more is there to ask for? Mick, Lee, Bernie, Trevor and Phil : This is great! Be proud of it! And to all the fans out there always comparing new stuff to the 70s - Albums like Demons and Wizards, The Magician's Birthday and Sweet Freedom were made THEN! They cannot be made again! Let the band move on without always having to look back at the past. The future lieswell, in the future.

Sigmund and Collen Ruud, Norway.

Hello fellow Origamers, I ordered my copy of Sonic Origami at Virgin in Stirling, I was awaiting my phone call from them up until the 17th September and it never came. I went into the shop on the 17th and lo and behold, my copy was on the shelf. I asked the girl at the counter for my ordered copy and she told me there was nothing here, to just take the one that was on the shelf. I think I showed great restraint waiting the extra three days! I have been in to take a look to see if another copy appeared on the shelf, thinking that they might not bother ordering more than the one copy, but they did, and there is another copy sitting there. I managed to get a Limited Edition of the album with the bonus track, "Sweet Pretender". "Sweet Pretender" is not marked on the album in any way at all, but for my

personal taste is the track that is No. 1 on my list of preferences. It's a straight ahead, in your face, rockin' track with the kind of guitar solo that I have been missing from Mick for the past decade or so. The cover is as Mick said in his earlier interview, kept simple like the Nike tick - I like it! The first track that I would like to talk about is "Across The Miles". What a perfect song for Uriah Heep to release as the first commercial track for a single. Try reading what Mick has to say in his sleeve notes as you listen to Across The Miles, what an effect it had on me, but I won't bore you with the details. I wanted an independent point of view on the track, so I played it to my sister in law, Val as I drove her home one night after a visit. Her response was - I want a tape of that!! Val is into the typical commercial sounds like "Robbie Williams". So come on Heep, whether I or any of the other Heep fans like "Across The Miles" or not, it is the song to go with for a single. I like it. The album kicks off with "Between Two Worlds", which along with "I Hear Voices", "Change", "Feels Like", and of course "Sweet Pretender", are the tracks that make the album fine in my point of view, but I have always preferred the heavier sound of Heep. "In The Moment" and "Shelter From The Rain" are kind of stuck in an unreviewable category for me personally, because they don't do anything for me. They are neither rock nor ballads. I'm not too struck on the following tracks: "Question", "The Golden Palace", "Perfect Little Heart", "Only The Young", "Heartless Land" but I can see the work that has gone into all of the songs that I don't get a kick out of, and perhaps in time my opinion might change. All the acoustic work is, of course, very clever stuff, but for me they all lack the oomph of a solid rock track, but then again I was never into "Lady In Black" or other songs like it. What can I say about "Everything In Life" except that it was never one of my favourite songs back in 93 and things ain't much different now, except to say that I like the tempo of this rave from the grave. To sum up the album I would have to say that I really like the solos that Mick has put together on all the tracks that he/Es put them on, I also like what Pip Williams has done by not drowning Mick's solos out in the mixing of the album. Mick's solos come at you like a Chieftain doing 100, as opposed to a Panzer doing 80, if you know what I mean?? Good stuff from Lee and Trevor also. Hey Lee! If you're out there reading this - why oh why did you let them put that photo of you on the inner sleeve? What were you smoking mate?? HA! SONIC ORIGAMI*** A three star album for a hard rock band who are not hard rockin' enough on the album... Ballad Overkill.....

Bill Smith, Scotland.

The more I hear Sonic Origami the more I like it. The commercial feel is evident but that is not to say that it lacks anything from excellent songwriting to superb musical and vocal performance. "Between Two Worlds" grabs the attention from the start, making it a good opening track to whet the appetite! I can't say I dislike any track, but at the moment my personal favourites are "Heartless Land", "Question" and "Change". I think "Across The Miles" could do well as a single as it is light and would probably appeal to a wider audience, not just "rock" fans. This album is fresh and with the right promotion stands every chance of getting Uriah Heep noticed by a lot of people. Yes, it IS very different to "Sea of Light" but then if every album sounded like the last it would soon get pretty boring! Look forward to seeing you all on October 22nd.

PS. In response to the complaint about spelling mistakes, I would say that before the UHAS I found it impossible to get any information on the band, and without it I would probably STILL not know about such things as Gunhill etc, so I, for one, am grateful to Alan and David for taking the trouble to put it together and won't let a few spelling mistakes spoil my opinion of them.

Tina Yatelay, England.

I picked up Sonic Origami as soon as it was out and I have been playing it since. For me it is sheer brilliance. Not exactly what I was expecting, but the album shows the dexterity within Heep and a lack of fear to divert to varying rock moods. At this stage, I don't know what the single release will be but for me "Heartless Land" stands out. The track is a peach. Not only is it one of the best melodic tracks Heep have made but, with the right promotion, deserves to go all the way. Without being biased, I genuinely feel it is that strong. A song that I can envisage the housewives singing to up and down the country. Well, that's my hope and dream for the band, but let's be fair, the quality here is deserved of better than dreams as the quality is real and here for everybody to enjoy and appreciate. The song is commercially viable. A revised, shorter version of "The Golden Palace" would also do well. The latter part of the lyrics really touched me and centred on my hopes for the band: "The world will hear us, You know it's never too late, Cause when we get to the golden palace, The memory will surely be so clear." Let's just hope these tracks are not a memory just for the band and its current core of fans, but a lasting memory and trademark for years to come to people who enjoy quality music everywhere. I hope the new promoters achieve what we have been waiting for for the band, for years. Deserved, honest and fair recognition to people who have been starved of Heep's brilliance too long!

Martin and Carol Davies, Wales.

In Germany the new album "Sonic Origami" is out since 14 September. It's a great album, a fantastic mix of rockers like "In The Moment", "Everything In Life", "Feels Like" and "Sweet Pretender", and ballads like "Heartless Land", "Question" and "The Golden Palace". My special congratulations to Bernie and his wonderful performance. He has proved again, that he is not only the singer of Uriah Heep, he's more - he's the soul of the band. But there is one point I can't understand. As far as I can see, there is no promotion for "Sonic Origami" anywhere. No advertisement in the streets, in the music mags, on radio, on TV. Exactly nothing. Without being a member of UHAS, how would I know anything else about it? What happened? Wasn't it the main reason to split from SPV, because they didn't promote enough? But where are Eagle Records now? Where is the promotion CD "Heartless Land"? "Sonic Origami" is one of the greatest Uriah Heep albums, but nobody knows it. That must change.

Hans-Dieter Jesgarsz, Germany.

When I listen to the new album "Sonic Origami" I think it is very good. I like in general all the tracks because Bernie Shaw has a wonderful voice in all songs. My preferred songs are: "Between Two Worlds" because it is a song with great emotion, a song where the instruments, voice and chorus are all one in a big harmony. "I Hear Voices" is a song where Bernie's particular voice effect is very interesting. "Heartless Land" an acoustic song with the voice of Bernie, it's a great song where the melody is perfect for to dream. "Question" excellent acoustic song with Bernie's wonderful and expressive voice. I love this song - very very good for all group. Other big song is "Shelter From The Rain" great emotive guitar. I think this song is much sweet for the voice and the chorus, great Mick with your guitar. "Across The Miles" fantastic sound and harmony, I think is a song all big emotion for the hearts of all people, wonderful song. "The Golden Palace" very very important for this album for the arrangement and sound perfect for to come in a big dream! For me this album is very important because I think that the group have made me so happy, because was much year that I don't listen one record so good!! Thank you Uriah Heep you are much important for my life!! Sorry for my no good English, thank you very much for the very important work with all fans in the world.

Carlo Mantelli, Italy.

Having read the review and got the general idea of the new direction the guys had chosen, I was nervous about listening to this new album. I love commercial AOR groups, Survivor being one of my favourites, AOR is cool for me, but from Heep? Especially after such a wonderful power rock classic in "Sea Of Light" having been the last release. "Sea Of Light" was so fantastic that this follow up needed to be so very special, I was worried!! So worried in fact that when I listened to it at home on release day I was gutted ... like a fool I had prejudged the album like we all do on a first listen, but not realising this at the time, I went to bed disappointed and devastated. Yes, that is true. Then I thought, hang on listen to this properly, relax, do a bit of housework. Play it loud - I did and the results are spectacular. I love Sonic Origami, every bit of it. Boys, how could I ever doubt you after all these years? I love all Heep stuff, everything, but this CD shows such musical maturity and freshness. I have no particular favourites, it's the package that makes this so good. A classic opener, a couple of fresh things and some, in my opinion, very heavy stuff in "Question", "Change" and "Golden Palace". The cover of "Across The Miles" is wonderful and the band showed great openmindedness by including it. "Only The Young" is as good a pop rock song as you'll get - I really love that one. All in all - marvellous. Uriah Heep, what would I do without you. See you in London for the Dio gig.

Steve Preece, England.

It's been about a week of repeated listenings of the new album which now graces my ears as I am writing to you. All that I have read so far in previous issues regarding what Mick and the boys were shooting for actually turned out to be a good assessment. This album is quickly impressing me more and more every day. Although I don't think it struck me as having the hard edge that "Sea Of Light" had, nonetheless this is once again a very exceptional album. There is a fine line between going forward in the creative process but yet not losing your original music foundation for which we die hard UHAS fans have grown to love and enjoy. As I listen to "Sonic Origami" I hear the old with the new. We should not forget what music is all about. To me, it is about reaching emotions within us, leaving each of us to create our own interpretations and then savouring the moment. Uriah Heep has managed, once again, to accomplish this. The work put into this project was obviously well thought out and it shows. Great job!! There is one important point I would like to mention. I wrote about this before, I still feel the use of analog synthesizers strongly represents what the early Heep sound was all about. It would have been nice to hear the Moog used in the Sonic album. On another note, with the U.S. domestic release of "Sonic Origami", can we expect to see the band in the States this time around, and if so, may I make a suggestion? John Lawton, last I heard, is still hard at work on his Gunhill project. Is there any way John could be considered to be put on the bill and subsequently a possible support act for the U.S. Sonic tour? I personally have never seen him live, and that would be what we call here at home the icing on the cake. Anyway, to wrap it up, the Sonic album is definitely moving Heep forward to the Millennium. Once again, every aspect of this project was well done. Vocals, production, writing, musicianship - you should be proud. We should be grateful for yet another great musical experience. Thanks again for the music. P.S. There should be no need to make any comparisons regarding Bernie or any other member in this lineup. Regarding the old versus the new - quite frankly, this issue has gotten old. This is Uriah Heep today, and it doesn't get any better than this. Enjoy! Frank Testa, U.S.A.

After I had read the new CD's review and the Uriah Heep interviews in the mag, I was expecting to listen to one of the rock history's greatest album. In fact, I have to say that I was disappointed in a sense. I bought a Limited Edition containing a bonus track (Sweet Pretender), with a total of 75 minutes music. I don't think that Sonic Origami is a better album than Sea Of Light, this would in fact be very difficult to achieve. But it is sure a more commercial and wider CD, that may touch more people who are not yet Uriah Heep fans,

with the help of the right promotion work. With Sonic Origami, the image of the Group may change to a less hard one than it is. Though this could affect the present fans, it will help the fans community to grow and in the end offer a much better base to the Group which we shall all enjoy. I appreciate the typical Uriah Heep tracks of the present band that are in the line of Holy Roller, She Still Calls His Name, Against The Odds, Spirit Of Freedom, Love In Silence or Mistress Of All Time, for example, that means really melodic, full of mystical lyrics and with this unique touch the band produces. My favourites on Sonic Origami are the following: Between Two Worlds, Perfect Little Heart, Heartless Land, Only The Young, Sweet Pretender. I wish to mention two really outstanding songs that features one Mick's talent (Everything In Life) and the other Phil's one (The Golden Palace). Again I miss Mick's howling guitar that is mostly obscured by the rest of the sound. Bernie's way of singing is this time really perfect. Now I wonder how the Band will master the set list for the future shows. It was no easy matter in the past. With this new stuff it will be even more difficult. I trust it is now time to let more space to the tracks the present Band have written and to keep only few older tracks. Keep on rockin'

Philippe Ramer, Switzerland

LIVE REVIEWS

HOME HEEP, MOSCOW YOUTH PALACE, 8/7/98

I confess I nearly missed Heep's only Moscow gig this year. I had no information about it, but it so happened that two days before the event I found myself in front of the venue which is near at hand from my house. A large streamer over the entrance read: "Uriah Heep - 8th July.

The palace is not strictly an ideal venue for rock concerts, although it had been previously used by people like B B King and Alvin Lee (of Ten Years after). Like two years ago, Heep had no support band, it seems that the two act shows haven't taken root in this country at all. At the booking office I learned that it would be a club type gig with 0 seats in the stalls, which was exactly what most fans want, but I personally was slightly disappointed at first because I prefer the traditional seat, it's more convenient for careful listening. The tickets were rather expensive for my 'umble pocket, it was to be my first concert after the band's 1996 show at Rossia Hall, but of course I couldn't even think of missing my home Heep gig. I was also embarrassed a little by a rather frightening phrase on the ticket:- "The owner assumes all risks connected with the concert attendance.

The opening of the doors and the beginning of the show had been scheduled for 7pm and 8pm respectively, but everybody had to wait almost an hour before a single door was opened. In the crowd I met a guy wearing a society badge called Vladimir, and we had a chat about favourite Heep albums and various collectors news. At last they let us in but there was a further delay because of some problems with the stage equipment. I wandered around the place for a while i search of any Heep memorabilia on sale, but found nothing except the well known Igor Kotelnikov book. So I started making my way through the crowd to find the best possible position near the stage. The hall seemed to be packed - the so called new Russians were sitting comfortably at the bar on the balcony drinking their beers and cocktails while the rockin Russians crowded around the front of the stage. It was nice to see lots of young fans, some who had come with their parents.

Heep had no problems with the audience involvement, as soon as they stepped into the light everybody went wild and the atmosphere was as if they had never been away for two

years. Before they launched into the first number Bernie shook the forest of hands waving over the front of the stage. And then the storm burst out! I remember I was somewhat stunned in the beginning because the sound from the PA was very loud, besides it was rather hot and stuffy in the hall. After a while it was OK and the set was a perfect alliance of old and new:- Universal wheels, Time of revelation, Stealin, Sunrise, Mistress of all time, Words in the distance, Wizard, Dream on, Love in silence, July morning, Gypsy, look at yourself. 1st encore, Bird of prey, 2nd encore, Lady in black and Easy livin. I was very pleased with the return to the live set of Sunrise, the opener of the "Live 73" album, my first ever Heep album. This number displayed Bernie's powerful and emotive voice to the full. The band put tremendous drive and fire into the show and they really sounded as if they were enjoying themselves! It was a technically accomplished performance, although in my opinion the acoustics of the hall were not good enough to highlight the fine details of the instrumental sound. The rhythm section were mighty with Lee's powerful and faultless drumming and Trevor's fantastic complex bass lines. Phil's playing was impressive even in the absence of the good old Hammond (one of the instruments he used was a Rhodes renamed Bear) and Mick, in addition to his fine acoustic intros delivered a long and spectacular solo on Gypsy. I know some people don't like improvisation sections very much, and I can say that for me either the music is more interesting than the instrumental trickery on it's own, but I do enjoy solos, they are highly entertaining to see and listen to live. Of course when they are played by such superb musicians as Uriah Heep.

After the show I and about 15 or 20 fans went to the back door to wait for the band. A little more than an hour passed until Heep started coming out. Needless to say, it was another culmination of the night, really a meeting of old friends. Mick and I think the rest of the band recognised me - I was the only one with a society card. For most of my companions it was their first meeting with Heep and none of them were disappointed to find out their favourites are not only rock stars but also very nice people who really care about their supporters. Heep signed autographs, shook hands and chatted to us willingly. They promised to come back soon - Bernie told us that the 1999 "Sonic Oragami" will include Russia without fail. "Now it's our second home" - he smiled.

Alexander Bukharin

LIVE IN MOSCOW 8/7/98

First time for me, third time for Heep....A day after a magical night spent on Heep concert, it seems possible for me to set my senses straight and write something above the HEEP RULEZ statement I did the night after concert.... Here we begin... Everyone knows that Heep was first heavy band that came to (then) Soviet Union, it was long ago in 1987 - see it, 11 years ago. Current line-up was almost new-born then, and... I shouldn't tell more about this because those who were there can say it better. I was too young then, and I still envy for those who tell me they've been there. Next time Heep came in Moscow in Summer 96. This time, I was heavily into Heep, but circumstances were against me then - I had very important exams - graduating exams in Moscow University the day after concert. You can imagine my disappointment! Partially it was cured when I saw the superb show Deep Purple gave few weeks after, to full stadium of Purple fans, myself included. After a while I heard that concert on tape - it was broadcasted on one of Russian radios, and despite poor cassette tape I used to record it, I liked that recording, it was (musically) almost on same level as Spellbinder. But the bitter feeling that I'm perhaps a biggest Heep fan around (almost, almost!) and I never seen Heep live, remained. It was two week before a concert when I received a call from "monster" Heepster from Omsk, Alexander Kolesnikov. We exchanged e-mails before, but I didn't expect him to make a long-distance call anyway. He said Heep will come in Moscow, I could't believe that! I asked a few

people from music magazines, and they said me it's not possible, because two weeks before concert there should be some traces of advertising campaign, but nothing they contact me later via internet -<uheap@aha.ru>. A few days after that, of course, they were noticed about concert, and a week before concert I begun to hear from various people - "do you know your band is coming?" OK, I knew that. And when just few days were left, they went really wild, with actions like sending "spamö faxes to offices asking to buy tickets, or giving free tickets to "one who will make seventh call to "Radio 7" ", one of Russian pop radios. Yes, not someone who will win the quiz and answer some clever Heep-related questions, but to one who will ring to radio until his phone turns blue. Two days before concert, Alexander flew to Moscow and I met him in person - I must say it was one of kindest Heepsters I ever met! His knowledge about Heep was boundless, and we spent a lot of time discussing "all things Heep". He was organiser of Heep concert last year in Omsk, you can read his report in issue of UHAS mag. At the very day of 8th July I was waiting near the concert venue. The venue was called MDM, which is roughly translated as "Moscow Youth Palace", and venue was like a very large club -i.e. there were bar stands, stage was not very large, and just a few seating places somewhere at the rear end of hall. Maybe it's for good, because I can't imagine being on Heep concert seating in comfortable chair!!! Capacity is, I think, about 1,000 -1,500, and it wasn't empty hall, surely. Near the entrance, I saw a lot of Heepsters, some were even with UHAS badges, I talked to one of them but sadly forgot to ask his name.

Interesting fact was that most of crowd was young, and they weren't just casual concert goers -they was in various Heep t-shirts, it's the best evidence of a Heep fan, I think.. It wasn't my intention to speak with everyone around, but it's a very good sign - Heep fanbase is not staled. We've met again with Alexander Kolesnikov who said he will do everything he can to get me backstage (and he did!) Next, the very young Heepster (Dmitry) approached me, he saw my UHAS badge and asked me how can he join it too... He made a long way from Smolensk (Russian town to the west from Moscow) just to see Heep. He wrote a letter to Mick & Co - I hope Mick haven't lost it somewhere:- I also said hello to internet Heepster Andrey, but lost him afterwards. Me and Dmitry entered hall when stage was already surrounded by a serious crowd, but it was quite a while until Heep appeared on stage. But it was obvious to guess by a looks of their faces that it's not just usual event for them! I was firstly disappointed for not getting to a barrier, but after a few songs I was there. It wasn't too difficult comparing with usual metal concert, when everyone who is close to stage is like 2-metre high sweaty metallor bodybuilder. Setlist was - I fear I don't remember exact order but IÆll try to think harder: Taped intro to Universal Wheels, Universal Wheel, Time of Revelation, Stealin', Sunrise, Mistress of all Time, (Mick's acoustic intro to) The Wizard, Words in the Distance, Dream On, Love in Silence, July Morning, Gypsy, Look at Yourself, (encores) Bird of Prey, Lady in Black, Easy Livin', Taped outro of Land of Heep and Glory. If someone can correct me order of songs, please do. As you can see, nothing from Goalby era, nothing from totally 20 years, 74 - 94. Maybe it's for good - because Sea of Light is excellent, and songs from older albums is all that crowd wants usually. But I wouldn't mind to hear Wonderworld, Return to Fantasy, Sympathy or It Ain't Easy for example - there are so many superb tracks in Heep history and I know it's impossible to please everyone, but you had to hear people's reaction to Sunrise. It's worth it. Random notes about songs ... I don't know if Universal Wheels is a good opener, it's not bad but I think something like Sunrise might make it much better. There weren't any speeches on UW, as least I haven't heard any. Time Of Rev.. was, as usual, great fast rocker, almost power-metal rocker! Sunrise was one of greatest surprises (sun-rise - surp-rise) although I knew they will play it. They haven't played Come Away Melinda, which I expected a lot... next time, I hope. I asked Bernie about it and he said something like "why? I don't know why. Sometimes we play it,

sometimes not, it depends of kind of event - we needed to play more fast, heaviest songs like Bird of Prey." Of course he was right, but my personal guess was that it was replaced back by The Wizard. Mistress of all Time sounded as usual - sweet and candy, I like it but I don't think it reproduces classic Heep image very well - it's more like Yes... Bernie singing was very fine and smooth on it, so I can honestly say I liked this tune. He sang some vocal melodies a bit different than on album. The Wizard was, as usual - what can happen to this tune? Acoustic into incorporated short part of Paradise intro, but he played it note to note similar to 96 version, which was a bit of disappointment. Words in the Distance was OK, much better than studio version and as good as in Spellbinder. Dream On - Bernie said "here will be a song written by our bassist, Trevor", and immediately someone shouted - "Dream On"! Bernie was cheered and shook his hand. Dream On version was perfect, I always loved that tune and I think it's very Heepish - I hope Trevor will write more such great tunes on Sonic Origami as he did on Sea of Light and Conquest. Love in Silence was OK, and July Morning was impossible to miss! Bernie did it well, and when singing he kept shaking hands. Mick's solo at the end was superb. There was a perfect pair -Gypsy/ Look at Yourself, there was nothing new in Gypsy, and some interesting and very unusual Mick's solo in Look at Yourself - you have to hear this! Exactly as I expected, they went off stage after this song, just to appear few minutes again (of course, crowd didn't miss their chance to scream "Uriah Heep" all that minutes.) First appeared Lee Kerslake, he shows his singing talents in "yeeeeee-oo oop/Es" to which crowd, of course, responded. One of times, he sang "!booooool-shheeeet" instead of "yeeee-ooooop", and crowd recognised the joke and sang this word too. Entertaining. Why not to play KBFH version of Sweet Freedom - it would fit well there. Bird of Prey was great - another Heep-power-metal tune. Lady in Black was Lady in Black -everyone was singing. And of course last song was Easy Livin' - it was just impossible to miss! It was so sad they haven't played twice as long, or at least haven't come for second encore.

Vladimir Milovdov

A JULY MORNING AND EVENING IN RUSSIA

Every time visiting UH gig I thought I saw and heard my favourite band for the last time. I had this kind of thoughts in Germany, so was in Russia. I was absolutely sure that after long-lasting tour through the whole Russia in 1997, they would hardly come back. You can imagine my extreme surprise and gladness when I found by chance an information in Internet about UH arrival in Russia. As you know they had three gigs, two in Russia and one in the capital of Kazakhstan - Alma-Ata (former Soviet Republic). By those time due to my job circumstances I had to visit Moscow but it was not so urgent. Naturally, the UH visit increased the speed of events. July Morning, the 6th, 8 am. Airport "Shcremetyevo". I and my sister Olga were staying in the hall of arriving opposite the exit from custom hall. Over the top of low barrier we saw tired faces of Mick, Bernie, Trevor, Lee, Phil and crew. They had a very hard night flight from Alma-Ata to Moscow. Nevertheless they had enough strength to put us in their arms. Our meeting was a surprise for them and Trevor said he didn't understand where I lived. "I live there where you give your shows" - I answered with a smile! After the short meeting in the airport we went to the cafe "Chesterfield" in the centre of Moscow, where UH had a dinner and a kind of a press conference. By the way some weeks later Rolling Stones were brought to the same cafe. It appears that the traces of UH in Russia had their influences here also. UH was here and there and everywhere in Russia the first, you see. They left the beaten track for the other Western bands after them. UH had been in "Chesterfield" about three hours, after that they went to the railway station. The train to Saratov was already waiting for them. Next two days I and my sister had a lot of work with our business. At last it came the evening of 8th of July. Surely we came much more earlier to the venue (Moscow Palace of Youth). My good relations with

the tour organizers concert agency "TCI" allowed us to go free through the all doors this huge palace. (By the way the same agency arranged the tours of UH in Russia in 1996 and 1997). I and Olga were waiting for UH arriving. At last here they were on the stage. Soundcheck was a little bit longer because of bad acoustic features of the hall. The crowd of people (about two thousands) were waiting outside loud expressing their dissatisfaction. They seemed to take the palace by storm. Fortunately, things came to a happy end. The beginning of the gig was delayed on an hour, but it seemed to me it gave the audience the additional interest. This concert (the fifteenth that I saw in my life) had no difference from previous ones. I have already known every move of Mick, Trevor and Bernie for a long time, but it didn't reduce my joy and pleasure, I would say the ecstasy emotional state. And the main surprise still had place - Sunrise! It was the highest point of the show for me. The band had brilliantly performed this thing and Bernie was at his best. I advise all Heep fans and those who are indifferent to Bernie to listen to Sunrise sung by him. So, the regular holiday of my life had already passed. My sister noticed however that my behaviour became more calm on the Heep meeting. From her words I have absolutely changed. My eyes don't shine anymore. I am not nervous and confused. Maybe it's true, but I think it's a logical progression. I am sure it's only outward appearance. There were always and will be the volcano eruptions inside of my soul. This is my music, this is my band and this is my life forever.

Alexander Kolesnikov

LIVE IN HELL 4.9.98

Of course we had to see them all in Hell too!! After a good long drive of about 9.5 hours, we arrived in Hell at 3 in the afternoon. Uriah Heep were due on stage at 6.30, in Hangar 5 at Varnes military airport. We checked in at the Rica Hell Hotel, and who did we spot at a table in the restaurant? Bernie, having a little break after soundcheck, in the company of the ever laughing crew (Jim, John, Peter and Charlie). We said hello and went to have a rest before the show. 6.30 sharp the band opened with "Universal Wheels", showing no mercy to the 4-5000 people in the audience. The set was no surprise to us apart from "Sunrise". Excellent choice!!! Charlie must have had a Hell(!) of a job getting the sound right. An airport hangar is not a well suited place for a rock concert in my opinion. Later we spoke to Mick and he agreed that it could have been quite a bit better sound. Maybe an out door venue next time? Anyway, the crowd went crazy in there and whose picture was on the front page the day after? Yes, you've guessed it. In colour!! We do have to mention that Status Quo were on a bit later. We skipped that one after being told that they're still playing hard to get! After some 30 years!? What's the use? We saw it with our own eyes when they came back to the hotel later. Leaving the bus with bathrobes over their heads!! Give me Uriah Heep anytime - there's a bunch who know how to behave! See you all again next time!

Sigmund and Colleen Ruud

HEEP AND ARROGANT QUO - LIVE IN HELL 4.9.98

My good friend from Holland, Henk V.D. Vis came to Stavanger and after a quiet evening with lots of Heep music, 4 people left for Trondheim, Norway, the day after. The Hell Blues Festival is an annual event and it is considered one of the best festivals in Norway. The place Hell is actually best known abroad for its former "Miss Universe", Mona Grudt, but today it was Uriah Heep and Status Quo who were the main attractions. The venue took place in a big hangar inside a military camp so we had to sweet talk to the MP posted outside in order to get in for the soundcheck. (I think he believed that Henk was a member

of Heep since we were conversing in English). Charlotte Evans, Heep's sound engineer, was not too happy with the sound and said it sounded like an "aircraft carrier taking off", but for me it didn't sound too bad. After the soundcheck, we had 3 hours to kill so we went down town for some food and beer. And as always we met several other Heepsters and had some good laughs. At 18.30 sharp, Heep hit the audience with the intro of "Universal Wheels". The crowd, approximately 5,000 people, was a kind of distanced to the, for them, new materials, but when Phil started the first chords on "Stealin", people started to sing a long and Mick and Co definitely had the crowd eating from their hands. The setlist was about the same they have used for some time now and I guess most of you are familiar with it. With one exception. After attending more than 20 concerts with Uriah Heep, this was the first time they skipped "The Wizard". A superb song but what the heck.... Mick & Co have so much material to choose from so why not? We all hoped that Heep would do at least one song from "Sonic Origami" but they didn't. Instead they had a tremendous version of "Sunrise" and a real killer version of "Gypsy" where Mick added some new riffs at the end of the song that sent chills down my spine. "Bird of Prey" and "Lady in Black" were the two great encores which ended another great gig with the lads. After the show we went down to the hotel and after a little while the lads came down for a little chat and some good stories. Yet another thing we all love Uriah Heep for. Their way of treating their fans and being so goddamn "down to earth". A big round of applause for Mick, Trev, Bernie, Phil, Lee and also Charlie, Peter, Jim and John. Footnote: After Heep had done their set, Status Quo were about to start their set Status Quo were about to start their set. Well, we left the hangar together with several other Heepfans. According to people who watched Quo do their three chord songs, it was OK -nothing more, nothing less. They didn't get any new fans in Norway because they acted like prima donnas towards their fans and promoters and among others they demanded a 90 feet barrier between them and the fans. When they came back to the hotel, they all wore similar bathrobes which covered their heads so that no one could see who was coming. I have only one thing to say about their stupid behaviour: Michael Jackson, eat your heart out, ha ha. Status Quo think they are superstars but I think they are boring old farts. Enough said!! The Norwegian papers spent pages up and down, double midpages, fronts and backs on one band. Guess who? Uriah Heep of course! Status Quo were hardly mentioned in any articles but who cares?? Uriah Heep came, saw and won the battle between great songs and harmonies versus three chords rock'n'roll.

Egil "Heepaholic" Bokn, Norway.

CZECH MATE!

One of those last minute decisions, can I get the time off work - and the next thing you know you're on a bus on your way to Heathrow! I soon found "Slade" and the "Illegal Eagles", thanks to some nifty jackets with their names on the back, and Heep were just around the corner checking in the bags and sorting out the hand luggage (guitars!). With three bands on the bill there were a lot of guitars stored in the lockers on that flight! On arrival at Prague airport, we were all whisked off to the VIP suite, where, after handing in passports and luggage slips, we sat for an hour or so whilst everything is cleared for us to leave, and a few interviews are conducted with radio and TV. It was here that we heard that three of the four shows are sellouts and ticket sales are OK for the other show. It's now around 10 pm and we're a two hour drive from the first hotel in Brno, the Czech Republic's second city. We travelled in style between the gigs, thanks to the VIP company in Prague, who I'm sure employ ex Formula One drivers! The minibuses were very plush and comfortable, and the journey flew by. On arrival, it's into the restaurant for food and then the sorting out of the luggage -everything is OK, apart from one missing suitcase! It's now two in the morning and Lee's suitcase is still at Prague airport!! It's arranged that it'll

appear for 3 pm that afternoon. In bed for 3.30 am leaving one or two in the bar (bear in mind I'm not up to pace yet!) All year I sell TVs and videos, suddenly I'm on tour! You do need to adjust to this lifestyle, I never used to think why bands trained for tours, but it's a very punishing routine as you'll read.

Gig day one: Breakfast call at nine, down for 9.30 am for a meatball, sausage (and something else I don't recognise) breakfast. I guess that's why they tend to eat fruit! In a strange country, long journeys and toilet paper like sandpaper you can't afford an upset stomach! Soundcheck is at 2 pm, so I have time to wander around Brno, and find the record shops and merchandise them! I'm sure we all do it, Heep albums to the front, U2 at the back! If I'd known then what I know now, I'd have done some shopping for bringing back presents, it was the last chance I got! Soundcheck was a little fraught. After Heep checked, Slade moved all the drums around - poor Peter had a bit more work than usual! Not a happy person, and feeling ill too. 5 pm, Lee's case turns up! 6 pm to a restaurant for tea - chicken (seems to be favourite on every menu in the Czech Republic) and then to the venue for 9 pm. I'd walked around the gig earlier whilst the band soundchecked, a 4,000 capacity sellout and I'd heard from another Heep fan whose birthday it was that she would be there travelling from Cardiff. I could see it would be a needle in a haystack job. When we arrived at the venue that evening it was heaving. Luckily when the lights went on after Slade, I spotted two European tour shirts and found Sue and Amanda. The show went well, although two songs had to be dropped from the set due to the opening band - a local Czech band - overrunning. The Illegal Eagles had watched the show from the side of the stage and couldn't believe that Heep actually enjoyed themselves on stage! Mick came over to them as he walked offstage and said "another day at the office". Heep had some new fans now! After the encore and the outro tape (now on Minidisc, so a lot higher quality!) I moved to the front of the stage where a few fans had hung on to try to get autographs. It's very difficult in former Eastern bloc countries to get around the stewards, they tend to be ex police and not very flexible. However, a couple passed me CD covers and ticket stubs and I got them signed. I also handed them the set lists off stage and they went home happy. 2 am and back to the hotel, it was Don Powell's birthday so the Slade crew and Jim and myself went off to a nightclub for a beer or several! In at 4 am, breakfast call at 9am leaving at 10 am for Plzen. It's pouring down now after a blazing hot day, it's gone to the other extreme, and lo and behold it's an open air show! We arrive at the hotel(s), mine being the Hotel Skoda with a lovely view of, yes you've guessed it, the Skoda factory! (That's a lovely view as long as the window was open, the dust on the window was too thick to see through it normally!) Sound check at 4.30 pm, then off to the Stock Cognac Factory for a press conference! Czech reporters can't seem to handle their liquor well!! I saw one or two after the interviews who couldn't walk in a straight line! Arrive at the gig for 9, going on stage at 10, and once again the show is running late. Mick at the press conference had told everyone Heep will do a full show and isn't happy when told to cut 2 songs again. Mick tells the organisers that the band are contracted to do a full show, and that's what has been said at the press conference too. Heep do a full set! Of all the times I've seen Heep, I've never seen a concentration of shows like this, four back to back, but tonight was a special night, everything went well and Mick's solo was blinding. I'd never really thought of good nights and bad nights with Heep, I thought they were all spot-on, but when everything gels like this night, well you just wish it'd been recorded for a live CD. At the end of the show during Lady in Black, Mick calls on stage the Illegal Eagles who sing along with the chorus and are amazed that Mick would allow them to do that. It's quite astounding too that the Czech fans waited right to the end of the set, I didn't see anyone sneaking out though the weather was so bad. As soon as the outro tape finished, there was a massive firework display which I'm sure wasn't appreciated by the residents of the zoo next door!!

Back to the hotel at 2am and out again to a party at the Club 21 in Plzen. Phil and Lee ventured out to this one too. When we arrived, the Eagles (I'll drop the Illegal to save on the typing!) were just finishing off an unplugged set in the upstairs bar, Lee soon had the microphone and, after telling the Eagles' guitarist which chords to play, launched into Lady in Black. Everyone sang along. Back to the hotel for 4 am. Breakfast call at 9.30 am, leave at 10.30 am. Down at breakfast I had a chat with the Eagles, they couldn't believe how down to earth Heep are - no prima donnas. I gave them a copy of the latest mag to read while on the journey to Ostrava, about a 6 hour trip. The later start meant no soundcheck but the little lie-in was nice. Ostrava's a very Eastern bloc looking city, it's the nearest large city to Poland and has very square, drab looking buildings, apart from the stadium which looked a little like a giant mushroom. This, although having possibly the best promotion, was the gig which hadn't sold out. It was part of a bikers festival, part sponsored by Harley Davidson, no free bikes though! Outside the venue was being used as a bit of a drag strip and bikes roared up and down all the time. Inside, the massive ice hockey stadium had been transformed into a large concert arena - it was very cold in there. Another good night's show, but with the lower numbers, I guess only 2,000 people, the venue was a little empty. Again the Eagles were on the stage side, singing along and again Mick called them on for Lady in Black. After the show Ray, one of the Eagles, said he had a surprise for Bernie and after Heep had showered and calmed down, in the Eagles came. They sat Bernie down, picked up an acoustic and played "Love will keep us alive". They had read it in the mag that it was Bernie's favourite tune and decided it would be a nice surprise. This was one of those "lump in the throat" moments - Ray has such a good voice, definitely one of the highlights of the four days.



Back to the hotel for 2 am and out again to a nightclub, again just Jim and myself from the Heep camp. In at 5.30 am! Breakfast at 9, leave at 10 for Hradec Kralove.

This was another of the ice hockey stadium gigs (cold!) and I'd heard from another member Tomas Pojda that he would be at this gig. Heep had arranged for a Czech film crew to be at this venue for a couple of reasons, one -to record a few live tracks for the TV

station VH1 who would be promoting the German tour, and also to mime a couple of the new tracks for promotional use. Heartless Land and Only the Young were the two chosen. One of the hardest tasks was keeping people off the stage whilst filming took place. This was during soundcheck and the crew had been told to keep the stage clear with just Heep's gear on stage. Lo and behold, when we arrived everything was out, so a little bit of removal took place and we're ready to go. The local security couldn't get to grips with the idea of keeping people off the stage whilst filming took place and had to be threatened with replacement if they couldn't carry out the simple instructions. It was about 4 pm at this time and trying to set all the stage lighting wasn't really working as the blackout curtains around the venue were not brilliant. Add to this the lack of the two guys who normally use the follow spots and the two amateurs who stood in for them, Jim and I, and it was always going to be difficult! Mick received the tape that night and has said it's unusable due to the Czech cameraman who is permanently on stage! (Bet the follow spots were good though!) Unfortunately, the Eagles were told they couldn't do their backing singing to Lady in Black tonight due to the live filming which would take place for the last three numbers in the set. After the soundcheck, it was back to our "boatel" - a floating hotel - which was different. Our meal was served in the restaurant on the poop deck! We were told we could have anything to eat, chicken (!), and then it was heads down for a brief sleep, then off to the venue for 9. Another sellout, this time the house lights didn't go up fully after Slade's set, so I had to give up on the search for Tomas. I did my usual work during the change over, making sure the band's drinks are in the right places, with the towels also, OK not a massive responsibility, but I am on holiday! I took up my station behind the amps on Mick's side of the stage. From there you can see the first two rows of the crowd. I could see a lad just in front of Mick singing along to all the songs, even the Sea of Light ones, I didn't see much of that during the previous dates. I soon spotted, clutched in his hand, his membership card. Mick wanders off stage a few times during the set and on one occasion I pointed the fan out to Mick who made sure he got a plectrum. I guess that fan won't have another night like that again. I'm sure he'll be on the video when it is shown on VH1. After the show I went to the front of the stage and shouted "Tomas" and the lad looked up and said "Dave?" I knew there were only a couple of fans in the Czech Republic and I had cleared it with Mick to get him and his friend backstage. There was a long wait again while the band shower and wind down, but Tomas and his friend were outside the dressing room and nothing was going to move them. They told me they had planned to go to Plzen, but Tomas' friend who was with him had broken his arm on the morning of the concert! Luckily he was now able to drive, albeit in plaster! They got to meet everyone and I'm sure it'll be a night they won't forget in a hurry. It's one hell of a buzz being in the position of being able to -well - I suppose make someone's dream come true. I suppose at this point I should say this isn't always the case, sometimes travel arrangements don't allow time or venues don't allow fans backstage, but whenever possible, Heep will get to say Hi to everyone.

After the dressing room, it's back to the Boatel and an end of tour party up in the restaurant. Time to let the hair down and drink a bit of the famous Czech champagne! The concert promoter for the evening paid for all the alcohol, luckily at Czech prices it came to £600, had it been in, say, London it would have been more in the region of £6000! Bands, crew, stage hands, security and fan club secretaries - all in all a very thirsty bunch! Into bed at 4 am, after evicting the spiders who had infested my room, all nine of them! I know my room was below sea level, but how did it get so damp? Breakfast at 10, leave at 11 for the airport. Due to the lateness of my booking, I didn't have the same flight back as the band's. Mine was the following morning, so after saying goodbye at Prague airport, I was taken into Prague to have a look around the capital. I'm glad I did, it's a beautiful city. I doubt had it not have been for Heep that I'd have ever gone there but I'm glad I took the

experience. Having travelled for four days with the band and crew, Charlie, Jim, John and Peter, and laughed so much and frequently wiped tears from my eyes, suddenly I'm back behind my desk at work with the trip seeming like it's a million years ago. The only thing to do is to get the map out and work out my route for the German tour!

Report and photo by David Owen

CZECH NEWSPAPER REVIEW

The time returned for a while. Very unusual was the average age of all people that had come to Plzen for the concert called Monsters of Rock. It is not normal at rock concert that most people are between 25 and 45 years old, you cannot see any teenagers. "Old" people had come to the concert, about 8 to 10 thousands of them. And it rained through the whole concert! Monsters of Rock were the concerts of British bands Uriah Heep, Slade and revival group Illegal Eagles together. In Czech Republik they had concerts in cities of Plzen, Hradec Kralove, Ostrava and Brno. A memory former, today a bit fat and without hair, fans on idols of youngness is still very strong. Only here, in Czech Republik and in Germany, these groups are appreciated, and in other countries so many fans these concerts are a dream only. Their way had stopped in Seventies, and now they are playing only the best that they ever got. When Slade played their My Oh My and Uriah Heep Lady In Black, thousands of mouths were singing with them. At this moment, the people who did not know what is it had felt some freezing in their back.

Translation by Jaromir Cermak

SONIC ORIGAMI LIVE. LONDON FORUM 22/10/98

It's been a long 18 months or so since Heep last played in the UK but by recent years standards, it's the blink of an eye. We UK fans should feel privileged that the "Sonic Origami" live promotion actually kicked off in the band's home country but it wasn't only the UK mob that turned up in the Bull and Gate pub before the show, there were Dutch, Germans and Americans - not to forget the now UK resident Italian with good taste in music that's sadly not matched with good taste in football - Sampdoria? (only joking Enrico). The band members dropped into the pub at various times during the afternoon and hopefully everyone who was there got to meet them. Unfortunately they weren't able to put in an appearance after the gig as there were many music business people in attendance at the gig who the band had to meet with after the show. We did try to spread the word about this and we hope it got round to every body.

We went into the venue to find quite a big crowd watching the first band who's name I don't remember. Heep were second on and the crowd had become much larger by the time the lights went down. The set list was:- Between two worlds, I hear voices, Universal wheels, Time of revelation, Only the young, Feels like, Sunrise, Heartless land, Gypsy, Everything in life, Easy livin. Encore, Question, Bird of prey. The first time I heard "Between two world" it struck me as a great set opener - and it was, the lads belted it out and Bernie was spot on, even with the high note! Great stuff. The rest of the new "Sonic Origami" was well received by the crowd which suggested to me that many of them knew the material. It was generally given a harder edge than is displayed on the CD and "Only the young" in particular really benefited from this, Phil's Hammond sections were wonderful and even though Mick had a few problems with the loss of the guitar sound, the rest of the band carried the song through with great professionalism.

On the whole the new material flowed very well within the set and although the band were restricted to a shortened set time, I think they got the balance just about right. I must say

that "Sunrise" was magnificent, it's been in the set for some time but this is the first time I've witnessed it's return to the live show - and it takes an old fan like me right back. Anyone who doubts Bernie's vocal skills should hear him bring this song to life. Out of the 13 songs played 9 originate from this line up, not bad for a shortened set in front of a crowd who in the main were there to see Dio. I still think there should be room in the full set for more material from this line up, I'd love to see a return of "Cry freedom" and the introduction of "Spirit of freedom", possibly at the expense of "Feels like". Just my opinion. I did watch a bit of Dio and I remember him being a great performer from his "Rainbow" and "Sabbath" days, I didn't see much of him to be honest but he looked like he was wearing the same gear he had on back the, somehow the whole presentation seemed a little dated but there's no doubt he's still got one hell of a voice.

Although Heep's attention was taken by the music business people after the show they did make time to chat to the fans who managed to make it to the after show hospitality area. Heep's show had gone down really well and they'll have made a lot of new friends off the back of it. Now I'm looking forward to the reports from the full "Sonic Origami" stage show.

Alan Hartley

THE FORUM 22/10/98

What can I say that hasn't been said before - as usual a first class performance from our favourite band. Although it was only a short set (too short!) they managed to pack in a good selection of songs - it was great to hear so many from Sonic Origami, and they came across very well live I must say. It was refreshing to have a set that contained more recent material - and even though Sunrise is an oldie, it was new to me to hear it live and Bernie certainly did it credit. Again it was good to meet up with other Society members and make more new friends as well as getting re-acquainted with people from past gigs. It was a shame the band couldn't make it to the pub after the show, so could I, through the magazine, just say thanks to them for a great evening. Hope to see you all again soon

Tina Smith

FORUM 22/10/98

Had to write to tell you how much we enjoyed the gig at the Forum, London on the 22nd October 1998. We started the evening in the Bull and Gate pub near the Forum, and caught a brief glimpse of the band in there, but it was so busy we didn't have a chance to speak to them. The gig was great, the band were better than ever - if that's possible! They far overshadowed the support band before, and Dio afterwards. The crowd was going wild, a great atmosphere - again unlike with the other acts. A guy in the crowd next to me videoed the whole set, I regret not asking him for a copy. They played a varied selection of old and new stuff - a lot of Sonic Origami - to which we all sang along to. The hour wasn't long enough. We stayed to watch Dio, but got bored after 15 minutes and went back to the pub. Disappointed that the band were unable to call in, we got talking to a Dutch couple (the guy was called Liam, but we didn't catch the lady's name) who had seen the band all over Europe. We went with them to the backstage door but there was nothing happening, so we tried the front door. Suddenly they were wearing backstage passes and were disappearing inside, only to reappear within minutes with passes for us! We were at the after gig party - wow! My husband, Ian (a recent convert) was chatting to Trevor about a mutual friend - Dick Decent - Lee was calling over to us from the bar, Bernie was just arriving, Phil was just leaving, and we were discussing the pros and cons of different sized plectrums with Mick - a very interesting subject? We left the party and went back to the

hotel clutching our souvenirs, 2 backstage passes, two plectrums and four autographs - we'd forgotten to ask for Trevor's. We felt like a pair of teenagers - surely we should've grown out of this type of thing by now -obviously not!

Lynne Hunter-Roy and Ian Clifford

GUNHILL at The Prince of Wales, Tunbridge Wells 4th October 98

Having managed to see Gunhill a couple of times last year in Hastings, I was waiting to get the opportunity to see them this year. That chance came when I noticed that they were playing in Tunbridge Wells which is quite close to my home in Reigate. So I set off with one of my friends on a wet Sunday night to the gig. On arrival, I managed to have a quick chat with John Lawton before Gunhill started up at 20.45. The gig as usual was composed of two 50/55 minute sets and began with Don't Stop Believing from the Nighthead album which is, in my opinion, a really strong set opener. The band followed up with One More Night, Wall Of Silence, Clearwater Highway, Firefly and many more. The version of Firefly was done without keyboards, instead Brian Bennett played the keyboard parts on guitar and it proved to be very effective. That was my favourite number of the night as it has always been one of my favourite Heep tracks, and I never ever had the chance to see John sing with Uriah Heep. In the second half of the gig, Gunhill played Sympathy, and a funky up (yes I said funky up) version of Keep on Ridin' which was superb, and Cheat 'n' Lie. The other tracks included Ain't No Sunshine on which John does very well, Here I Go Again, Ready For Love, a new song which I can't recall the name of, Ride The Sky and Pink Cadillac which finished the set. There were more songs but I can't place them all. The only disappointment was to hear John say that this was to be Brian Bennett's last gig, as he is off to pastures new. I hope that Gunhill can find a guitarist of equivalent talents (ie can play guitar well and sing good harmonies). All in all I can recommend to anyone (Heep fan or otherwise) a night with Gunhill. I hope to see them again in December, and I can't wait.

Ian MacLaren

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, Hi from Bonny Scotland!! As it's been such a long time since I've written anything for UHAS, I thought I had better put pen to paper and see what comes of it. The first thing that I have to mention is Rikki Fox's comment about David Byron being the worst vocalist that has ever fronted Heep!?? Balderdash!! I once wrote in UHAS many issues back that there is "No Comparison" between the Heep as they are today and the Byron/Thain line-up of so many years ago. I stand by what I said then, "No Comparison"! Different Singers, Different Musicians, Different Ideas, Different Band! I can only think that Rikki is one of the younger members of UHAS, and there fore can't remember the feelings of anticipation that were felt probably by most of us over 30, "ah hem" er - over 40s during the times between each of the Heep albums. I've no doubt that Rikki is at this moment waiting in anticipation for his copy of "Sonic Origami", if he is then that's fine, he is feeling the same as us old gits - er - I mean us old Heep fans of the early 70s. I have to say that

although I am looking forward to the new album, I can honestly say that my excitement about the new release is most definitely not what it was way back then. Let's look at "No Comparison" - what I meant when I wrote that was that none of us can possibly compare the Shaw/Lanzon line-up with any of the previous line-ups because each line-up had its own direction, its own feel. Each line-up was unique to itself, and to its own period in time. David was great in his day, so were Lawton, Sloman and Goalby. The line-up with Bernie and Phil has come on in leaps and bounds since the awful "Covers Band" sound of "Live in Moscow", up to the well under publicised but excellent "Sea of Light". If Heep have come up with a better album than "Sea of Light" then all I can say is I wish them the best of luck with it, and I suppose I am looking forward to it with just a little bit of the same anticipation as I did in the 70s. But for Pete's sake, let's try not to compare it with anything that's been and gone, let's just take it at face value and hope that Eagle Records can give it as good a push as The Bronze Co did in the 70s! (Not that I would dare to compare Eagle to Bronze). I have to make one or two points about all the Remastered Cds. They are all great! Thanks to Rob for all his hard work, also the bonus tracks and extra artwork and promotional stuff that he's added in. There are only one or two things that I thought were a bit of a shame, these are: 1. The pink Fallen Angel cover - YUK!! 2. On the back cover of the Different World CD they seem to have changed the name of "One on One" to "One by One" -hmmm..... Another observation that I would like to make is about the "Live in Moscow" Castle Original CD is that although it's not marked on the sleeve notes, Gypsy is in "fact" on both the Castle and Griffin editions of the Moscow album. Is Gypsy also a hidden extra on the Legacy edition?

A few months ago I sent an e.mail to Mick Box to suggest that Heep should put a song together and donate it to Children in Need on the BBC. My idea was that it would help the cause of Children in Need and in the process give Heep some valuable TV airtime. Mick's response was as follows on 17th December 97:-

Hi Ya Bill Well it was good to hear from you though unfortunately I have only just arrived from the UK to Australia to be with my wife for Xmas and received your e.mail . Your idea was a good one though I am not sure what response we would have gotten from the BBC as we are not seen as a big selling act in the UK to warrant that sort of interest. I do appreciate your thoughts on this though. I hope you and your family have a great Xmas and of course a "Heepy New Year" and let's hope we see you again in 1998. Appy Days, Mick Box.

I would say that any group who are capable of making good music the way that Heep do, should most certainly be welcomed onto the now annual Children in Need. I don't think it would matter how big a seller your group is, especially if your group has a history as long as Heep has! Children in Need will be coming around in November again in '98. What do other UK fans think?

Now a couple of questions: What caused the split between Heep and SPV? Are Eagle Records big enough to get Heep back on the road in the same way as Heep used to tour in the UK in the 70s? I'm looking forward to Heep's next two studio albums in 1999. Next year, when they release these two new albums, they should revert back to their original name SPICE temporarily. I would love to see the faces of all those 90s SPICE fans when they stick their new SPICE CD in the machine!! He! He! Finally, when are Heep coming back to Scotland??? That's all for now, Appy Days!! **Bill Smith, Scotland.**

***UHAS reply:-** I'm one of the old gits just like your self and I know what you're talking about in those comments on the early days of the classic Heep, I guess we'll never agree about the quality of the the present day line Bill and although I respect you're opinions I feel that we're covering old ground here. Also, I'm not sure where you've got the idea that*

Heep will be releasing two studio albums in 1999. As for the children in need idea, yep, it's great, but we've got to assume that Mick knows the state of things far better than we do. The band felt that SPV weren't doing their part and we can only hope Eagle Rock will do much better.

Dear UHAS. Now when we've stopped fighting over Bernie versus all the other Heep singers, I have a question about Ken Hensley lead singing in the band, coz in Issue 14 John Wetton talks about him singing lead on "One Way Or Another" because David Byron had chickenpox, so John sang that song and David played the Hammond, and isn't it Ken who sings the middle part of that song? How come Ken sings the lead on songs like "Lady In Black", "High Priestess" and "Look At Yourself" - what was David doing on those recordings? Did he play any instruments on them? **Thomas Thulin, Sweden.**

UHAS reply:- I'm not sure why Ken sang lead on these tracks so when your reading this Ken, please e-mail us with the story behind it and we'll print it in a future issue.

Dear UHAS. I have finally decided it's time to write you a message. I feel I could fill one edition of the superb U.H.A.S. magazine with my memories of how I got hooked on Heep, my first concert, the last one I have been to (living in England makes it a little difficult to get to see the band, doesn't it!), how I was re-introduced to the band and about my favourite songs etc. The one thing I am not going to do is rip this current line up to pieces. It seems to me that previous line ups had a self destruct button. It also seems that people like to be nostalgic, nothing wrong with that. Yes, I loved all line ups for what ever reasons, however I am living in 1998 not 1971 or 1976 or 1982. Yes, I listen to the old albums and have to admit that I don't like every single track the band have ever written.

"Sea of Light" was a brilliant album. "Sonic Origami" is a slight change, maybe a little more commercial, but it is a SUPERB album, so the cynics and critics need to get off the band's back and SUPPORT AND ENCOURAGE them all the way. Positive thinking from the band and fans will help get URIAH HEEP back where they belong, at the very top. I am a firm believer that will happen. If you haven't already done it, (and I'm certain you have), let as many people as possible know about "Sonic Origami" -GO OUT and but it and stop moaning. Can I ask you the question? Do you hear voices? Feels like - Change - This is going to be the one!!!!!! Keep on with the good work! **Raymond Dale, England.**

UHAS reply:- Well said, we all love the band so let's give them all our support.

Dear UHAS. Is the remaster of "Equator" or "Live In Europe" looking a good possibility? Does the band have any tour book during the "Sonic Origami" tour released. And if so, would it be available through the fan club? Do you have any new information about Ken Hensley and Pete Goalby? I'm a fan of DIO as well. Will you write something about their gig at the Forum on 22nd October? **Tomas Pojda, Czech Republic.**

UHAS reply:- Dave recently wrote to sony music about "Equator" that they're considering it's release in their "Rewind" reissues. They say they're sorry if this seems a bit vague but they have so many requests for re-issues of back catalogue material that they can't promise an exact date. That response was from Neil Cartwright of Sony Music. "Live in Europe" is still being looked at for re-mastering by Rob Corich (along with Equator) but there's no other details yet. However, we believe there is a bootleg CD version of Equator available in Europe. There's no new news on Ken or Pete other than what's been in recent issues and yes, there's a review of the Heep/Dio gig in this issue.

Dear UHAS. Two questions for ya! One of the Keef Hartley Lps, "72nd Brave", has a song by Gary Thain called "You Say You're Together Now". The song has a distinctively different vocal, and I suspect it's Gary on vocals. Am I correct? If so, he had a very

unusual voice.

Recently, I ordered a video from Europe of Andy Scott's Sweet playing with Steve Priest. I am unable to watch it though, because it needs transferring from VHS/PAL to VHS/NTSC. Do you have any suggestions? If anyone can help, that'd be cool!! **Scott Cokeley USA.**

Uhas reply:- I don't know if it's Gary on vocals, anybody out there know? If you look in video/film magazines you'll see adverts of people who offer video conversions from PAL to NTSC

Dear UHAS, First of all I want to ask a question - Who was David Byron? He was one of the best singers in hard rock/heavy metal. For me, Glenn Hughes, David Byron, Dio, Joe Lynn Turner, Ray Gillen, Ian Gillan and Rob Halford were the most powerful singers of all times. Bernie Shaw is perfect for the today Uriah Heep, he is not going to be the new David Byron, but his voice has all the power he needs to sing the Byron songs, and a lot more. He can also sing in other styles different to the Byron style. He is the perfect singer for today's Uriah Heep. But we don't have to forget that the best lineup of all times in Uriah Heep was the one with Byron, Box, Hensley, Thain and Kerslake. I would like to see atribute album, but what if the tributes were made from the inside? Amongst the ex-Heep members they could make groups and play the songs chosen. Imagine -"Against The Odds" - John Lawton, Hensley, Wetton, Chris Slade, Mick Box. "Which Way Will The Wind Blow" - John Sinclair, Daisley, Kerslake, Hensley on guitar etc. It would be interesting to listen to. Modern songs with Hensley or Lawton, or even make the same that Natalie Cole did with her father, Nat King Cole on the song "Unforgettable", but this time with Byron and Sloman, or Bernie Shaw, or Lawton. About the new album, I think it is lot better than "Sea Of Light"; it's different, softer, more progresive. It's beautiful, but more to listen to it with the headphones on rather than with your friends with the volume at ten, less powerful. I love all the songs, even "Across The Miles", but on "Sea Of Light" there were better songs, the commercial songs are made by radios and companies, I don't think that Nirvana/AEs "Smells Like Teen Spirit" would be a commercial song, radios and people made it commercial. "Sea Of Light" was plenty of commercial songs, but empty of help in the company. "Sonic Origami" shows a lack of guitar sounds, I missed it. But it's great that I can hear again Uriah Heep's music. The last thing is: How many UHAS members are there worldwide, and in which countries? Covers Album: The Wizard - Bruce Dickinson, Love In Silence -?, Easy Livin'-Manowor, July Morning - Dream Theatre, Rainbow Demon -?, Stealin' -?, Bird Of Prey - Judas Priest, Sweet Lorraine -?, Free Me - Skin, Wise Man -?, Which Way Will The Wind Blow -?, The Way That It Is -?. **Juan Manuel Leis Carrillo, Spain**

UHAS reply:- Thanks for your comments. The current UHAS membership total is over 750 worldwide.

Dear UHAS. I thought you might like to know the views and thoughts of a brand new Heepster and what "Sonic Origami" has started for me. I've been a rock/metal fan since about 1985 when I was 15, I'm now 28 and in my collection I had a couple of Uriah Heep albums but I was never properly into them -until now. Somehow they had always passed me by, but now with "Sonic Origami" I have realised what I've been missing for so long. I must say that I think "Sonic Origami" is the best rock record I've heard for years, and I can't stop listening to it. It's just so good - every track is brilliant and what it has done is made me buy up the Remastered back catalogue and the excellent "Time of Revelation" box set. I'm working my way through the lot and what a fantastic journey it's going to be. I went to see them at the Forum on the Dio tour and was spellbound by the performance. The new tracks sounded just great live alongside Gypsy and Easy Livin'. Bernie Shaw is a fantastic vocalist and the whole band ended in great style. So thanks to the brilliant "Sonic

Origami", I'm heavily into a new band for me, not bad for a group that's been going nearly 30 years to get new fans because of a new album. Anyway, thanks for Issue 29 - a really enjoyable read. **Bill Bignell, Surrey**

UHAS reply:- It's great to read such positive statements about "Sonic Origami" from some one who's new to the band.

Dear UHAS, "Between Two Worlds". Well, what a classic! This just had to open not only the album, but their London Forum gig too. Superb! My only criticism of it is that the middle section, although excellent, comes too soon and lasts just a tad too long, but it all runs nicely into "I Hear Voices". Yes, I like the new album very much. Yes, after the initial excitement of hearing it for the first time, I was less sure second time (isn't that often the case?) until the songs actually started growing on me. It's the arrangements and thoughtful openings and endings that all add to the enjoyment. "Only The Young", "Change" and "Everything In Life" are particular favourites of mine, while "Feels Like" reminds me of the end section of "Bird of Prey", not only because of the riff but the sound and style. Very Heepy indeed! It's a great album and we should be grateful the band are producing material of such a high standard at this stage. The cover works well; simple and eye catching. My only disappointment is that there isn't much else to look at once inside. Sure, the photos are good, but another "something" would have made me want to explore it more often! Also, there's no list of the band and what they play -unusual.

Now, the gig at London's Forum. Not a venue I'd been to before. I'm glad I made the "mid-week" effort to get there from Cambridge. It wasn't the getting there - it was the getting up next morning to face 30 eight year olds. Yes, I did "witness" Uriah Heep to them. "Uriah who?" they said, I did NOT reply to that!! Talking of which, why would anyone want to wear such an obscene advert for a respectable band? Good grief, we're not Dio fans!! (devil salutes and all that) My fear was that Dio fans might treat Heep as a support band and not be in the hall, as is often the case, but no, it was packed, and I couldn't really see how Dio could follow the enthusiasm for Heep from the audience. A great selection of tracks, and wonderful to hear "Sunrise" live. Remember, they only had an hour so of course there was lots missing, but it was all so excellent and tight who could really complain? I bumped into a mate from Cambridge who'd come for Dio but admitted how good Heep were - especially the new stuff - it was very much a double bill. "Universal Wheels", my current favourite from "Sea of Light" did not need to be played faster, otherwise a great set. The night was made even better meeting various fanclub members (cheers Alister Blockley!) and later on, the band members. I had a very long chat with Trevor about the sorry state of British music etc. etc. What a great guy! Only managed a brief chat with Bernie - in fact I was going to suggest he doesn't need to say "F.....g" on stage, but perhaps someone else can tell him! I've never been to a gig with so many fans in evidence (badge wearers) and it's this that makes being a Uriah Heep fan the best. We, and the band, must be constantly grateful to Alan and David for their tremendous efforts to further the cause. **David Walters, England**

UHAS reply:- Positive comments, great. I must agree that I don't see the need for the 'F' word to be used on stage. I remember Ken Hensley once commented that it got a bigger cheer than the songs, crazy!

Dear UHAS, In answer to Walter Deutschmann from Austria: Lucifer's Friend LP "The Devil's Touch" Side 1: Blind Boy, Baby You're A Liar, Rock ænÆ Roll Singer, Dirty Old Town, Closed Curtains. Side 2: In The Time of Job When Mammon Was A Yippie, GroovinÆ Stone, Ride The Sky, High Flying Lady - Goodbye, Free Hooker. I have the LP on the Fontana Special label. **Eduardo Capurro, Germany.**

Dear UHAS, I'm writing to inform you about the album "The Devil/Es Touch" by Lucifer's Friend that Walter Deutschmann asked you about in issue 29. The album was released in Germany in 1976 on the Fontana label and is a compilation covering the five albums between 1970 and 1976. Although it doesn't contain any songs from the "Where The Groupies Killed The Blues" album, it doesn't feature any non-album tracks either. The track listing is: Blind Boy, Baby You're A Liar, Rock 'n' Roll Singer, Dirty Old Town, Closed Curtains, In The Time Of Job When Mammon Was A Yippie, Groovin' Stone, Ride The Sky, High Flying Lady - Goodbye and Free Hooker. It does have an interesting story about the popularity of the band in America on the back of the album cover, printed in German and English. **Geert Ryssen, Belgium**

UHAS reply:- Thanks to you both for the info.

Dear UHAS, Just a comment about Eagle Records doing a good job of getting Sonic Origami into shops..... Took a few minutes skive today, and happened to look in the Virgin Megastore in Peterborough. There were 13 (count 'em... thirteen!) copies of Sonic Origami on display, along with 2 three CD sets (the remastered Firefly/Innocent Victim/Fallen Angel and Very 'Eavy Very 'Umbel/ Salisbury/ Look At Yourself) and almost all the remasters. A whole column of Heep. A few months ago, they were carrying about 4 Cds total. Not bad for a not-very-large provincial city, where Heep last played in 1991 and managed only to draw a crowd of about 300! Incidentally, even though Sonic Origami has not yet charted (to my knowledge) , the CD carried stickers saying "Virgin Megastore Chart Album". Well done, Eagle, and well done Rob Corich's men on the remasters. **Graham Hulme, England.**

UHAS reply:- That hopefully goes some way to answering the earlier question about the performance of Eagle Rock.

Dear UHAS. With regard to other bands covering Heep songs, the band "Sextiger" from Vienna covered "Lady in Black" on their CD "No Poodles". It starts, of with acoustic guitars but very soon gets a heavy driving rhythm with great electric guitars. It sounds heavy although it's still catchy. The vocals are not very strong to lead through but musically it's exactly how I would like to hear it live. **Isabella Seefriedt, Austria.**

UHAS reply:- Thanks for the info, there are more details of Heep covers in Pete Wharton's article in this issue and I know there are even more than those listed.

Dear UHAS, There are a couple of things I have to say about the magazines' contents, one I'm afraid is a negative but the other could be of real interest to UHAS members, especially Ian MacLaren (Letters Issue 29). First, the æblinding error/Æ. In your feature, Bernie Shaw's My Top 12, the last of his list is given as Megadeth / Sandman. No such release!! The track you are trying to identify is Enter Sandman by Metallica. This is a bit of a Freudian slip considering that Dave Mustaine (of Megadeth) was an original member of Metallica and left after what was alleged as a major 'bust up' with the band, there is certainly no love lost between the two. While on the negative bit of this letter, I must say to Trevor Bolder that it is not big and it/Æs not clever to slag off other bands, especially one with a track record like Deep Purple. By my reckoning, their new album is well up to standard. Right, that's enough of that, on to some good news. In Ian's letter he was talking about "Blackfoot" and the 2 albums "Soigo" and "Vertical Smiles" which feature Ken Hensley. I have done some research and he is correct in assuming that these two albums are not available on CD - BUT - just released this month is the following: Blackfoot on the King Biscuit Flower Hour. This album is available through Pinnacle Records on the following number KBFH CD023 and should be at mid-price (around £10.99 or less). Here is the improtant bit; the lineup is as follows: Rick Medlock, Jackson Spires, Greg Walker,

Charlie Hergrett and Ken Hensley. The track listing includes the old favourites 'Train, Train' and 'Highway Song' with a cover version of Black Sabbath's 'Wishing Well', but also includes a version of 'Easy Livin', so look out for those royalty cheques Mr M. Box! There is also a 17 minute interview with Rick Medlock as a bonus track (total 8 tracks and bonus track). **Martin Short**

UHAS reply:- Bernie's top 12 was typed exactly as he wrote it and not being an expert on Megadeath and Metallica I didn't spot the mistake - Bernie, do you know who it is you're listening to? Thanks for your research on the availability of the two "Blackfoot" albums on CD's. Didn't Ian MacLaren mention the "Blackfoot KBFH" CD in his letter in the last issue? And wasn't it "Free" who recorded "Wishing Well", not "Sabbath"? I make so many mistakes I'm not sure anymore! That said, please keep the letters coming in.

FREQUENTLY ASKED QUESTIONS - Part 1

BY PETE WHARTON

Introduction This information was collated primarily from replies to questions on the Heepster mailing list. Thanks are obviously due to all the knowledgeable and dedicated members of that list. I started this originally as a project for my web pages dedicated to Uriah Heep at www.zoo.co.uk/~paladin/uheep/heepin.htm. The latest version will always be up there. One of the nice things about web pages is being able to link to all the other web sites dedicated to Uriah Heep. I have tried to include as many as possible of my original links within this version. For those who have online access, I would highly recommend a visit to the Official Uriah Heep website at www.uriah-heep.com. There is a mine of information related to Uriah Heep and links to many of the other websites dedicated to Uriah Heep. Reference is often made to old UHAS magazines and I would like to thank both David and Alan for the hard work they put into producing the magazine and running the society. Apologies for any omissions or inaccuracies. Pete Wharton e-mail: pete.wharton@zoo.co.uk

What are the fan club details?

UHAS The Official Uriah Heep Appreciation Society Run by David Owen and Alan Hartley
PO Box 268 Telford Shropshire TF2 6XA England E-mail UHAS@compuserve.com

Stay on Top (German) Run by Bernd Pleis and Uwe Reuters Stroberlstr. 94 80686
Muenchen Germany tel/fax 089/5804876 newsline 0209/512442

Heepsters On The Web www.uriah-heep.com

If you'd like to join the Heepsters Mailing List, please send an email to "heepsters@dos.carolina.net" with the subject "subscribe" and put in the body of the email "subscribe heepsters".

Questions about Album Covers

Is the Conquest cover based on anything? The cover for "Conquest" was based on the well known photo by Joe Rosenthal (Associated Press) of US Marines, raising the flag on Mt Suribachi on the island of Iwo Jimma in world war 2. It was used for the war effort during ww2. Three of the Marines raising the flag died in defence of their country.

Who was the little girl on the inside photo of Fallen Angel? Ken's daughter Julia from his previous marriage.

Why is the Salisbury album so called? There are 2 main stories behind why Salisbury was so called. One told by Mick and one by Ken. The likely hood is that one reason supported the other. Mick told the storey behind the name on Finnish national radio (Nov 1996). Heep had a gig in Salisbury and the gig was so memorable that they decided to name UH's next LP Salisbury. Story goes like this (short version): Many of the long haired audience had a black nose and the band was puzzled why. Finally they found out the crowd sniffed black shoe polish. The ushers did not like that and handled roughly some members of the crowd. Mick and the boys didn't like this and made it very clear. After the gig the ushers locked in the band's equipment and they had burgle a store room to get it back. Ken's version is simply that this was his anti war period and Salisbury plain was where the Bristis army carried out a lot of it's excersises! Hence the tank crushing the flower.

Who is Gabby mentioned on David Byron's Take no Prisoners album? Gabrielle Byron, David's wife.

Questions about bass players.

Has Denny Ball had anything to do with Uriah Heep? Denny met David, Mick, Ken, Gary and Lee on their US tour in 1972, he was playing with John Baldry. They were touring the US and opened the show for Heep. Later on, in 1976, he took part in some pre-production recording sessions with Ken at his house near Henley on Thames. Ken had an eight track studio built there, and Denny stayed over a few days during the summer of 1976. Some of the tracks were demos for the next Heep album, "Firefly". He also played on two tracks which later were featured on "Free Spirit", and which formed the basis for Ken's new band "Shotgun". Denny was asked to join the band after John Wetton's departure. Denny says "The lineup almost became: Denny Ball/Mick Box/David Coverdale/Ken Hensley/Lee Kerslake. They decided on Trevor Bolder and John Lawton. I have good memories of the rehearsal when David Coverdale sang with us. I don't think Coverdale wanted the gig in the end, but it was out of my hands and I was very very disappointed not to join the band. At the time, Lee Kerslake wished that I had been joining Heep!" Further details of the interview between Denny Ball and Rodrigo Werneck in June 1997 can be found at <http://www.geocities.com/~wonderworld/interv2.html> Denny Ball also played bass on David Byron's first solo album "Take No Prisoners" in 1975.

Who has played Bass in Uriah Heep? Paul Newton, Mark Clarke, Gary Thain, John Wetton, Trevor Bolder, Bob Daisley, Trevor Bolder. Who played bass on "The Wizard" and "Why"? There is some debate over whether it was Mark Clarke or Gary Thain who played on "The Wizard". In UHAS issue 20 Marke Clarke says that he wrote the middle part himself and since David didn't want to sing it for some reason Mark himself did it. They recorded it for a single release along with the b-side Why before going on tour. When they came back, they finished the album with Thain, but the version with Clarke playing bass and also singing stayed on the album. So he plays bass on Why also (remastered Demons... version. Paul Newton plays on Lansdowne Tapes version). Rob Corich (who has done most of the remastering of Heep material) however considers "Gary Thain almost certainly...especially on Why although Clarke may have recorded for The Wizard it was probably overdubbed by Thain and replaced..." So there is some slight doubt about "The Wizard", but if you accept it is Mark singing the middle section, then you may think, if they overdubbed Clarke's bass playing, why didn't they overdub his vocals also?

Questions about Guest Players

Did Manfred Mann ever play with Heep? Manfred Mann played Moog on "July Morning" and "Tears in my Eyes" on the "Look at Yourself" album.

What did Osibisa play on with Heep? Teddy, Mac and Loughty of Osibisa added percussion to the final section of the title track of the "Look at Yourself" album. On which songs did BJ Cole play pedal steel? BJ Cole played pedal steel on "Tales" and "Your Turn To Remember".

Who played with Ken on "Weed" project? There seems to be no doubt that Ken Hensley played all the guitars and keys, but note the following from Farzin Blurfrushan: The project named "Weed", which included Ken Hensley on it's lineup, was mentioned on the book "Cosmic Dreams At Play", written by Dag Erik Asbjornsen. The album actually does not list the lineup, but Ken's participation is easily recognisable, at least singing, and playing organ and guitar. The book says: "Some members of the 1970/71 Virus lineup were also involved, Bernd Hohmann and Werner Monka at least, and possibly their rhythm section as well." The writer continues: "All six tracks were credited to concert promoter Bobo Albes and Philips household producer Rainer Goltermann made sure the sessions in the Windrose Studios were preserved for posterity". Well, Ken once told me that he played everything except drums and bass guitar, so the story involving Virus lineup must be true. And what did Hohmann and Monka play? Let's change our points to Virus for a while... On the Virus album called "Revelation", recorded between January 5th and 7th, 1971 in Hamburg, Germany. First similarity, Weed seems to be recorded in Hamburg also. The Virus lineup at that time included: Hohmann (flute, vocals) Monka (rhythm guitars) Reinhold Spiegelfeld (bass guitar) Wolfgang "Dicken" Rieke (drums) and J. Dieter Krahe (organ). Looking at the pictures included inside Weed's and Virus' albums, it's not easy to recognise resemblances between faces, but I think I can see that Hohmann and Monka are on Weed/Es lineup photo. This is from Tapio Mikkinen At least Reinhold Spiegelfeld (bass guitar) and Peet Becker(drums). The other members were Bernd Hohmann (flute, vocals), Wener Monka (rhythm guitars) and Rainer Schnelle (keyboards) but Ken really played all guitars and keyboards.

Who is the Brett Morgan mentioned as guest artist on Drums on Different World and Raging Silence? I believe Morgan was hired to make backing tracks, so Lee just had to play upon them. If I'm not wrong, Lee didn't really participate on the making of Raging Silence or Different World, he just played when everything was finished. Maybe they kept Morgan's tracks with Lee's, to give more power to the sound? I think Morgan also played with Elton John, so the EJ/Heep connection grows everyday.

Who else has guested on a Uriah Heep album? Sax player Chris Mercer (ex-Bluesbreakers, Keef Hartley Band, Gonzalez) played sax on the "Fallen Angel" album. Mel Collins plays saxophone on "Prima Donna". Frank Ricotti plays percussion on "Roll Overture". Pete Becket played the orchestrated parts on "Love in Silence". Colin Wood plays keyboards on "Come Away Melinda" and "Wake Up Set Your Sights".

Questions about Heep Personnel

Birth Dates of current members Mick Box Born June 9, 1947 Trevor Bolder Born June 9, 1950 Bernie Shaw Born June 15, 1956 Lee Kerslake Born April 16, 1947 Phil Lanzon Born March 23, 1950

Compiled by Pete Wharton and continued in the next issue

QUIZ TIME

congratulations to Sormani Stefano who won the signed copy of "Sonic Origami" in the quiz. We'll send it off soon. Quiz time will be back in a future issue.

THE OFFICIAL URIAH HEEP WEB SITE



Hi from www.uriah-heep.com ! Heep.com was started just about 18 months ago, a 'logical progression' from the "Uriah Heep Home Page" founded by Hani So in Singapore. As Hani's "Home Page" grew, he and I became friends, and soon joined forces with my "Will you welcome please, England's own Uriah Heep" site (<http://www.en.com/users/dhw>) We combined our pages, and linked our sites to each other, and made them look the same...'transparent' to the viewer. I was in Ohio in the USA, and Hani's pages were in Singapore!! This went on for a while, and Rodrigo Werneck, in Brazil (www.kenhensley.com) and I started talking about the possibility of getting a domain name in place for the band. Soon, Rod joined Hani and I in the administration of the website, and as we linked to his site now, it just kept growing.... In April 1997, Alex Gitlin, Alan Keetley, Jesse Lowe, Mac Steagall, Richard Wagner, Lynn Wientge, Rodrigo Werneck, Bob Winward, Hani and myself, contributed to the buying of the internet address www.uriah-heep.com , and published the following on the page, the day we announced the new name and address: "With the official domain name in place, Dave White, Rodrigo Werneck and I (Hani) will strive to continue to build upon this solid foundation in order to make the site even more exciting, enjoyable and informative. It's hoped that with all the work that's been put in so far, it has helped to contribute in rekindling renewed interest in the band which richly deserves it. (26 Apr 97) Mick Box and the entire band wish to also thank all the Heepsters on the Web for the constant support you all have shown. (26 Apr 97)" I had a plaque made up in celebration of the name, and mailed it to Mick and the band. It's hanging in their office in England now. Since that time, Louis Rentrop (Uriah-Heep Holland -<http://people.zeelandnet.nl/uriahboz/>) has joined us as a webmaster as well! That is the SHORT history of www.uriah-heep.com.... there are a million things I could tell you... but maybe in another issue! If anyone wishes any info, please feel free to e-mail webmaster@uriah-heep.com . One of us will answer you! Keep up the GREAT work you do, and as we say on the net..... 'Appy Days! Dave White A webmaster@uriah-heep.com

CLASSIFIED AD's

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

For Sale or Trade: Various press cuttings with interviews and posters. Heep jacket patches: Innocent Victim, Magician's Birthday, Equator. Heep T-Shirts: Purple Tie Dye Uriah Heep vest L, Sea of Light Tour 95 L, Different World Jap Tour 91 L, World Tour 92 XL. Blood Red Roses + 2 Tracks 12" Single includes patch. Free to a good home with first order: Think It Over Bro112. Bill Smith, 144 Ashley Terrace, Alloa, Clackmannanshire, FK10 2ND, Scotland.

Wanted: Byron, Hensley solo CD s, buy or trade. Gary Swallow, 36 Caxton Street, Barnsley, South Yorkshire, S70 2LF, England.

Wanted: Any videos (UK or USA) of any early Uriah Heep concerts, live performances. Contact Herb Sinclair on e-mail annazzie@declare.com

STAY ON TOP. German language Heep Fanclub. For further details please send 2DM in German stamps to:- Bernd Pleis, Stoeberlstr 94, Munich, Germany.

SKIN merchandise including plectrums with Skin logo, prom pic discs, photos and videos. Please send SEA/IRC for list to:-The Skin Fanclub, PO box 94, Pudsey, Leeds, LS28 5WY, England.

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