

THE OFFICIAL
URIAH HEEP

APPRECIATION SOCIETY

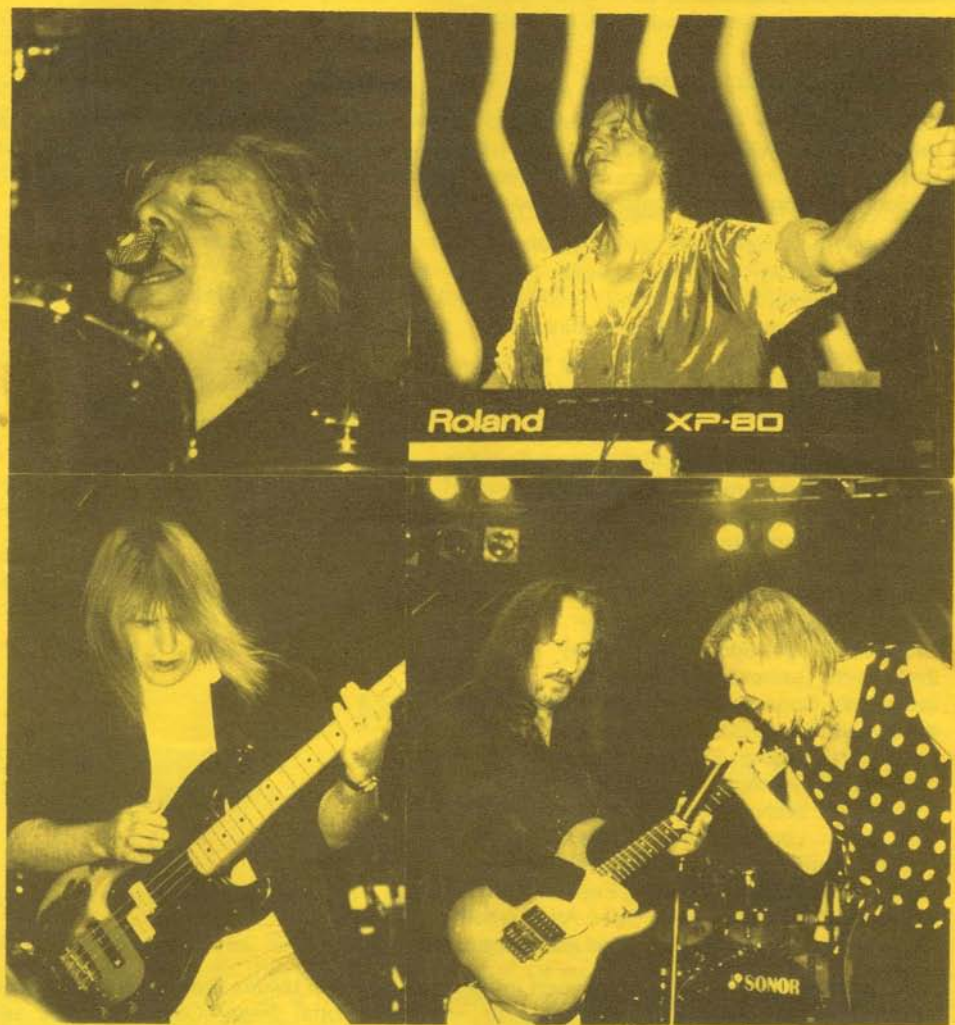


Photo by Marika Schumacher

ISSUE 31



URIAH HEEP

Sonic Origami

THE OFFICIAL URIAH HEEP APPRECIATION SOCIETY

Uriah Heep's Official World Wide Fan Club

Administered by David Owen & Alan Hartley

P.O. BOX 268 • TELFORD • SHROPSHIRE • TF2 6XA • ENGLAND

Hi again and welcome to issue 31.

A very happy new year to all our members. Following the success of the European tour at the end of last year, Heep were straight back on the road in February and yes, for those who still don't know, there are 3 UK dates in March. The dates listed below are possibly subject to change so we suggest you check with the venues before traveling.

- 10th Feb, Riga, House of Culture, Latvia
- 11th Feb, Helsinki, Tavastia, Finland
- 12th Feb, Turku, Karen, Finland
- 13th Feb, Tampere, Pakkahoune, Finland
- 14th Feb, Oulu, Foxia, Finland
- 15th Feb., Vasa, Donna, Finland
- 17th Feb, Upsalla, Harryds, Sweden
- 18th Feb, Ostersund, Saga, Sweden
- 19th Feb, Sundsvall, House of Culture, Sweden
- 20th Feb, Stockholm, Fregatten, Sweden
- 21st Feb, Borlaenge, Bolansch, Sweden
- 23rd Feb, Torndheim, Norse Rock Cafe, Norway
- 24th Feb, Hamar, Brockmann, Norway
- 25th Feb, Voss, Park, Norway
- 26th Feb, Bergen, Maxim, Norway
- 27th Feb, Forde, Sportshall, Norway
- 2nd March, Gothenburg, Sweden
- 3rd March, Copenhagen, Pumpehuset, Denmark
- 4th March, Randers, Denmark
- 5th March, Aalborg, Skraen, Denmark
- 10th March, Norwich, Waterfront, England
- 11th March, Wolverhampton, Wulfren, England
- 13th March, London, Forum, England
- 1st - 5th April, Greece - to be confirmed
- 28th May, Roeselare, Shwung Festival, Belgium
- 4th June, Berlin, Wuhlheide Open Air, Germany
- 5th June, Berlin, Wuhlheide Open Air, Germany

If you want to be updated with concert information between issues please send us a SAE marked concert dates (UK members) or an International Reply Coupon and a self addressed envelope marked concert dates (overseas members) and we'll do our best to keep you informed.

For the UK dates, at least one of us hope to be at all the shows and if that proves to be possible we will be in the nearest pub to the venue before the show, sorry, we can't find a name of one for the Norwich gig but we'll put a notice on the venue door if we can. For the Wolverhampton gig the meeting pub is called Edwards and it will be the Bull and Gate again for the London show.

One interesting bit of news that should please most members is that "Equator" is finally available on CD. It's in the shops now for around £10. The release is through the Colombia rewind series (cat no 493339 2) and is a bog standard effort with no extra tracks and no re mastering. In fact, Sony seem to have made no effort with the release as they still have the old "Equator" fan club address on the insert - even though they did e-mail us to inform us of it's release. I wonder how much the recent bootlegs of "Equator" had to do with their sudden interest in it.

Speaking of bootlegs, Russia seems to be a hot source of them at the moment, there is a 2CD rom package which we understand contains all the Heep albums up to "Sea of Light", and a few CD's with one Hensley and one Byron album on each. Doubtless there are lots of others from many countries and reviews are welcome.

Gunhill have a new drummer and guitarist, they are Reuben Kain on the guitar who presently studies music on a part time basis as well as giving guitar lessons, and Clive Wick on the drums, previously Clive has played with Jeff Beck and Big Country. You can keep up with all the latest Gunhill news on their new official website, the address is on the back page of this issue.

While on the subject of websites, the UHAS section of the Official Uriah Heep website has had almost 1200 visitors since the end of September last year. Our thanks go to the guys at www.uriah-heep.com for their great work.

Our thanks once again go to the following people for their help and support, Mick, Trev, Phil, Bernie and Lee. Donnie Frizzell, Ken Hensley, John and Iris Lawton. John Wetton and everyone who contributed to this issue.

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

Alan & David

March 1999.

MICK BOX

SONNIC ORIGAMI - IT'S EXCEEDED WHAT THE RECORD COMPANY THOUGHT IT WOULD DO

AN EXCLUSIVE INTERVIEW

Alan: How well has "Sonic Origami" sold?

Mick: It's doing very well, as far as the record company is concerned it's exceeded what they thought it would do, they're very happy with it. Of course we've still got the American market where we hope for a late April release and the Australia release which was originally going to be February 1st is being put back a bit later because there's a possibility we may tour there in September.

Alan: Has it been released in Japan?

Mick: I believe it was released in Japan late last year but as far as figures are concerned, I've been too busy with getting the band on the road in Latvia, Scandinavia and into the UK. So I don't really know the response yet but it's one of the many questions I have to ask the record company at our next meeting. There are a number of areas we need to talk about and later this week our Donnie is flying over from America and we'll all sit down with the record company to look at the next stage.

Alan: Donnie is your American manager?

Mick: Yes

Alan: Are you happy with the way things are going with your American management arrangements?

Mick: Yes, we have a very good working relationship.

Alan: Do you hope to eventually move all management responsibilities over to him?

Mick: I think that on behalf of the band my inclusion will be there, due to past experiences we have to have a hands on situation no matter who's handling us, but yes, I'll be very comfortable with that at some stage. If things explode as we hope they will, it will be a natural progression because I just won't have the physical time to deal with it.

Alan: How happy are you with the promotion that the record company have put behind the album?

Mick: I think they're as good as any record company we've had in a long while. They're great to work with, if I ring them up about anything I get answers straight away. They're a good company in that regard but there's always room for improvement. It's very hard to get other people to spend a lot of money on you the way you see it. I think now they see the band's potential, they saw us in London and at some European shows and they can see exactly what we're all about. At the moment they could have been quite happy to release the album in the territories they've released it in so far and call it quits but they see the future of the band, they see how good the band is and they're willing now to go on to a second phase to re launch "Sonic Origami" in the territories where it's already been released because they believe in it. They believe it's a great album and they believe we're a great band. Sometimes a show in London or a show in Munich can do so much, it re focuses the band in people's eyes.

Alan: What happened to the single releases from "Sonic Origami"?

Mick: We've hit the old Uriah Heep stigma where by however commercial we make an album the radio stations are stuck in a rut, especially in Europe. They'll play "Lady in black" and that's it. It's very hard to overcome that and it's not just today's market, it's a stigma that we're stuck with. Unfortunate as it is it's something that we've got to overcome and we're in the middle of trying to formulate something now to help do that. But I wouldn't say it was an easy job.

Alan: Do you still hope to put a single out from the album?

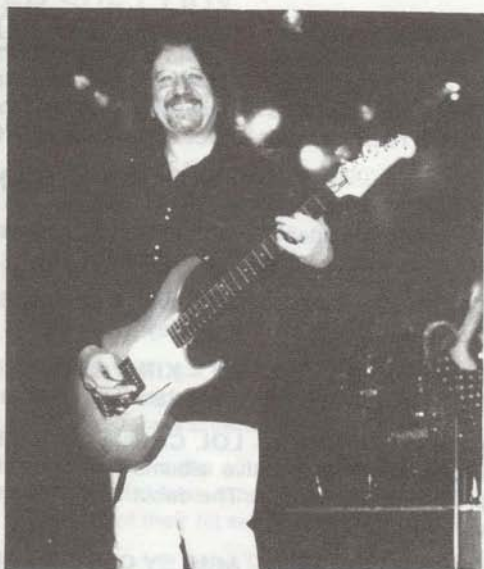
Mick: We're doing some market research of radio to see what they'll play and get responses back. We've had a lot more response on plays of "Sonic Origami" than we had with "Sea of Light" and in that regard we've improved it but it's still no where near what it needs to be. A lot of that is due to the stigma attached to the name of the band, if we could get some of those people along to the shows they would see the whole thing in a different light.

Alan: Has it been possible to monitor how much airplay "Sonic Origami" has had on radio shows that play album tracks?

Mick: There is a promotion company that the record company used in Germany and they give us feedback results, to be honest with you it was all very positive, we had about 98% of what we we're looking for which was great. It was a wonderful response but we just can't break into that singles area. I think bands like Deep Purple are hitting the same problem.

Alan: What's your reaction to the 2% who weren't positive about the album.

Mick: I don't dwell on it, you can't please everyone all the time, even the response from the fans shows that. As long as we can get an overall positive response we're very happy with it. To qualify the 2% that didn't go with "Sonic Origami", they didn't go with it because they hated it, it was just that it didn't fit into the format of their radio station.



Alan: How do you feel about the response of the fans to "Sonic Origami"?

Mick: I think it was very favourable overall, like I say, you can't please everyone all the time. If you spread your horizon a little it will upset one faction but it will welcome other people in. As long as we're proud of what we've recorded then that's all we can hope for but the general response has been wonderful.

Alan: How did the German tour go?

Mick: The German tour was excellent.

Alan: Was there any signs of a new audience there?

Mick: I would say yes, we noticed there was a lot more females in the audience and I think that's down to "Sonic Origami". The audience had increased, even compared to previous tours with Nazareth, it was the strongest tour in that regard and a lot of the shows were sold out. We we're very happy with that and so were the promoters. I think "Sonic Origami" did widen our audience to a degree, that's what we hoped to achieve, but we hoped it would put us into a radio play situation in terms of singles but we just can not get over that hurdle.

Alan: Are you looking forward to the UK shows?

Mick: Yes, always, we'll have a great time, they'll be a joy to do. The London show was probably one of the highlights of the whole set of European shows last time, everyone was on edge and it was all quite exciting. We've proved ourselves because they've asked us to come back and headline. We are trying to build our profile in the UK market so we can do larger tours.

Interview by Alan Hartley, photo by Marika Schumacher

MY TOP 12

Take from the old BBC Radio 1 show of the same name, we invite a band member or ex member and a UHAS member to select their top 12. (Plus an all time favourite Heep track and the reason for this choice in the case of UHAS members). So please send them in.

KEN HENSLEY

So, here's my attempt at a top 12, I hope it works for you. (If any of the album references are incorrect it's because of my failing memory, ha!

SMOKE ON THE WATER - DEEP PURPLE (Made in Japan). Just a great rock and roll record and one that I love to play at number 11.

MEMPHIS SOUL STEW - KING CURTIS (Live at The Fillmore East). You'll probably have to listen to this to appreciate it but Bernard Purdie is at his best on this track!

CONSEQUENCES - LOL CREME AND KEVIN GODLEY (Album). One of the most creative and imaginative albums I have ever heard, using some of the most amazing production techniques. The debut of the "Gizmotron", both it and the record were a huge commercial flop.

REVIVE US AGAIN - ASHLEY CLEVELAND (Lesson of Love). Just a great song from a great Christian singer with some cool B3 and wah-wah guitar on it.

ALICE IN WONDERLAND - SUSAN ASHTON (Angels of mercy). A song I would have liked to have written!

END OF THE INNOCENCE - DON HENLEY. Such a big hit, I probably don't have to say anything, except that I have always been a big fan of the Eagle's lyrics and this is a good example of great writing.

LUNATIC FRIEND - BRYAN DUNCAN. (Anonymous confessions of a lunatic friend). Bryan is a Christian artist who plays some phenomenal B3 and writes very powerful songs. It was hard to choose just one song of his.

BOHEMIAN RHAPSODY - QUEEN. Great song, great arrangement, great record, great harmonies ...!

HE'S ALIVE - DOLLY PARTON (I will always love you and other greatest hits). I know this may come as a surprise but she's a great song writer and this is an inspiring song. Check it out.

APACHE - THE SHADOWS. This was one of the tunes that inspired me to learn to play the guitar and is a very important part of my personal musical history.

SEALED WITH A KISS - BRIAN HIGHLAND. At the beginning of my amateur band career, I heard this song and still love it!

THE NIGHT HAS A THOUSAND EYES - BOBBY VEE. This was one of the first songs I ever sang in public so it has a very special memory for me.

I could have included anything by ZZ Top, Midge Ure and Ultravox, Pink Floyd etc. This was a tough one!

KEN HENSLEY

UHAS MEMBER SUE CODY

Cozy Powell - Sunset (from the album Tilt 1981) I only managed to get this album on cassette, heard it once and taped it a few times so the original didn't get chewed! This track is so atmospheric it makes your hair stand on end! An untimely death, and British rock music is far worse off.

Steve Vai - For the love of God (from the album Passion and Warfare 1990) I first saw this guy on MTV about 2.30 am and couldn't believe the sound coming from the TV! Another track to listen to in the wee small hours with a bottle or three!

REM - Losing my Religion. I have Virgin Radio playing when I'm in work, and I have to down tools when this comes on! I saw REM at Cardiff Arms Park, but wasn't impressed - I'm not a fan of stadium gigs.

Gary Moore - Walking by Myself (from the album Still got the Blues 1990) I'm sure everyone has at least one Gary Moore album, but this track brings to mind my daughter Pippa, aged 3, bopping in the car singing along, and generally creates a happy feeling!

Bon Jovi - My Guitar Lies Bleeding In My Arms - (From the album These Days 1995) Pippa's favourite group, I'd never heard this song until it was taped for Pip by my step daughter Amanda, and it is a track far better than most of their hit singles, in my opinion.

Deep Purple - This Time Around (From the album Come Taste The Band 1975) I can't believe how many blast from the past vinyl LP s I've had to raid to get this top 12 together! I was bought this album as a present, and it's still a regular to the turntable. No-one else I know likes this album -but I'd be hard pressed to find anyone who'll admit to listening to Deep Purple now anyway!

Frank Marino & Mahogany Rush - Requiem For A Sinner (From the album World Anthem 1977) This was an LP that mysteriously turned up in my collection, I haven't a clue who it belonged to! Acquired at a time when O levels were looming and there was a need to escape!

Skunk Anansie - Weak For my sins, I also like the Rod Stewart version! Makes a difference to the working day if you get to hear tracks like this. there's only so much Blur or Robbie Williams you can take!

Triumph - Suitcase Blues (From the album Just a Game 1979) I saw this band at the Bristol Colston Hall when the crowd were not at all receptive! The album is great for listening to if you've got work to do (maybe it doesn't demand the attention, but its a good listen) and I'm starting to appreciate the sentiments in this song, having seen Heep in the Czech republic!

Pat Benetar - Promises In The Dark (From the album Precious Time) I only know of this track because I got a free promo floppy disc on the front of Sounds many moons ago which had this and a Michael Schenker track on. Far superior to Love Is A Battlefield, but I've never heard it played anywhere.

Eagles - Desperado This has been a favourite track for years, but I heard it 3 times in the Czech Republic done by the Illegal Eagles and it really brought it home to me how much it can get under your skin. The Illegals did a great version, but nothing beats the original.

Rainbow - Stargazer (From the album Rainbow Rising 1976) Yet another vinyl offering - and one I love listening to again and again, mourning the loss of my jean jacket with the embroidered rainbow (!) and, of course, the massive Uriah Heep bang in the middle of the

back panel!

I've left out Rush, Van Halen - even Bryan Adams, Squeeze and Mike and the Mechanics(!) but next week I'll be listening to other things (more Sonic and Sea of Light!) I cannot choose ONE Heep track because there are so many - all with certain memories of times past and of concerts just seen, I just thank the lads who continue to provide the sort of music your ears were designed for.

Sue Cody.

LIVE REPORTS

THE GIG - FORUM

When a newsletter arrived informing me that Uriah Heep were to play in the UK along with one of my all time favourite vocalists - R.J. Dio - I was made up, especially as the hotline number was provided for ticket sales. I rang immediately and booked an extra ticket for John Thompson, my rock gig sparing partner of some 16 years. The phone was answered by a (careful - the P.C. Police are watching) lady sitting a nightschool crash course in "English without a caribbean accent" who had never heard of Charles Dickes never mind Uriah Heep. It was a difficult one. When the tickets arrived, I thought it was odds on they'd be for Toots and the Maytalls but I underestimated her ability to translate my twag into the booking fee and all was well.

Gigs these days are few and far between so a full day off work was in order to savor the moment. Arriving at about 4pm to find the Bull and Gate full - a good sign - we had a couple of pints down the road. After pizza and cappuccino at Est Est Est we endured the gay innuendoes from the staff and returned to the Forum to find a queue around the building - fantastic. Here was a chance for Heep to play to an enthusiastic rock audience. The buzz was good - the venue just the right size. The first support band - a mismatched crew of individuals with some idea - were reasonably well received although I think they will split before they find some direction.

The change over was quick and smooth and Heep were ready to roll. Taking the stage, the band looked up for it, confident, smiling. The band looked pretty fit - especially Bernie - with the exception of Lee who is now a little rounded but who's warm persona shines through (did anybody else spot the Tommy Cooper impersonation?) Opening with tracks 1 & 2 from "Sonic" was great. They kick and get everybody in the mood. The band is playing and singing well and look glad to be here. I never saw David Byron live - or any footage - but Bernie scores high on the frontman stakes and keeps the band looking that little bit younger. He does sing well but I'm glad I knew all the material as his vocals were buried. Having played in a rock band for years (not so) subtle gesturing to raise the lead vox volume did not go unnoticed - now either a) they were support so hard luck, b) it had nowhere to go, or c) as good as he is, he has not got the type of voice that penetrates. One of the above applied to Dio's set. Another show would help me make my mind up but it was the only disappointment for me. They handled the technical hiccups well (true air guitar) and looked very happy with each other.

The set list was well shook up from the one they have carried around for the last couple of years and that was good. I'm glad they plugged the new CD, it's better to have something new to promote to give a sense of purpose rather than play a reunion hits tour that feels

like going through the motions (The Who anybody last time around). Personally I don't like Heartless land or Question so I would have liked them to be swapped and in sympathy with soem of the people who have lost track of Heep, a couple more oldies would have helped. If July morning was deemed too long then maybe Lady in black, The wizard or Look at yourself would have been nice. I didn't like the edited - to the point - version of Gypsy. Sunrise was a gem but Bird of prey seems a lot of hard work for little gain. Their set was professionally put out with maximum impact in minimum time and I look forward to seeing the guys again soon. Having thoroughly enjoyed RJD, the five hour drive home breezed by. N.B. Could Trevor try to keep his eyes open a little more. Whilst he may be lost in the music - it actively discommunicates him from his audience - honest.

Watford Gap services, £6.50 for a spoonful of chicken tikka - dead right I want a poppadom and can you give me a quote for an earl grey.....

David Corbett

DOUBLE TROUBLE TOUR MUNICH 27/10/98 AND DEGENDORF 14/11/98

My opinion of "Sonic Origami" is that it's a very good album but what I really miss is the roughness. It's too smooth, too clean and as I know Uriah Heep want radio airplay with this album I'm sorry to have to say that it won't work in Austria for many reasons - but that's another story. Nazareth have a new album out too and they played some warm up gigs in Austria where I saw them twice. Very strong and powerful and I really had my doubts thinking about the "Sonic" stuff in comparison. I couldn't wait to get to Munich to find out. First and last gigs of a new tour are always special and interesting and Munich was the first.

Before the show Bernie told me they have a new company running the equipment and 8 songs from "Sonic" in the set, some "Sea of Light" stuff and some classics, all together 17 songs. The Nachtwerk was sold out which means more than 1100 people squeezed in there and after the support band "Born Yesterday", Nazareth entered the stage. Starting their set with an endless intro they went into "Light comes down" and "Razamanaz". They had 4 songs off the new album "Boogaloo" in the set as well as songs from the "Move Me" album. They had strong lights and even more fog but the sound was terrible. Lots of trouble with feedback but the audience didn't care. The whole venue was in a party mood very quickly. After a break for changing the stage Heep were on and they started with "Between two worlds" and then went straight into "I hear voices". Although the sound was not perfect, to me it was a big difference to the CD. The opener is my favourite song anyway but live it sounds a lot more powerful. So are the other new songs in the set as there are "Feels like", "Only the young", "Heartless land", "Shelter from the rain" and "Everything in life". "Question" came as an encore together with "Look at yourself" and "Lady in black". From "Sea of Light" there were "Universal wheels", "Time of revelation" and "Love in silence" still in the set and the classics were "Sunrise", "Gypsy", "Bird of prey" and "Easy livin". I just guess that it's the mixing that makes the new songs sound heavier and more powerful. The audience and I liked the set and the party mood went on. After the show the dressing room was full of friends and fans and of course Uriah Heep stayed to talk to everybody and relax before going back to the hotel.

Degenndorf was just a few hours drive and the concert took place on a Saturday so I left early enough to be there in time for the soundcheck. The hotel was next to the Stadthalle which was very comfortable. A real nice venue with good acoustics. This evening Nazareth would headline and some problems with the PA were solved before the gig. Heep went

back to the hotel after the sound check while I stayed for some T-shirt shopping. The concert was nearly sold out and this time both bands had perfect sound, great lights and again lots of fog. Uriah Heep played the same set as Munich except on song, they dropped "Bird of prey". For this show the band and audience were in perfect harmony and many of the fans knew the new songs very well. The sound was great and clear and this time I was sure to notice for example some guitar parts in the new songs that I hadn't realised were on the CD before. Although some band members had a colts you didn't notice it during the performance. It was once again 110% Uriah Heep and I'm happy to say the new set is just great. I can only guess that it's the mixing that makes the new songs sound heavier and so make them fit perfectly with the "Sea of Light" material and the classics. Uriah Heep left the audience in a very good mood to wait for Nazareth and of course I stayed in front of the stage. This time they had a good sound and the party went on. The fans were clapping and singing along with them like they did before with Heep. It was nice to see Mick and Trevor watching the second half of the show from the side of the stage. After the gig catering and dressing room of both bands were full of friends and fans. It was a great evening with two fantastic bands and I want to thank everybody for making it possible.

Report by Isabella Seefriedt.

DOUBLE TROUBLE TOUR 98 IN GERMANY

When I found out that Uriah Heep was going on a German tour together with Nazareth, I was very excited about it. I live near Hamburg and so it was natural to go to the gigs in Hanover 3/11, Hamburg 4/11 Bremen 5/11 and Nordenham 6/11. These four days were very exhausting, because I drove home after each show, but it was absolutely worth it. The shows were really great. After seeing these four shows I decided to go to Braunschweig 19/11 and also to the last gig of the tour in Mittenwalde 21/11.

Besides song from "Sea of Light" and "Sonic Origami" Uriah Heep played classics like "Gypsy", "Easy Livinn", "Sunrise" and "Look at yourself". The mixture of new and old songs really played off. Guitar powerplay and romantic songs followed each other and of course "Lady in black" wasn't missing. That seemed to be the song the audience had been waiting for and everybody was singing along with the band. It is a lovely thing to see people get together with some of the really old stuff known to everybody. The classics build a bridge to the new songs which real fans like me of course know. The combination of old and new songs makes the set very interesting to everybody and shows that the band - unlike many others - does not only live in the past and plays the same songs for the last 20 or 30 years. The band is really full of live and new inspirations. You can see and feel this in every gig.

The last gig of a tour is always a very special thing and so I had to be there for sure. That was of course the case in Mittenwalde which is close to Berlin. Uriah Heep played first and the guys from Nazareth had some surprises in store. The excitement was very big of what would happen. The gig was almost over when finally, during "Lady in Black" things started happening. There was no lady in black entering the stage but drummer Darryl Sweet dressed up in silver. He had a little puppet on a string in the form of the figure on the new Nazareth album "Boogaloo", he walked around the stage playing with the figure. It was a very good idea and the audience was delighted.

After a short break it was Nazareth's turn to go on stage. Meanwhile in the dressing room of Uriah Heep preparations for surprising Nazareth were going on. Band and crew wore make up - lipstick, eyeshadow and red spots on their faces - plaits and they made their pants look like shorts. They looked really great. The concert was only half way through

when Heep and the crew rushed on stage. It was real chaos. The singer Dan McCafferty couldn't help laughing, and at the the end Bernie gave the bass player Pete Agnue a big kiss on his bald head - Bernie looked really cute in his outfit. Everybody was in a good mood. It was a brilliant idea!



Top photo: Phil, John, Jim, Lee, Bernie and Peter. Bottom left photo Trev and Mick with Dan McCafferty. Bottom right photo Darryl Sweet and his little friend.

After the show there was a party going on at the venue. But the guys from Uriah Heep had to say goodbye too soon because they had to go by bus to Austria where they had a couple of gigs the following days.

By the way, do you remember the absolutely unforgettable last gig of the Uriah Heep and Nazareth tour in 1993 in Osnabruck? Heep surprised Nazareth with tartan kilts on stage. Everybody who was there still loves to remember it. And a funny event from the show in Mittenwalde was when I was asked by a young girl during the sound check what was going on there that evening. I told her it would be a gig of Uriah Heep and Nazareth. She didn't know the bands and said to me: "I thought it was a dancing event here tonight". Not really.

In "Sonic Origami" Uriah Heep have produced a great album. There is something for everybody - rock songs and ballads. It is a good combination of mainstream rock songs with the well-known style of Uriah Heep, but in a new way. Uriah Heep makes the step from the past to the future with powerful songs with dominant guitar solos, driven by a solid bass and drum section. The band starts with melodic but straight songs like "Between two worlds" and "Perfect little heart". You can feel the inspiration in the new album and the energy that is coming from the band. The powerful voice of Bernie Shaw in combination with the melodic straight songs really makes the album a highlight of classic rock. Timeless and ageless it is an album of real musicians who know how to handle their instruments with heart and soul.

"Question" is also one of my favourite songs and I can understand why people like this track so much. There you can hear a very good example of a soft ballad which also has very touching lyrics. All in all it's a combination of hard, heavy and soft melodic songs. It shows Uriah Heep at their best! I look forward very much to all the forthcoming gigs to see this great band again live and to listen to their great old and new material.

Report and photos by Marika Schumacher, translation by Vera Cronen.

RHEIN ROCK HALLE 8/11/98

Since Heep had come up with a very strong album (although I hope the next one will be somewhat heavier) we decided it was well checking them out live again. We this time were my father Franco, our friend Robin (who only knew Easy Living but came along for a bit of fun) and myself. The venue was hard to find. Outside two things were noticeable, the fact that Halloween would play there a few weeks later, and this little guy selling tickets at a much too high price. There was only a few people waiting which worried me, but the crowd soon thickened. Once inside I noticed that the venue wasn't really big, about 300 capacity, but luckily by 20.00 hrs it was packed. A German band called "Double Action" opened with some traditional, typical, though not boring, heavy metal. By the time they had finished we met up with some Dutch fans who we'd last seen two years earlier. It was from them that we learned it was Heep's turn to headline, news that I liked because had Heep opened and Nazareth headlined, we would have left early. They also told us that Mick had the flu which worried me.

After Nazareth - who had quite a few fans in the crowd - had finished their set, I was anxiously awaiting for Heep to come on, hoping that Mick wouldn't be too ill. Luckily, as we expected, the flu didn't stop Mr Box and they started with Between two worlds, straight into I hear voices, like on the album. By this time the sound engineer must have been drunk or deaf because there was a massive wall of sound. Mostly only the guitars came through, with the drums. Most keyboards were lost in the mix. Of course it all depends on where you stand and I stood in the front row, maybe it was better in the middle. Anyway, most of the set came from this line up. 11 out of 16 songs I believe. From "Sonic" they

played, along with the openers, Heartless land, Only the young (heavy!), Question (encore - beautiful), Shelter from the rain, Everything in life and Feels like. From "Sea of Light" they played Universal Wheels, Time of revelation and Love in silence. Most noticeable about the night was the absence of The Wizard, an incredible version of Sunrise (this song alone was already worth the trip) and the fact that they only played half of Gypsy. It's great to see that Uriah Heep have finally realised that they (being this line up) have a history themselves, and even though they are not among my favourites, a few "Raging Silence" or "Different World" tracks, possibly as encores, wouldn't hurt.

I know that Uriah Heep fans (and I think that goes for fans of every group) often see things the way they want to but I think that despite the many Nazareth fans, Uriah Heep got the most response, applause, appreciation and participation from the crowd that night. A good sign is that there were quite a few young people - even a 12 year old - in the crowd. Setting aside the bad sound and the Bruce Lee lookalike security man who wouldn't let anyone take any photos, it was a great night. Our friend Robin said he'd join us again next time, so Heep did come through I guess. If anyone recorded this gig...

David Amendolara.

MORE THAN MY JOBS WORTH! **Heep at Koln Rhine Rock Halle 8/11/98**

New Heep friend Louis Ramp had invited me to travel down to London to see Heep perform the new Sonic stuff. I was quite keen to see it and Dio would have been the icing on the cake. I had to decline Louis's offer as things weren't quite going my way at the time. On the evening of the day before the gig I made a snap decision to "do it", when I phoned Louis to let him know his family told me he was already on his way. Talk about kicking myself!

When Louis got back from the gig, I had already been in touch with Jurgen Cissarek in Germany, (my second home) and Jurgen told me it would be OK for Louis and I to stay with him and travel to see Heep in Koln. When I put this idea to Louis he was really excited about the prospect of flying over to meet Jurgen and catching Heep at a German gig all in one foul swoop. We made the flight arrangements and off we went, Jurgen met us at the other end and took us back to Gelsenkirchen and got us settled in. As per usual our hosts were top notch. On the night of the Koln show we were travelling into the estate where the Rhein Rock Halle was and Jurgen made a left and drove along the road and suddenly Louis screamed Whooooaa! Jurgen slammed the anchors on and came to a grinding halt with a road barrier inches away from the windshield, oops Jurgen said and turned around the other way. I must admit I nearly S**T myself!

We got in to the gig and watched some Nazareth which was OK, a new experience. Though I had seen them some years earlier, do an acoustic set at SAX rock club in Cumbernauld. Heep came on and livened the night up with the usual mix of old and new tracks and included "Sunrise" which I must "Umble" myself and admit was sung brilliantly by Bernie, and it's always great to hear classics, but they always seem to be from the Byron and Goalby era, it would be great to hear some of the classics from the three Lawton albums too. I was working away with the camera and had just finished the 23rd frame, and one of the German security guys stopped me and asked for the camera. I kept the camera, but opened it up and pulled out the film and handed it to him, I think he wanted the film? ITS NOT ALLOWED! he said, MORE THAN MY JOBS WORTH! I spoke to Mick later, he told me Heep have no objection to people taking photo's at Heep shows. It's a pity, there were some good shots. Apart from that, Heep as ever put on a great show

for the some 1500 to 2000 people who were packed in there, and I couldn't help but notice that the audience were a lot more busy enjoying themselves watching Heep than Naz! Louis, Jurgen, Barbara and your's truly had a bloody good night!!

One or two other things, re- released in Germany in digipack form is "Weed" and also out are the two Remastered box sets . 1). Very Eavy, Salisbury and Look at Yourself. and 2). Innocent Victim, Firefly and Fallen Angel. Both have nice outer slip cases, but both work out dearer than buying the remasters separately.

Billy Smith

BACK IN AUSTRIA DORNBIRN & INNSBRUCK, 23 & 24/11/98

Great to have another weeks vacation and to be able to follow Heep once again through Austria. Really good to have them back for more than just one show after their bad experiences in 1997. So they came down from somewhere near Berlin and I went West from Graz to Dornbirn the day before the show. When I arrived at the hotel in the evening I was surprised that the guys had already checked in and had gone again for food. I decided to do the same and not far from the hotel I ran into Phil, Trevor and Lee and of course joined them. We found a very old and nice restaurant called "Red House" and in this wonderful atmosphere I heard some tour stories from the past weeks. After the meal we went back to the beer pub to meet the rest of the gang. I didn't stay long, just to say hello and then went straight to bed.

Next day after breakfast there was time for sightseeing and shopping and I met some friends for lunch. I really couldn't wait for the evening to get to the show. I've never been to the Conrad Sohm before. It was a small place outside the city and it was really packed 1 hour before the concert. They had a DJ playing records before Heep entered the small stage. Soon it was hot in there. The sound was okay but the light was not bright enough to get good photos so I just stood there and enjoyed the gig. Same set as inn Germany before but you may know that inn a way it's never the same. The audience didn't seem to know the "Sonic" or "SOL" songs but they liked it. Of course some fans stayed after the show for autographs so it took about 2 hours before we got back to the hotel. A final drink for some of us then straight to bed.



The next day my friends picked me up and drove me to Innsbruck. Some band members were very busy before and after the soundcheck. The hafen is a big place like a factory hall and this time it wasn't easy for Charly to get the sound right. The big place was freezing cold when we got there, not the best thing for the boys because some still had a cold. The sound check took longer than usual but everything worked out in the end. Again there was no support band but the audience were really up for it and it was great to see that this time many of the fans knew the new material as well as the classics. Party time again and it was over far too soon. After the show the band and crew was invited to a club next door, some stayed there and others went back to the hotel - so did I.

Early wake up call next morning because of the long journey to Graz. I was very happy to be allowed to travel with our heroes in their huge bus. I had come to Dornbirn with somebody else and not in my own car so I thought about going back by train. Great that for this tour the boys had a huge night liner so I could travel with them. On board it was very comfortable and while Mick and Charly were talking about technical problems for upcoming gigs, I was writing postcards and waiting for a phone call from my friend Ian MacLaren telling me he was in Vienna. It seemed to take ages before the phone rang. The flight was late and he would need another 3 hours to get from the Vienna airport to Graz by bus and train. I think the best way is to let him tell you about it and the final 2 shows from the Austrian tour.

Report and photos by Isabella Seefriedt.

FROM GATWICK TO GRAZ (AND ON) GRAZ & VIENNA 25 & 26/11/98

After seeing Heep at the Kentish Town Forum, London in October, I was so stunned by the energy of the band and the performance that I just had to see them again. So I decided to go to Austria and see Heep with my friend Isabella Seefriedt.

After 3 weeks of waiting the day finally arrived, it was time to depart. However all was not so simple. Gatwick Airport had a nasty fog so I was somewhat sceptical about my flight being on time. After checking in and pouring some coffee down my throat, I was informed that my flight would be delayed by one hour. At this point I had visions of arriving in Graz midway through Heep's show. Then the flight was announced and I was on my way. After a two hour flight and a three hour train journey I was "Across the miles" and in Graz. Isabella met me at the railway station at 19.00 whisked us off to the Orpheum inn Graz city centre.

On arrival at the venue I had time to buy some T-shirts and grab a beer before going into the concert hall. Finally the lights went down and lots of dry ice (fog) poured onto the stage. "Back at Gatwick I thought". Then the show began to great applause. Heep started with Between two worlds and I hear voices from "Sonic". Wonderful stuff I thought. Heep then followed up with Universal wheels, Time of revelation, Only the young, Feels like, Sunrise, Heartless land, Shelter from the rain, Love in silence, Gypsy, Everything in life and Easy livin'. The band went off the stage to rousing cheers and returned two minutes later to even bigger cheers and encored with Question (one of my all time favourite Heep songs), Look at yourself and Lady in black. During Lady in black, Lee danced around with his tambourine, which made the crowd wild. It was a really powerful set which lasted about one hour and forty minutes and made a magic night.

After the show I met the boys and Lee and Mick recognised me from the Bull and Gate pub in Kentish Town on that other magic night. We had a chat for a while then left the venue as Heep had to go back to their hotel. To bring ourselves back to earth Isabella and her

friends Andy, Susi, Karl and myself went onto a little rock bar in town where we partook in a few gluhweins before heading home.

After catching a few Zzzzzzs, it was up in the morning to prepare for Vienna. Before leaving, Isabella collected the pictures she had taken the previous night. They were really good and captured the mood of the show. On we went to Vienna, where we got to the hotel about 15.00. As we checked in Heep were leaving for the sound check, but they still had time to say hello again. After a shower and a few little whiskies to oil the throat it was time to go to the Rockhaus. After a short taxi ride we got into the hall and saw Heep carry out their sound check. Heep would not return to their hotel as they were traveling through the night to an important show in Zurich the following night. Instead they stayed at the Rockhaus and killed time for two hours or so chatting to people, cracking jokes and sleeping occasionally.



There was a support band called Luxor, which featured a rather attractive lady singer dressed in red, so I watched them before Heep came on. They were not too bad actually. At about 21.30 Heep came on and played another great set. It was the same as the previous night but in a different atmosphere. As we all know, no two Heep shows are exactly the same. Midway through the set Bernie's radio mic started to play havoc with Trevor's ears. Eventually after Bernie had performed a few checks he realised his mic was so sick that he grabbed a conventional cable mic and said "Back to the Flintstones". Anyway, new technology or old technology the show was amazing. After the show Isabella and I said our farewells to the band and crew, and wished them a safe trip through the snow to Zurich. Soon it was over and time to reflect on two wonderful days spent with our friends. All in all it was like a "Beautiful Dream".

Report by Ian MacLaren, photos by Isabella Seefriedt

DONNIE FRIZZELL

THE NEW MAN AT THE TOP OF THE HEEP

AN EXCLUSIVE INTERVIEW

Alan: How did you first become involved with Uriah Heep?

Donnie: About 10 or 12 years ago I met Trevor's wife Shelley in Dallas, I was working with the band "Krokus" at the time. Trevor was her boyfriend at that time and we became friends. Then, in 1991, I had a merchandising business and a promoting company and I did the Heep's tour of the USA and Canada. That was my basic introduction to working with the band but it ended once the tour was over. A year ago I was at the industry's CIC convention in Los Angeles and I asked Neil Warnock what was happening with Uriah Heep? He told me they were working on a new album and were looking for new management. That's how the dialogue got started and I came in while they were recording "Sonic Origami", at that stage we didn't even have the title, but we sat down together and came to an agreement for me to manage the band.

Alan: What's your view of Mick's management of the band over the past few years?

Donnie: I think it's excellent. One thing with me is that as part of my company I wear a promoter's hat also and I do business with a lot of artists, I have to have a good relationship with some one in a band that knows the business because it really is a team effort these days. That's how I am, I believe in firm relationships, commitment and your word, and there's very few people you can get that from but I really got it from Mick and his follow through was impressive. I'd do business with Mick Box whether he was a member of Uriah Heep or not because of his business tenacity and what he's learned and what he's gone through. I grade him an A plus, he's a role model for band's of Heep's nature and for younger band's on how to look after your own career.

Alan: What do you hope to achieve for Heep?

Donnie: My objective for the band is to take them back to where they were in the public view all over the world. Band's like "Page and Plant" and "Black Sabbath", band's from Heep's heyday, are now coming back and making the same impression on kids. I want to take Heep as far as their musical ability will go and I think that is limitless. I think the magic that was there in the beginning of the band has evolved into where their music is at today, they're writing intelligent music, they're writing clever music, they're writing great music. With those elements in the mix we can put it to the public test and we're going to do that via the fan club and web site, the whole new way of getting the public out there to recognise the band is to do it in a whole lot of ways other than just the radio stations ads and print ads. The objective is to take the music to the people and let them make their decision but the music is excellent and that's the shot Uriah Heep need to have.

Alan: Would you agree that working through the fan club, possibly more so than the web site, is preaching to the converted?

Donnie: Don't misunderstand me, I'm not looking to promote the band through the fan club, the fan club is a support that we greatly acknowledge but it takes every finger on your fist to make a hand and that's one finger on our hand. My job is to fill in the rest of the fingers and take it to the rest of the people in the industry and let those people do their jobs, I need to do the things with the people in the business who push all the other buttons, that's the key to it and it's a full time job. But the fan club and the web site are very

important vehicles.

Alan: Mick's been talking recently about the difficulties in getting Uriah Heep played on the radio. how do you hope to achieve that?

Donnie: We're going to aim to get the 25 to 50 year old person who rocked back then and still rock now, it's an adult contemporary area and we're going to move into to that area with "Across the miles" because it's a great ballad that still rocks. We're also going to go with the modern rock formats with "Only the young" initially. Uriah Heep can go on a rock format and an adult contemporary format because of the depth of their songs. We just need to go in and re educate the old and new public to increase the overall awareness of people so we can turn them on to what the band is all about.

Alan: I believe "Sonic Origami" is not out in America yet, what sort of reaction has you received from it prior to release?

Donnie: It's not out in America yet, it will probably be out in late April or early May. I have played it for people and they are absolutely blown away by it. They can't believe that this new fresh product is Uriah Heep and that's a reaction from the industry in general. The people who are at the top of the industry now loved Uriah Heep because they were kids back then, just like us. The business has a tendency to forget why the people who work in this industry do so and it's because they love music and once it all starts moving it's going to take them back to their younger days. The same thing has happened with "Page and Plant" this last year and now the same thing has happened with the interest created by "Ozzy's" return to "Black Sabbath" and Uriah Heep are in that same vein. We have a great team and a great organisation that's moving in the right direction, we've got a very good product of the band's current material and they're proud of it as a band, they are still "Gypsy", "Look at yourself" and "Stealin" but they're also Uriah Heep of 1999.

Alan: Have you set any sort of time scale to achieve all this?

Donnie: Yes, it all started last September and it's all on going, it's all part of the process and our goal is to make an impact this year. Our plan is not to just hope that everything goes well, our plan is to get people re acquainted with the band and reach those who don't know the band to establish a much wider fan base and then continue the process with the next record which gives us a three year game plan.

Alan: How do you see the band's future in the UK?

Donnie: There has, to my information, always been a stigma with the band in the UK but if people come to see the band they'll love them. I hear it all the time, people saying Uriah Heep are this type of a band or that type of a band and it's a real challenge to get them played on radio but it's a the same challenge a lot of bands face. We're playing 3 dates in the UK in March which includes another date in London, the more the people in London start to react and the radio station guys take a chance and play Uriah Heep, they'll get the response from the people, too many of them are scared to play a band like Heep because they're afraid they'll turn their listeners off. From what I've seen in the UK is that we really have some strong people blowing our trumpet for us, we just want a few more of those program directors to listen to the record and give a band that comes from the UK an opportunity.

Alan: So have there been some good reactions from with in the UK music industry?

Donnie: We've had excellent reactions, the interesting thing about this record is that we've not had a bad reaction from hardly anybody, have you?

Alan: One or two have said they prefer the last album but the majority seem to think it's a step forward.

Donnie: It is a growth for the band and it's a quality record, but you're right, you're right, you can't please everybody and by nature there will always be some one who isn't happy, it's in the ears of the beholder, but the vast percentage love it and the small few who are negative don't even come into my thought pattern.

Alan: Do you see the band doing any video material to support "Sonic Origami"?

Donnie: I think a lot of it will depend on what we're able to achieve in America for that to be generated, but yes, I do foresee something being done this year both as a video of a song and a documentary. We are currently pursuing VH1 in America about doing a behind the scenes special because of the story that needs to be told of Uriah Heep. If you're a manager of any classic band that has a story then it should be told and Uriah Heep has a very interesting story to tell. There's a lot of this type of thing going on in America at the moment and it really works well for the bands involved in terms of bringing them to the public's attention.

Alan: How do you view having the name Uriah Heep and all its past success, is it an advantage or disadvantage to the band of today?

Donnie: It's both, there are many band's who just work a name without coming up with anything new but Heep prove themselves with their product. It's reality, you can't get away from it and we'll all be happy when they succeed with it.

Interview by Alan Hartley

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. In a previous issue, Trevor Bolder talked about the way in which "Different World" was recorded - drums first - a reversal of the recording process used on "Raging Silence". Could anybody tell me how "Sea of Light" and "Sonic Origami" were recorded; my guess is that they were both recorded drums last. Thanks to the band and UHAS members for making the Forum gig so memorable. **Mark Simnett, England.**

UHAS reply:- *I asked Mick about this and this is what he had to say: "Generally we lay down a backing track with everyone playing and we normally just keep the drum track and re do the rest of the instruments, that way we get the best feel. Sometimes we'll use a click track in the head phones which will ensure everything is perfectly in time when we do overdubs, in most cases only Lee has the click track because it mainly concerns him. Occasionally we may keep parts of the bass, keyboard or guitar tracks but generally we just aim for the drums".*

Dear UHAS. On the inner sleeve of Finnish band "Wannna Bees" LP called "Vacation" there is a picture of Uriah Heep with the "Wanna Bees". This LP was recorded at Sound Barrier Studios in Sydney and was released in 1989 (Gaga Goodies GOOD-9). Does Mick remember anything of this? **Roy Landgren, Finland.**

UHAS reply:- Mick has no knowledge of the album and no memory of the "Wanna Bees". His best guess is that they once supported Heep and asked for a photo with the band.

Dear UHAS. In response to Scott Cokeley's letter in the last issue:- Yes, I can confirm that Gary Thain sang "You say you're together now" on "Keef Hartley Band's" 1972 record "72nd Brave". The rest of the vocals were handled by Junior Kerr, who replaced the departed guitarist/vocalist Miller Anderson, undeniably the real voice of the Keef Hartley Band. To this day, for this reason, "72nd Brave", despite its brilliant moments, remains Keef's least favourite KHB record. If anyone has any more questions for Keef, please direct them to me, Alex Gitlin, and I'll pass them along. My e-mail address is uheep2@aol.com

The most definitive line up of KHB was, of course the one with Miller on vocals and Gary Thain on bass. Gary also participated in the recording of Miller's 1971 solo album "Bright City", and played a few live gigs with Miller prior to joining Uriah Heep the following year. A bootlegged BBC recording exists of one such gig.

Rumour has it that a reunion of the Keef Hartley Band is imminent and underway for this year, as you know, they were one of the original Woodstock acts and in preparation for the Woodstock 30th anniversary concert, the group management wanted to know if anyone out there has any details about such an event, where and when it will take place (yes, there is an outside possibility that Woodstock 1999 won't happen in Woodstock, but elsewhere in the world). Is there any way to contact booking/management/promotion people for this event? All your suggestions are welcome.

Finally Scott, you're welcome to send me the video in PAL, and I'll convert it for you into NTSC. I'm also a big fan of The Sweet and Andy Scott. Here are my coordinates: Alex Gitlin, 17 Savoy Road, Needham, MA 02492 Tel: 781 444 5687. **Alex Gitlin, USA.**

UHAS REPLY:- Thanks for the info, maybe you can help with the next one.

Dear UHAS. Did Gary Thain play at Woodstock with the Keef Hartley Band. If so, every band was professionally filmed although not much of it was released. This would be a nice addition to any Heep collectors video collection. **Barry Lombardo, USA.**

Dear UHAS. I recently purchased at a car boot sale a A4 size programme which seems to date from 1975 with John Wetton in the line up. It is promoting the "Best Of" album and the cover is that of the "Best Of". There are 14 pages in colour and black and white with a brief history and "Return to Fantasy" listed as the current LP. I wonder if you could tell me where this would have been available, was it sold at the "Return to Fantasy" tour venues even though it doesn't promote the album as such. I would love to know out of interest. I was thrilled to find it amongst the usual boot sale crap for just £2. It made my day, especially being a big fan of David Byron.

Whilst mentioning David, I could not let the letter from Rikki Fox in issue 29 go unmentioned. In my view there isn't even a greater vocalist issue to answer here, I think the majority of Heep fans will agree that although the past is dead and gone, there was only one David and I fell sure Mr Fox is just throwing in his controversial comments for a laugh at the backs it gets up. **Hilary Colbear, England.**

UHAS reply:- The programme you have was the one sold on the dates in November and December 1975 which promoted "Return to Fantasy" and the "Best Of" albums. There were a few UK dates in June 75 just after the release of "Return to Fantasy" but none of these were in Manchester so I don't know if there was a programme specially for these. There was however a 4 page "Return to Fantasy" programme come leaflet placed on the

seats at the late 75 gigs so this may have been used for the three June 75 gigs at London, Birmingham and Glasgow. Can anyone who attended any of these gigs confirm that?

Dear UHAS. I wish to make some comments re the job "Eagle Rock" are doing to promote "Sonic Origami". I'm glad Graham Hulme found good evidence in his music store. I tend to rely on music mags to inform me of new releases, like "Mojo", having moved on from "Q" to supposedly suit my age. Sadly "Mojo" have little interest in classic rock bands unless they are big business - I haven't even seen "Sonic Origami" reviewed there yet. Indeed it's only the small shop ads at the back that tell me about most of the music I'm into. Now I Put Uriah Heep into a similar bracket as Nazareth, not musically, but in terms of not being able to tour the UK. Nazareth's new album "Boogaloo" is on SPV and I have seen it picture advertised several times in "Mojo". I also saw Yes' "Open your eyes" (on Eagle Rock) advertised in "Mojo". So why the hell haven't they made any effort for Uriah Heep???

Incidentally, there is a new bi-monthly magazine available at the newsagents called "Classic Rock" which features the band's nobody else does. I can recommend it even though the rated "Tubular Bells 3" higher than "Sonic Origami". Their sampler CD featured "Heartless land" and there may be more Heep on a later CD. Ask for it! I have put forward detailed from "Black Cat Promotions" in Leicestershire whose Dave Allen has told me they would love to have Uriah Heep/Nazareth play. He does it for the love of good music, not to make a living. So Heep, get in touch, Tel 01858 463758.

In summary, I would say Eagle Rock do not need to do more, they need to do something in terms of mag advertising. Re there being too many ballads on "Sonic Origami", that's simple, just program some of them out and you've still got a really long album. Yes, both Free and Sabbath have tracks called "Wishing Well", Sabbath's coming from their rather excellent "Heaven and Hell" album. Talking of Hell, in Norway, I've been there and it's a most beautiful part of the world. Hell means small cave in Norwegian. **David Walters, England.**

UHAS reply:- I don't buy music mags these days so I can't really comment on the level of promotion for Heep within them but Mick talks about it in his interview in this issue. I agree with your comment about "Heartless land" being on a mag sampler CD, I would have preferred "Everything in life" or "Between two worlds" to be the introduction that the sampler will hopefully make. Of course, "Wishing Well" off "Heaven and Hell", how could I forget?

Dear UHAS. In one of the answers to letters you asked for information about Heep covers. The Dutch female signer Shirly Zwerus had a bubbling under hit with a song called "Easy livin'/it's the only way". As far as I can remember the first part is the famous "Easy livin'" of Uriah Heep. The release date was around June 1980 on Ariola. Does nobody in the band know which songs are covered, don't they get royalties? **Evert Achterberg, Holland.**

UHAS reply:- Thanks for the info, the writers should receive royalties when their songs are used and although the information must be documented somewhere, I'm sure it's probably buried in accounts.

Dear UHAS. At last I am happy to receive the "Official Uriah Heep Membership Card" I am No. 780 and I wish to salute all the members. My name is Andrea and I am 30. I was 14 when I found my first love was music, Deep Purple, Thin Lizzy, Black Sabbath and Uriah Heep. From that moment on I realised it was Hard Rock that made me feel good.

Seventies sounds are different, If we want we can compare old LP's like "Salisbury", "In

Rock" or "Volume 4" but all these bands are great because I can feel what they are doing, and "Sonic Origami" is a new example of how an old band can make a good sound after so many years. It's like magic when I listen to this sound, I feel good vibrations.

I went to the concert on the 28th November 1998 in Milan, I loved the sound, and I saw that Mick and the others, when they play love all that and are living the moment. I know they are good people, I managed to get backstage after the concert. I loved that moment and I will carry it in my heart for a very long time and special congratulations to Bernie, what a voice! When I finished the evening I realised the only thing to do was join the fan club because it's the only way for me to say Uriah Heep, you are No.1 and I can't wait for you next visit to Milan. Across the Miles, I hear voices, Ciao Andrea Cavallo, Italy.

UHAS reply:- Glad to have you with us, please keep the letters coming in.

SONIC ORIGAMI - MEMBERS REVIEWS (Part 2)

The general consensus of opinion in issue 30 seemed to be that the album was very highly regarded although somewhat lacking in the aggression stakes. Despite all the positive vibes coming out of the Heep camp prior to its release, we were well warned that it would be a lot more commercial and lighter sounding than its predecessor - and this proved to be the case. However, one item it is not lacking in is quality. They say that the proof of the pudding is in the eating and on this occasion this has proved to be the case as I've hardly stopped playing it since the day I bought it.

On first hearing it I was left feeling underwhelmed. I had expected something a lot more immediate and I have to admit I was initially disappointed. However, as Steve Preece also explained, I was soon to discover the error of my ways. I've now come to the conclusion that it's an outstanding piece of work. One thing that hasn't been mentioned in previous letters is the fact that it has a running time of over 75 minutes. In the good old days this would have been classed as a double album and in my 'umble opinion this makes the release even more impressive. This has to be taken into consideration when comparing it to some of Heep's previous releases. "The Magician's Birthday", "Sweet Freedom" and "Firefly" clock in at just over 37 minutes. "Salisbury" "Fallen Angel" and "Wonderworld" at just over 38 minutes, "Demons and Wizards" and "Innocent Victim" at just over 39 minutes and "Very 'Eavy Very 'Umble" and "Look at Yourself" at just over 40 minutes. When these albums were first released was there material of the required standard available to almost double their running times? I think we all know the answer to that one!

The quality of the writing, arrangements and playing on "Sonic Origami" is as good as I've ever heard and the boys can be proud of their achievement. With the notable exception of "Perfect little heart", the material is very strong and despite all my instincts telling me otherwise, I like "Across the miles" and could see this doing well in the States. Talking of which, let's hope Heep get some success over there as this could be a springboard for success in other areas. The Americans never treat age as being a barrier and I'm surprised Heep haven't concentrated on that market more in the recent past.

To sum up, I think "Sonic Origami" is a tremendous album, although on a personal note I would have preferred it to have a heavier sound on some of the mis tempo songs. I thought it was interesting to note that Pip Williams also seemed to be thinking along similar lines with his reference to doing some "really heavy riffy stuff in the future". However, the final word on the album has to go to Bernie Shaw. His performance was magnificent and I'm struggling to name a Heep album where the vocals are better than this. "Heartless land",

"In the moment", "Question" and in particular "The golden palace" bare testament to this. Nuff said.

On a final note I would like to bring up the subject of live Heep videos. Unless I'm mistaken the last live video made by Heep for commercial release was in 1989 at the Central TV studios in Nottingham. Ten long years and nothing since. Surely it's time to at least consider the possibility of producing something up to date. The band are so strong at the moment in terms of material and playing ability that the time is right to get something down on tape. It's the next best thing to going to a live show and I'm sure it would be appreciated by fans across the world. After all, what have Heep got in terms of a recent product that could actually be shown on TV. Is there any possibility of an acoustic set for the unplugged series on MTV or have Heep tried to get on the likes of the "Later with Jools Holland" TV show? Heep are never going to appear on this medium unless there is a product to show. What do you say Mick?

Barry MacDonald

The follow up is always difficult. The benchmark is set and where do you go? Very rarely does a band surpass or even come close to a classic (Sea of Light) with it's next recording. The dilemma - a) carry on where you left off (AC/DC), b) deliberately try and change (Led Zep 3) or c) spend 7 years thinking about it (Def Lppard - although I didn't like Pyromania and I know it wasn't 7 years until etc!) Heep seem to have fallen somewhere between a and b with a little bit of c thrown in for good measure.

Personally, I love the production on "Sea of Light" so the absence of Kalle Trapp concerned me. All of us like the album so I think most would be happy with the same back room crew - even if a change in approach from the artist came about. Pre release interviews concerned me to, The band seemed to be criticising Kalle. They also said they had written "Sea of Light" with their 25th anniversary in mind and deliberately attempted to re-create their early 70's sound (that we all love - and we all love the album) but they would not be doing that this time. Why not? Why not give us what we want - or set out to? If we want reggae, we'll get a Bob Marley CD!

Once "Sonic Origami" was completed, we had the "Pip Williams is wonderful - he knows just when to say yes and no and makes great espresso" routine. Let's see in 2 or 3 years if it isn't - "But the problem with Pip was that he is too diverse a producer and!" Also I think the new material sounded better/stronger/rowdier/in the groove/etc/etc live than on record. Classic Thin Lizzy/UFO syndrome.

What I liked about SOL was that first listen I just Knew I loved it - the mood - the musicianship - the songs - the vibe etc and I Knew there was plenty of hours of listening ahead and even now I still pick up on things with each play. Comments that "Sonic" is more accessible turned out to be true but I also think it's longevity in the stacker will be questionable. The feel first listen for me was of a tremendous start but by track 6, it was running out of steam. There seems little definition of fidelity of tone. It all seems in the middle to me - no peaks or troughs across the spectrum - the whole sound a muddy middle. SOL is magnificent from it's "triangle" tops to it's "punchy" bass bottoms, but "Sonic" just seems to grind away. That said, there are a couple of magnificent rockers - some good songs - some nearly there ideas and all in all a reasonable to good follow up to the classic SOL and I will look forward to their next studio LP with this obviously happy and settled line up.

David Corbett.

The CD is in front of me and I've got the track listing under eye. The opener "Between two

worlds" is a new Heep anthem, especially due to the vocal harmonies and Mick's final solo. Track 5, "Only the young" is a good song, especially the instrumental end. "Change" with it's lyrics makes me think of the Wizard and this leads to track 10 "Every thing in life" which is another highlight. Track 11 "Across the miles" is a good surprise, it has a real AOR atmosphere and should be the radio release. The CD ends with "Sweet pretender" which is a typical Heep rocker.

The album has a beautiful booklet printed on quality paper which wasn't the case with the booklet of "Sea of Light". But "Sonic Origami" features some weaknesses, there are too many songs such as "I hear voices", "Shelter from the rain" and "Perfect little heart" which are really useless and the whole record doesn't sound like a real heavy rock album, as "Sea of Light" did. Mick's guitar is down, his solos are gone.

In 1995 when I bought "Sea of Light" I felt Uriah Heep were really back, now in 1998 they seem to mark time. If this album finds commercial success then I'll be very happy but I really wish the band would not pursue this too light direction. Hear in France I've read one review of the album in a heavy metal magazine, the journalist wrote "I don't think the new album will become a classic". I agree with him, even if there are quality songs and great production, the demon Uriah Heep seems to have cut his claws.

Jean-Philippe Weber.

I bought the CD the same day it was in the store, it was a highlight after waiting three long years for it. Many will compare it to "Sea of Light" but I don't think that's right. I think each album from Uriah Heep has it's own identity and "Sonic Origami" is no exception to that. I really like the new songs, they all make this album one of the best from Uriah Heep.

First of all I will pick two songs, "Between two worlds" and "Question". "Between two worlds" should be one of Uriah Heep's new concert highlights, together with good old songs like Gypsy, July morning, Sunrise, Circle of hands, Look at yourself, Rainbow demon, Wizard and Easy livin. I could see "Between two worlds" as an extended live song that lasts at least 10 minutes, with lots of Church/Hammond organ from Phil and guitar solos from Mick.

"Question" with it's acoustic guitars fits in with songs like Dream on, Love in silence, Mistress of all time, Rain, Come away Melinda and Lady in black in a concert. Second I will pick the songs "I hear voices", "Shelter from the rain", "Across the miles" and "Golden palace". All of them together with "Between two worlds" and "Question" make "Sonic Origami" an excellent successor to my favourite albums "Demons and Wizards" and "Sea of Light".

I'm very satisfied with this recording and together with "Sea of Light" it makes the future look really exciting for further Uriah Heep releases. I'm really looking forward to the next album but I hope I don't have to wait 3 years for it. Right now I'm listening to "Between two worlds" and I can almost hear David Byron singing in the background.

Hans Jakobsen.

Heep's latest CD "Sonic Origami" is brilliant. It is difficult to compare it to "Sea of Light" because it's so different. "Sea of Light" is heavier, "Sonic" is more sophisticated. Bernie's vocals have reached a new plane -absolutely magnificent. The same applies to the vocal harmonies and music. Each song contains a vocal line, harmonies or piece of music which makes all the songs so magnificent. "The golden palace" is slightly disappointing, maybe it's one gentle song too far, but of the rest my favourites are "Between two worlds", "Question" (the most beautiful song on the album - Bryan Adams eat your heart out),

"Change" and "Everything in life".

The new classic rock magazine reviewed the album, they said that Heep had rocked harder, but then we all know that. They obviously prefer heavy classic rock but at least the review wasn't dismissive like mags were when reviewing old Heep albums. It was a good read and can only help promote bands like Heep. If nothing else it lets people know they are still around. Hope the tour is successful in England then perhaps we'll get some gigs in the north. The album deserves to be successful and is certainly widely available in my area. I think it was a good decision to record with Eagle rock.

Paul Inglis.

CLASSIC CONCERT

Masters of Rock Tour, 28th March, 1995 Cape Town, South Africa.

To see Uriah Heep and Deep Purple on a double bill in South Africa was unreal. We South Africans had never been treated to these classic rock bands ever before and Heep and Purple are certainly pioneering in hard rock.

After the pre taped "Roll Overture" intro Heep blasted straight into "Devil's daughter", "Stealin" and "Rainbow demon". I must say that I was wondering what set the band would play, for this was after a long absence and the "Sea of Light" album had just been recorded. But I can tell you that to hear the band do these songs really brought them back to life.

The South African audience loved Heep. The songs were easy to sing and it's amazing how Uriah Heep just send an audience. We were treated to a new song from "Sea of Light" and it was "Words in the distance". "Free me" was a number 1 here so the band did that too. For this tour John Lawton re joined the band, I didn't recognise him at first. Mick was a cheer throughout and everybody loved him. Heep generated more excitement with "The Wizard" and then the apex of all, "July morning". It's amazing, "July Morning" will go down a storm no matter where you play it. Heep did "Easy Livin" and "Gypsy" as an encore and for "Gypsy" Lawton exclaimed: "If you don't know this song there's something wrong with you". And I'm in full agreement with that. The last song was "Lady in black" where Lee Kerslake got up from his stool to join Mick, John and Trevor on vocals in the front line, then he rushed back to the kit to catch the beat and gave the audience their moneys worth.

I think it's a bit unfair, Heep's set was cut to a mere 50 minuets while Purple played 2 hours long. They did however play the meanest gig ever and Steve Morse must be one of the greatest soloists ever. I think Heep should do a full tour on their own next time. After all, Bernie was not on this tour.

Ziggy

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

HEEPSTERS ON THE WEB

It's really amazing how many "Heepsters in waiting" there are all over the world.

Heepsters who are logging into the internet for the first time are growing in numbers everyday. The Official Uriah Heep Homepage guestbook proves it. They are all stunned and amazed by so much (65 Uriah Heep sites) information, pictures, soundfiles etc.

Many of them are UHAS and/or Stay on Top members. Like us, they were united again by UHAS and SoT, and now they have the ability to contact other Heepsters by surfing, e-mail or chat. And much more exciting is when they meet each other in person !

In my case, Rodrigo Werneck from Rio de Janeiro and co-webster of Heep.Com came to visit me in Holland last May. We had never met before! We liked each other as Heep friends immediately and had a small Holland Heep-vention with some other Dutch fans Henk van der Vis and Erik van Leonout, both also UHAS members.

Rodrigo's visit is just one example of Heepsters who were able to learn of each other through the web. That's so great!

Many of were "lonely" Heep fans but those lonely years are over now.

This year in July, Heepvention 1999 will be held in Myrtle Beach, South Carolina. This is my chance to meet Dave White, also co-Heep webmaster. We have mailed each other enough already to fill a 1000 page Heep book, and it's about time we met!

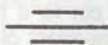
A few weeks ago , I got the chance to do a radio show with some of the Sonic Origami songs, and, an original Heepsters on the web song, "River of Dreams" written by Graham Hulme, Richard Wagner, Dave White and Michael Keuter (Singer in the Easy Livin Band - a Uriah Heep covers band). During the broadcast, Dave called in from Ohio in the USA. To talk to each other was fantastic, Heepsters talking about Heep on the air.....It's the best !!

There's also a "Heepsters Internet Mailing List" since UHAS owns a website, the articles and opinions are a constant subject of discussion.

Surf to www.uriah-heep.com for details on how to join. Pro's and con's of many albums, songs, former and current band members are discussed to the bone! We wish ALL Heepsters could be there with us.

Anyway, with UHAS, Stay on Top, Kevin Julie's Universal Wheels, www.uriah-heep.com and 60 or so other Heepsites, we can proudly say Uriah Heep is Hot and Alive.

Louis Rentrop - Webmaster .



FIRST TOUCH - HOW I BECAME A HEEP FAN

Reading the stories of how people got Heepatitis, I think it's my turn to remember. It was 1970 and a school mate of mine (I was 17 then) lent me an album by a new band. It was on the highly appreciated Vertigo Spiral label and I was getting heavily into progressive music. I remember listening to "Very 'Eavy, Very 'Umble" but it didn't impress me that much, it was a bit too heavy for me at that time. I knew Heep already then because of the track "Gypsy" which was on the "Vertigo Annual" sampler. I wasn't ready for it I guess. I went to London a few months later and I can still remember the big posters in the

underground stations for their second album "Salisbury". If I had realised then what a great album it was, I wouldn't have been condemned to searching for an original copy of the Swirl Vertigo pressing for years. Meanwhile I was getting more into reading the music press, and well, everyone of us knows what they wrote about Heep. I did believe them. Nevertheless I had a strange bond with this band, I read every article and interview and was very impressed with the intellectual image of Ken Hensley, and while not being a fan of his band, he sort of became one of those rock stars I admired for his looks and attitude.

Then a little cousin of mine bought the single "Look at yourself" and yes, I was impressed. Still, I didn't like the way David Byron presented himself. He was like the opposite of Hensley, he looked dumb to me and lacked style (please don't kill me for this, I know better now). For a couple of years I knew the band mostly from what I read in the press and from advertisements for their records which seemed to follow one after another very quickly. I remember hearing a track from "The Magician's Birthday" on a terrible portable radio. I didn't realise that the radio was responsible for making the track sound so terrible. Then came the stories about the sacking and death of Gary Thain - not nice! Meanwhile I kept my admiration for Hensley and developed the misconception that Heep was Hensley's baby. Well from a certain point of view it was but I now know it was Mick's in the first place. Then I saw them perform two songs on television live at the Pink Pop Festival in Holland. It was during the Wetton era and again I wasn't impressed.

All of a sudden I read that Byron was sacked and the band was to take a new enthusiastic start with a great singer called John Lawton and with ex Spiders From Mars bass player Trevor Bolder. I was highly interested in how the band would sound now! "Firefly" was released and yes, this was what I was waiting for all these years. Great Hensley songs, brilliant arrangements, fantastic singing by John (he never sounded better than with Heep, not before or after), a killing rocker written by Lee ("Who needs me") and Bolder's incredible bass, similar to Gary Thain's but for some reason more to my taste. I know the band don't rate him highly but the production of Gerry Bron on this album is a piece of genius to me. (Or should credit be given to engineers Peter and John Gallen?). I never looked back since. I remember my delight when I held the great "Abominog" cover in my hands for the first time, at least Mick and Lee were back, it looked like the curtain had fallen over Heep when Ken left, but that was out of the question. Mick is a musician for life and Heep is his life and his pride. So they were back with new enthusiasm and a fresh sound and to much critical acclaim this time. Soon after Trevor would re join also.

I saw the band twice with the Lawton line up, once with Goably and eleven with the current line up. I collect everything by them including pre and post Heep recordings by musicians involved with the band. I learned to appreciate and love the Byron era music and today I think the first three albums, "Sweet Freedom, the Lawton era recordings and "Sea of Light" are their best work ever. I think the debate about who belongs in Heep is an unnecessary one. The band exists for more than 25 years now and Mick, being the sole survivor of all the line ups, knows who's good for the band. It's obvious that he's very happy with the current line up and having been able to meet the band on a couple of occasions, I can see why. This band knows how to sing and play the classics, they have top writers within the band and they all get on as friends extremely well. I love and respect them for that and I'm grateful to everyone who has contributed to this band from Napier to Lanzon and Shaw because they have made Heep what it is and have given me hundreds of hours of listening pleasure. There's something in every record they've made and yes, Trevor is the greatest and coolest bass player in the world.

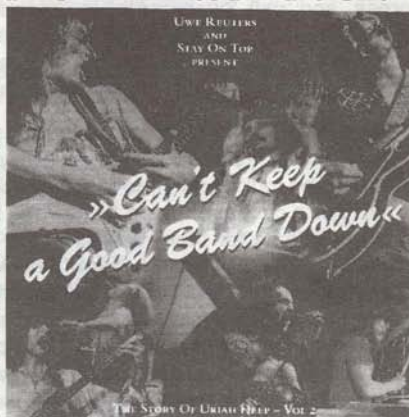
Geert Rysen

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

“CAN’T KEEP A GOOD BAND DOWN”

The Story of Uriah Heep - Volume 2 Limited Edition.

This is the latest book from Uwe Reuters and Stay on Top packed full of useful information. This German language book, although in German, is quite easy to understand for the ardent Heep fan. It's 558 pages long and has over 500 pictures and it's logical layout helps in the search for information. It lists all the Heep LPs in chronological order and gives masses of information on the recording of each one. Each individual members musical history is listed, which for the completist is a real nightmare, so much to collect! The history behind some of the ex Heep members reads like a who's who of the music business. Those two sections alone take you up to page 354. We then get onto information on Gerry Bron and then the various Fan Club Mags. A section on Videos and then into all the clips of TV programmes that Heep have appeared in, and also any bootlegs known to exist. If you ever wondered how many tour programmes are around, this book will tell you the answer, and show you a picture of the cover! Bootlegs have their own chapter, again each one being dissected and pictures shown of each. A very full discography lists all the albums and all the countries of release and the same applies to the singles listing, which also shows the picture covers, again it's so much easier to spot the gaps in your collection when you can see the pictures. And for those of you still collecting 8-Track cartridges, Yep, they're in there too! In the last section there are all the lyrics to all the songs, all in all, everything you'll ever need to know about Heep's last thirty years. Lets hope Volume 3 has the next 30 years history.



Copies can be obtained from Uwe Reuters Hasselholzer Weg 2 52034 Aachen Germany
Cost is 85 DM in Germany 90DM Rest of the World in Deutchmark (Cash) or Deutchmark (cheque)
E-Mail jolly-joker@t-online.de Fax 00 49 241 706833

FREQUENTLY ASKED QUESTIONS - Part 2

BY PETE WHARTON

How and why various musicians left the band.

Nigel Peagram. Nigel Peagram, who was the original drummer in "Spice", was a very good drummer but as the band progressed and became more bluesy and heavy, he was considered a bit too light.

Alex Napier Basically he was a very sound guy but it was a little bit dangerous having someone like that in the band, you've got to be honest in a band, you've got to be able to comment on each others playing without it ending in a fight. So, for all these reasons and the fact that Alex had been with the band for over a year and we had outgrown him, we needed a better drummer (info from Paul Newton interview).

Nigel Olsson Soon after he got the offer from Elton John and it was an offer that from a financial point of view, he couldn't afford to turn down.

Keith Baker See interview in past UHAS mag.

Paul Newton "I was fired from the band, I didn't leave of my own accord although I had wanted to leave some months prior to my actual date of departure. There had been unrest in the band, some of it musical but most was personal problems, we weren't getting on together as people, there was a kind of split in the band as regards us as individuals".

Ian Clarke Didn't fit in as the band had hoped.

Mark Clarke. Mark Clarke says himself in an old UHAS issue, that he left Heep in the middle of US tour, because of nervous breakdown after having toured first a couple of years with Colosseum and then going on tour with Heep. Gary Thain was brought in as replacement and Mark left after Gary had been in the band for about a week. Clarke also claims that he not only co-wrote The Wizard with Hensley, but also played on it (as well as on Why) and even sings the part: "Why don't we listen to the voices in your hearts etc..."

Gary Thain Sacked. Heroin abuse, uncontrollable behaviour, suffered electric shock on stage. Here is a contribution from Louis Rentrop about Gary's sacking. In the serious rockmag Oor (Dutch) David Byron and Ken Hensley were interviewed about Gary Thain's sacking in 1975. This is what David said: "Wonderworld was released. The sellings were not too bad but disappointing anyway. Nothing happened after that. Everyone sat at home being busy with anything except Heep. The touring made us all very tired. There was barely any contact between us. When we had to meet each other at official events like photo sessions, the atmosphere was bad. Nobody knew what was wrong until we discovered Gary was the greatest source of irritation. Gary made trouble on any occasion. He refused to do photo sessions, rehearsals and soundchecks. During the gigs he turned up the volume of his bass guitar as a level you couldn't hear anybody else. We then asked a technician to fix Gary's amplifier in a way he could not make that noise anymore. Gary did not notice anything. He was stoned all the time, so just a very little came through him. He misused many people and cheated everyone. In the end we were sure he was destroying the band. We got together and said, this can't go on. We told him: you've got 5 days to get yourself together. You see, Gary lives in a completely different world, and it damaged his playing, and his attitude to others. Money and fame made him crazy. I never saw this before and I can tell you it was frightening to observe it from so close. In the end we decided to sack him. It was a relief to him and us. He lives near to me, I meet him on a regular basis. He is completely nuts. He's using a lot of dope and is doing the craziest things. I hope he's getting himself together soon. I don't want to read in the papers he died of an overdose." Ken Hensley: "Gary was a weak person, mentally and physically. He was a good bass player and a nice person now and then. We had to cancel concerts because he was not able to play. When we had to go into the recording studio, he left for Japan, just like that. Later he accepted his departure. We made an arrangement for him. Gary gets anything he deserves. Gerry our manager is in that way very honest."

David Byron Asked to leave due to drinking problems and conflicts with management.

John Wetton Wasn't satisfied with band's situation.

John Lawton Hensley wasn't happy with him as a frontman.

Lee Kerslake Conflict with Hensley and management.

Ken Hensley Wasn't satisfied with Sloman being vocalist.

John Sloman Voice problems, went solo.

Bob Daisley Gone for good to Ozzy's band again.

John Sinclair joined Ozzy.

Peter Goalby "Left the band to spend more time with his wife and become a songwriter. This did not work out as planned and he now works for a UK guitar manufacturer called Patrick Eggle. Peter did have a lot of song ideas for the band the time he was with us and he was a pleasure to work with. We are the best of friends." (From Mick Box)

Steff Fontaine Unreliable, not disciplined. Fired. Joined Samson.

Who was considered for vocalist after Byron?

David Coverdale (auditioned) Gary Holton (Heavy Metal Kids) Ian Hunter Here's a question asked by Record Collector to Ian Hunter. Is it true that you were invited to join Uriah Heep in 1976 but declined? Ian Hunter: Yeah, I was totally skint and they offered me 5,000 a week. I was sitting in America after "All American Boy", which had effectively killed me off - only one of the best records I ever made so, of course, it died a horrible death. But I didn't really like what they did, and didn't see the point in it, and I don't think Ken Hensley did after a while. Mick Ronson was the same, if you can't do it, you shouldn't do it."

Where and when did Gary Thain die?

Thain got an electric shock on stage in Texas and this weakened his health tremendously. But he was found dead from a drug overdose (heroin, I think) in his Norwood Green home on 8th December 1975.

Where and when did David Byron die?

The exact details of David's death in February 1985 are one of rock's truly unsolved mysteries. Here are a few thoughts. Some people suggested that he was not drug free in the final stages of his life - and it was a known fact that Dave was partial to the good ol' bottle now and again.... but no-one knows for sure as he spent the last 5-6 years of his life in virtual seclusion and solitude in his home in Reading, I think. There were also rumours that Dave suffered from epilepsy, that years of heavy boozing had aggravated and awakened a 'previously rather mild and tolerable' case of epilepsy in David - to fatal results. Nothing's definite though. Alex. Apparently David contracted liver disease that eventually caused his epilepsy as well as heart problems. An unsubstantiated "Spin" magazine note stated that in December of 1984 Byron was given 6 months to live due to liver deterioration. He was found dead by his ex-brother in law on February 28th 1985. This information was based on articles written in trade magazines where Byron was either mentioned or reported on. It is subject to the validity of the trade papers that reported these statements. It might be a good idea to talk to the band members for confirmation on all of this. When I met Ken Hensley in '93 I asked him about it. He said that at that time he was very scared seeing that David had completely lost control of his life. He was afraid that the same would happen to him and therefore did all he could not to lose control of his life himself. I think the same applied to all other Heep members at that time. Ken said that as long as David was still with his wife Gaby there was some hope for him, but as soon as Gaby gave up on David and left him (must have been shortly before his death) Ken felt that now there was no hope at all. Sadly, he was right and David died shortly after. Even now (when I met Ken in Vienna last weekend) he was very sad about what had happened to David and Gary. He became very serious and pensive when seeing some old pics of David in a magazine I had brought along. Stefan

Is that Ken on guitar?

Ken plays guitar solo on : "Paradise / The Spell", "Weep In Silence" Ken plays his slide guitar on "Tears in my Eyes", "High Priestess", "Shady Lady", "I Won't Mind", "Showdown"

Was Ken a "classically trained" keyboard player?

Ken's own comments are: I had no classical training whatsoever, just kind of bluffed my way through (still don't believe there is a God?) My mum was a classical pianist so it might have been in the blood but I never had time to learn other people's music, I was too busy writing! That's why I'm no good at parties.. don't ask me to play a Beatles song! I don't know any and, besides they don't play any of mine!!! Same goes for guitar, although there is an interesting caveat to that!. Later. Ken.

Where are they now?

Keith Baker Doing occasional gigs in London with "Lulu Kitchen" band. "Off the Cuff" band in 1993. One of the best things I've ever done was contacting Keith Baker and telling him I has a Silver Disc for Salisbury which I purchased from Lillian Bron and it was his for selling 250,000 copies of Salisbury - he had never received any awards for his time in any bands and to suddenly find out he had one, well, he was over the moon and it now has pride of place above his mantelpiece. (David Owen -UHAS)

Ian Clarke I actually met Ian Clarke about 20 years ago, he was the youth club leader at a local youth club and when he left it was to move to Scotland to work with manpower services! (David Owen - UHAS)

Mark Clarke Recent recordings - albums of Mountain and Colosseum II

Bob Daisley Bass player with Ronnie James Dio.

Greg Dechert Playing gigs in Canada, including being a member of Featherwheel with Rob Seagroves.

Pete Goalby Works for a UK guitar manufacturer called Patrick Eggle. Is now a very private person who does not want to be contacted about Uriah Heep.

Ken Hensley Ken now lives in St Louis, Missouri, USA. He works as an Artiste Relations consultant for St Louis Music Co. Ken has become a born again Christian and is working on a project with his Christian music band Visible Faith. Further information about Ken can be found at the Ken Hensley site run by Rodrigo Werneck. <http://www.geocities.com/~wonderworld/>

John Lawton Now doing small pubs and clubs fronting "Gunhill" and a damned fine band they are too! Visit the John Lawton home page at <http://www.aha.ru/~uheep/lawton/>

Paul Newton Playing casually the odd gig in local clubs in the West Midlands but is open to offers if anything comes along. Paul trained as an architect at SALISBURY tech and is currently "doing very nicely" in the construction business. Paul is a very pleasant quiet family man who is slightly in awe of the interest in him and people's interest in his contribution to Heep. (From Mike Taylor)

What lineups have there been in Heep?

Visit www.geocities.com/SunsetStrip/Stadium/8485/ for even more information and pictures about the Heep lineups below.

December 1969 - January 1970 Ken Hensley, Mick Box, Paul Newton, David Byron Alex Napier

January 1970 - February 1970 Ken Hensley, Mick Box, Paul Newton, David Byron, Nigel ðOllieö Olsson

February 1970 - October 1970 Ken Hensley, David Byron, Paul Newton, Mick Box, Keith Baker

October 1970 - November 1971 Ken Hensley, Ian Clarke, Paul Newton, David Byron, Mick Box

November 1971 - February 1972 Ken Hensley, Mick Box, David Byron, Lee Kerslake, Mark Clarke

February 1972 - February 1975 Lee Kerslake, Mick Box, Gary Thain, Ken Hensley, David Byron

March 1975 - August 1976 Mick Box, Lee Kerslake, David Byron, John Wetton, Ken Hensley

September 1976 - October 1979 Mick Box, Trevor Bolder, Lee Kerslake, John Lawton, Ken Hensley

November 1979 - May 1980 Mick Box, John Sloman, Chris Slade, Trevor Bolder, Ken Hensley

July 1980 - April 1981 Greg Dechert, Chris Slade, Mick Box, Trevor Bolder, John Sloman

April 1981 - January 1982 Mick alone from April

January 1982 - April 1983 Lee Kerslake, Mick Box, John Sinclair, Bob Daisley, Pete Goalby

May 1983 - November 1985 John Sinclair, Mick Box, Lee Kerslake, Pete Goalby, Trevor Bolder

July 1986 - September 1986 Phil Lanzon, Trevor Bolder, Lee Kerslake, Mick Box, Steff Fontaine

September 1986 - Present Day Trevor Bolder, Mick Box, Bernie Shaw, Phil Lanzon, Lee Kerslake

Questions about singers of songs

On which songs did Ken Hensley sing lead vocals?

Ken sang the lead vocals on: Lady in Black (studio and live) High Priestess Look at Yourself (studio) Ken also sang lead partially on: Here Am I One version of "Why?" The Magician's Birthday Paradise / The Spell Screaming parts on Live in Europe æ79 Duo with Byron on "We Got We" The middle part of "One Way Or Another" (John Wetton sings the other parts) Firefly - John Lawton also sings lead vocals on it.

Who sang on "Come Away Melinda"? David Byron only.

Who sang lead on "It Ain't Easy"? There has been a great deal of discussion on this issue, including comments by Mr Hensley himself! In the UHAS newsletter (I think it was around issue 14) that featured the Conquest album in the albums section, Trevor states emphatically that he does NOT sing lead vocals on It Ain't Easy. Check it out for yourself!

"I was there and I remember Trevor singing so... don't know what else to tell you!" Ken. To make a long story short, he did not. I had a long talk with Trev about this, and he said that he did it through all the demos but when it came to recording they all wanted to hear what John Sloman would sound like. After he did his version they all agreed (last minute) that they would keep the Sloman interpretation. That's that and that's it. Ask Trevor Bolder about It Ain't Easy, and he'll tell ya that it was a Bron mistake!! Also, that the original still exists with Trev's vocals!... Kevin Julie When I met Trevor in '87, I told him I liked his singing on that track. He said it was a misprint on the cover, because the lead vocals on the track were changed after the cover had gone to print. He said he had sung lead on the track all way through the recording, but it was decided to redo the vocals in the last minute. Anders Almas Rofstad

Who sang lead in the beginning of "Mr Majestic"? Phil Lanzon.

Who sang on "Fear of Falling"? Trevor Bolder, with Bernie in the choruses.

Did Mick Box sing anything? He may not take lead vocals in a song but at the end of Different World he does say, "It's a funny old world, but different".

What did David Byron do on John Schroeder's album? John Schroeder's LP "Witchi Tai To" was released in 1971. There are ten tracks on this LP, most of them are instrumentals. David Byron sings lead on the following tracks: Wanna Thank You Girl Back In The USSR The Bird Has Flown Witchi Tai To It is released in UK on PYE label (NSPL 18362) Roy David's contribution was not known until recently when Harry Otten, a Heep fan from Holland, sent a review of this obscure LP to the Uriah Heep Appreciation Society. Even Ken and Mick were unaware of this!! Farzin

Why did John Wetton sing "One Way Or Another"? From issue 14 of the UHAS mag December 1994. Alan: How did it come about that you sang most of the lead vocals on "One Way Or Another" from the "High and Mighty" album? John: David Byron had chickenpox when we were in the middle of recording and somebody had to put the vocal on the track to see if it would work. David had to be away for 6 weeks or so, quite a long time, so I put the vocal on. There's a really dangerous thing about demo phobia, demo phobia is a state of mind where you make a recording which is a stab at what a song will sound like but you get attached to the demo more and more, and the more people listen to it, they think, that sounds really good. When the real version is done, it doesn't sound so good to the people who have already heard the demo 55,000 times. So when I did the vocal on the demo of "One Way or Another", everyone including the writers, the producers, the band, the engineers got used to hearing my voice on it and when David came back from having chickenpox, they all said it sounded pretty good the way it is and we left it that way. David played the Hammond organ part on it and everyone was happy. That's the story behind it, it wasn't because I was trying to push myself to the front, quite the opposite. I just happened to sing it, it sounded okay and everyone got used to the way it sounded. When David came back, however well he sang it, it didn't sound the same as the way I sang it. It's not a question of being better or worse, it's that it didn't sound the same as the way people had got used to hearing it.

Questions about song covering

What songs have been covered by Heep? Songs covered by Heep "Come Away Melinda" - Written by Fred Hellerman and Frances Minkoff. Recorded by Tim Rose and also Harry Belafonte. There is another version on the first UFO album. "Rock ænÆ Roll Medley" - Various "On The Rebound" - by Russ Ballard (orig. on "Barnett Dogs" album) "Lonely Nights" - Written by Bryan Adams & Vallance. Original version on Adams' "You Want It You Got It" album released 1981. "Hold Your Head Up" - by Argent, album titled

the same, I think. Also covered on Rebel "Stargazer" album (with Lawton!!) "Love Stealer" - Written by Richard Myhill and Phil Wainman. Don't know about this, was it written for Heep or is it a cover version? It was done by Cliff Richard on the album called "Silver" but it was released in 1983, so it was after Heep's version. Did Cliff pick it up from Heep? "Hot Night In A Cold Town" - Written by Geoff Cushing-Murray & Richard Littlefield. Originally recorded by John Mellencap (known then as John Cougar). It's on his "Nothing Matters And What If It Did" album released 1981. "Prisoner" - Sue Saad And The Next made only one self titled album in 1980 and "Prisoner" is included there, it was also released as a single. So that was the original version, Sheena Easton was next and then Heep. On the original "Abominog" album and all the other reissues after that the song was credited to S. Saad, but on the remastered CD it's Lance, Cooper & Riparetti. Now I found out that those were the guys playing in her band, so I suppose it was wrongly credited in the first place and they corrected it on the remaster. "Running All Night (With The Lion)" - Written by John Sinclair & Gary Farr. This is a cover version also! It's the title track of Lion's (the band that John Sinclair was in before Heep) album released in 1980. "That's The Way That It Is" - Written by Paul Bliss (who played bass guitar in Dog Soldier, a band formed by Keef Hartley after Keef Hartley Band had broken up). Originally recorded by Bliss Band. "Tin Soldier" - Written by Steve Marriot & Lane. Originally recorded by The Small Faces. "Love Is Blind" - Written by Carbone & Zito. "Stay On Top" - Written by T. Jackson. "Lifeline" - Written by Roddy, Medica, Frederikson & Haselden. "When The War Is Over" - Written by Prestwich. Original version recorded by Cold Chisel, also performed by Little River Band, that's where Heep took it. "Across The Miles" - On the Sonic Origami album, was originally done by Survivor. Written by Jim Peterick & Frank Sullivan, it's on their "Too Hot To Sleep" album released in 1988.

What Heep songs have been covered by other artists? There is a techno version of Gypsy, released on promo only, by a band called Aphiliated. There is a member of Heep who hides behind that name but it's not John. It's Phil Lanzon. There is now a 'rap' version of "Lady In Black" out on BMG by an artist named Jay Eye!! (Info from Ken Hensley) Look At Yourself - Gamma Ray (1990) Return To Fantasy - Gamma Ray (1997) Look At Yourself - Les Humphries Singers (with Lawton! 1973) The Wizard - Blind Guardian (1996) Easy Livin' - Alex Masi Easy Livin' - WASP Stay On Top - Virgin Steel Free Me - Lucifer's Friend (1994) Lady In Black - Royal Philharmonic Orchestra "Rock Dreams Hotel California" 1996. As you can guess, it's nice orchestra version of song. German rock band Die Puhdys covered Lady In Black on their 1989 album "Jubilaumsalbum". Look At Yourself and Lady In Black - Ferenc Gerdesits "Os-Metal", 1989. It was from LP, some hungarian musician. The songs are kind of synth-rock arrangements, but with good guitars and vocals too.. Quite nice. Choruses to LIB sounds a bit like typical "Paul Mauriat" orchestrated easy listening stuff.. And on album called "Black Mark Tribute", featuring various black/death metal artists butchering some familiar hits, there is "Return To Fantasy" performed by some jerks called "Nightingale".

Questions about song inspirations

How did the idea for the "Rock 'n' Roll Medley" come about? By travelling some long distance in '72, listening to Mountain version of "Rock 'n' Roll Medley" in tour bus (acc. Todd Fischer)

What was the inspiration for "Lady In Black"? From the liner notes of Salisbury: "Lady In Black written early in November in Bradford, was inspired by the vision of an unknown girl."

Questions about song lyrics

What are the lyrics to..... Lyrics for Uriah Heep songs are available at : <http://www.en.com/users/dhw/heepfile.htm>

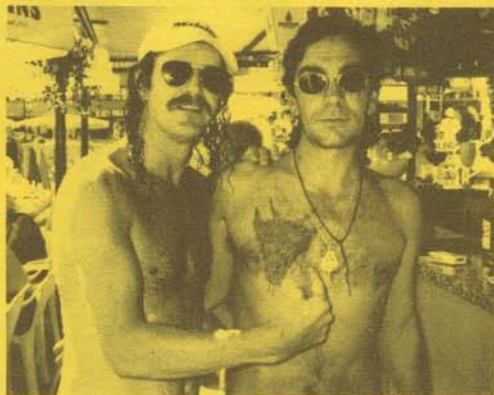
What is the translation of the Russian at the start of "Cry Freedom"? "I'm crying about freedom, I'm crying to the whole world".

What are the hidden lyrics on "Woman of the World"? Uriah Heep did a lot of experimenting during the recording of "High and Mighty". For instance, David Byron sang through the bottom of a tom-tom drum while the rest of the band lay under a grand piano and sang harmonies through the strings. They did a lot of weird stuff and each time they did something different, Gerry Bron would walk in more and more irritated. This both thrilled and pleased (!!) the band so in order to "get even" they sang "you can take the contract and stick it up your flue" as the backing vocal to "Woman of the World". Gerry Bron didn't spot it when they heard the LP for the first time and it stayed in. On the standard issue of H&M it might be hard to hear it, but I'm sure that Rob Corich has done a great job on this remastering too. Pay close attention and listen carefully from where the lyric goes: "Do you care that I care about the things that you do". Under that sentence are those magic words. Check it out and laugh your head off. It's repeated twice. I had the pleasure of recapturing this moment with Mick Box over a couple of pints at the "Glopprock 95" in Norway and I'll tell you: They still love the fact that Gerry Bron never spotted what they actually sang on "Woman of the World". Egil "heepaholicö Bokn" (Norway)

Compiled by Pete Wharton

HOW BIG A HEEP FAN ARE YOU?

Arnold de Wit (left) from Holland sends us this photo of Antonio Pep (Right) from Spain, who he sees every year on the beach at Lloret de Mar whilst on holiday. Arnold writes: "Last year he had a new tattoo. You can see it's a good one. It's Abominog from Uriah Heep. I asked him if I could use his photo in the Uriah Heep fanclub magazine and he said yes. He will be very proud of it as he works in a hard rock cafe in Lloret de Mar and he can show the photo in the Heep magazine to other people who come to the cafe". Once again we ask, can anyone else match or beat this level of dedication to the band?



STOP PRESS - LIVE JOHN WETTON UNPLUGGED DATES

April 15th, Worcester, Huntingdon Hall. April 16th, Coventry, Hare and Hounds. April 17th Wavenden (Milton Keynes), Stables. April 18th, Birmingham, Foundary. April 22nd, Sunderland, Alexandria. April 23rd, London, Borderline. April 24th, Derby, Flower pot. April 28th, Leicester, Half time oranges. April 29th, Dudley, Robin Hood. April 30th, York, Fibbers May 1st, Southampton, The brook.

CLASSIFIED AD's

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

OFFICIAL URIAH HEEP WEBSITE www.uriah-heep.com

OFFICIAL GUNHILL WEBSITE <http://www.Gunhill.mcmail.com>

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

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

WANTED. Uriah Heep Live In Moscow Japan video. and Uriah Heep live tapes and CD's. I can buy or trade. Barry Lombardo, 4214 Carlisle Road, Gardners, PA 17324, USA.

FOR SALE OR TRADE. Various Uriah Heep live CD's. Giovanni "Gio" Chippa, Via Umberto I 23, 22070 Capiago, Como, Italy.

WANTED. Uriah Heep's first North American LP (Gatefold sleeve). Anthology double LP (Raw Power RAWLP012). The Collection double LP (Castle CCSLP 226). Raging Silence LP. Different World LP. Tour programs and memorabilia also wanted. Let me know your offers and prices. Jean-Philippe Weber, 17 rue Chateau-Jeannot, 57100 Thionville, France.

FOR SALE. Uriah Heep LP's. Salisbury (Vertigo), Live in Europe 1979 (Double), Equator, That's original (double) and many more. Bill Smith, 144 Ashley Terrace, Alloa, Clackmannanshire, FK10 2ND, Scotland.

STAY ON TOP. German language Uriah Heep fan club. For further details please send 2DM in German stamps or 2 IRC's to:- Bernd Pleis, Stoeberlstr 94, D-80686 Munich, Germany

UNIVERSAL WHEELS. A new fanzine featuring Heep and others. Send IRC for details to:- Kevin Julie, 12 Sherbourn Street, St Catherines, Ontario, L2M 5P7, Canada.

RUSSIAN HEEP FAN CLUB. All Russian Heepsters who are interested in joining a Russian Uriah Heep fan club, please write to me at the following address:- 117465, Moscow, PO Box 9, Vladimir Milovidov.

NEW LIVE CD FROM THE GODS. Find out more from the Gods/Konas web page, the address is:- www.mnsi.net/~knash/konas.htm

THE TEMPTER cover "Nightjar" on the new NECROMANDUS album. For further details send SAE/IRC to Audio Archives, PO Box 30, Wakering, Essex, SS3 0LJ, England.

Fax:- +44 1702 218 628or E-mail tsarfas@aol.com

TEMPTER E-mail: antonio.ruiz@esgen.mail.abb.com

LONG LIVE ROCK FANZINE. Greek language fanzine, for details please send SAE/IRC to: Alexander Richardos, PO Box 23.009, TK 11.210, Athens, Greece

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