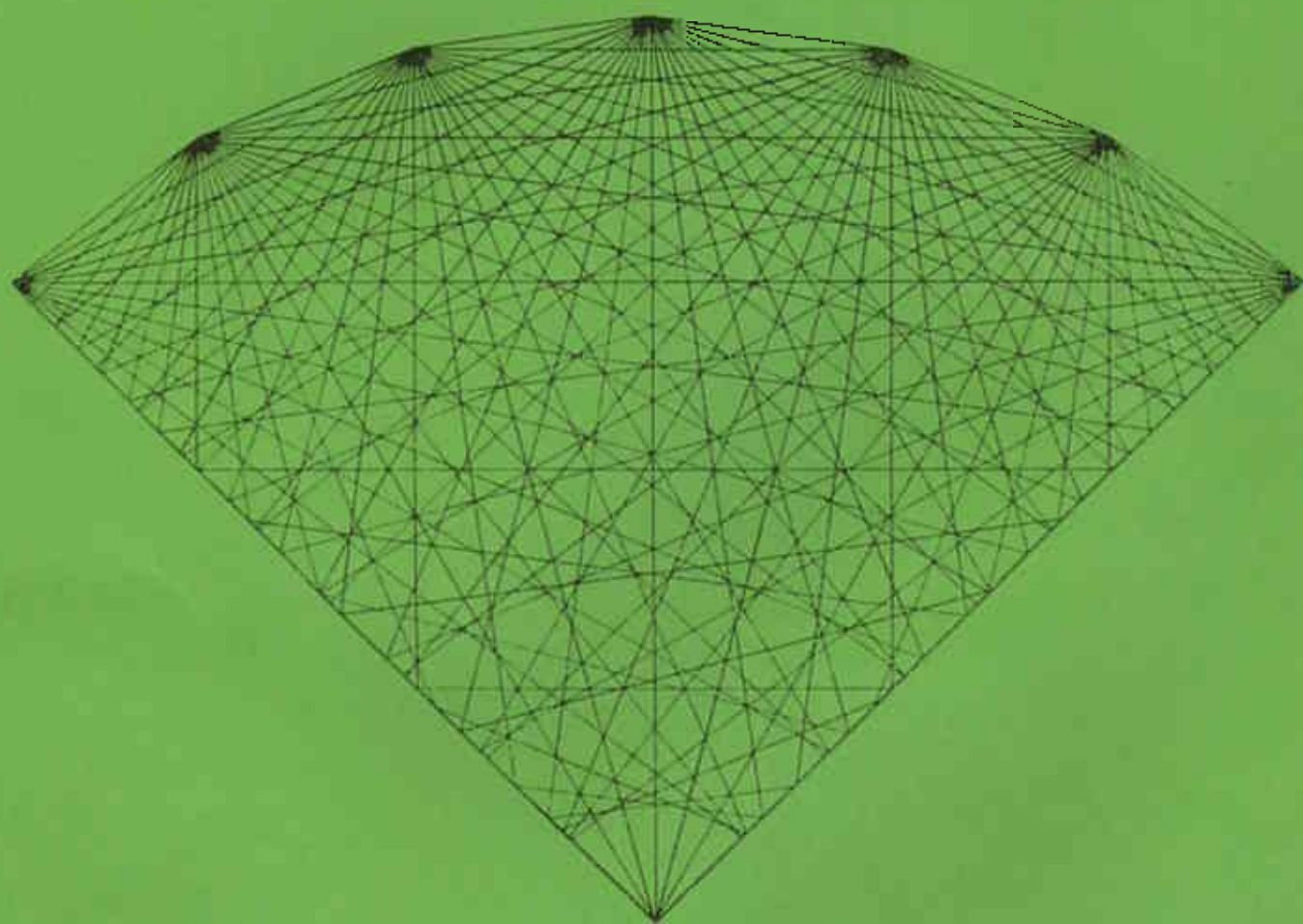


THE OFFICIAL
U R I A H
WEEEP
APPRECIATION SOCIETY



Issue 3

EDITORIAL

Hi again and a very Happy New Year to all our members, we hope you all had a wonderful Christmas and are ready for the forthcoming tour. We hope to see you along the way so wear your society badges and make new friends.

We've replaced the promised collectors article on David Byron's solo work with a look at the new rarities CD, it is after all a must for all Heep collectors. The Byron article will now be in issue 4. You'll notice the magazine is even bigger this time, to keep this up we hope that you will all help us out by sending in your articles, even if you can't write your own one way for the overseas fans to help is to send in a good quality copy of a press article such as an album or concert review together with an English translation, like the one from Isabella for the concert in Graz. This way we can all be informed of Heeps reception around the world, of course we also welcome the same type of thing for past album and concert reviews from years gone by. Keep the questions coming and don't forget to include a SAE (UK) or an IRC (overseas) if you want a personal reply from us. Enjoy the mag and the shows, see you next time,

David & Alan

The society is run in it's entirety, by Alan Hartley and David Owen. We would like to thank the following people for their help - Phil, Trev, Bernie, Lee and Mick, Tina Lewis, Isabella Seefriedt, Mark Simnett, Ian Maclaren and Asuka Koike.

Latest news, TOUR DATES.

FEBRUARY

- 10th Halle Easy Schorre
- 11th Chemnitz Haus Der Einheit
- 12th Dresden Sachs Music Hall
- 13th Hannover Capitol
- 15th Erlangen E-Werk
- 16th Munchen Theatre Fabric
- 17th Stuttgart Longhorn
- 18th Ulm Gorki Park
- 19th Frankfurt Music Hall
- 20th Herford Rock Heaven
- 22nd Hamburg Grosse Freiheit
- 23rd Oberhausen Music Circus
- 24th Dusseldorf Tor 3
- 25th Bremen Aladin
- 26th Berlin Quartier Latin
- 28th Regensburg Disco Q
- 29th Eggenfelden Rottgillahall

MARCH

- 1st Chieming Stranocacino
- 2nd Aschaffenburg Unterfranken Halle

All the above dates are correct at the time of going to press. There are, however, plans to play more dates in Europe with a distinct possibility of concerts in Switzerland and Holland between the 13th and 20th March 1992. Please see music press for further details.

MELBOURNE MAKER, August 8, 1970 - Page 33

marquee

90 Werdeur St., W.1 01-437 2375

<p>GRANNY'S NEW INTENTIONS ARMADA Fri. 7th AUG (7.30-11.00) Doors 7.00 The Fabulous T.2</p>	<p>URIAH HEEP CZAR Wed. 11th AUG (7.00-11.00) DEREK AND THE DOMINOS Featuring ERIC CLAPTON CARL RADKE, JIM GORDON and BOBBY WHITLOCK Advance Tickets £1 each Wed. 11th AUG (7.30-11.00)</p>
<p>CUSTOMER TRACK D.J. BOB HARRIS Sat. 14th AUG (7.30-11.00) Doors 7.00</p>	<p>SLADE (plus supporting groups)</p>

10th NATIONAL Jazz, Blues and Pop Festival
8th - 9th AUGUST See page 35

MARQUEE SUNDAY SPECIALS by STRATTON SMITH

AUGUST 9th **BRETHREN** plus Special Guests

AUGUST 10th **AUDIENCE** plus BLACK AUGUST



Mick Box und Sänger Bernie Shaw in bester Spiellaune.

(Lohr)

Uriah Heep: Für immer jung

Uriah Heep : Forever young

They were not somebody to cry about but, like wine, old and very good. I'm talking about the Uriah Heep show on Monday evening in the Orpheum, Graz, Austria where the guys could inspire the audience through the whole set.

If we would need to see the difference between good old rock 'n' roll and metal from younger bands, these 5 men can show us what real good music and a perfect show is.

You could not just hear the singer, everybody could understand the lyrics from Bernie Shaw, their brilliant vocalist. Guitarist Mick Box,

the founder member was not just loud, he put in some wonderful solos. Keyboard player Phil Lanzon put accents on the music without killing it with a sound carpet and drummer Lee Kerlake with bassman Trev Bolder rounded everything harmoniously.

Old and new songs built a perfect mix. Uriah Heep showed that powerful is not the same as just very loud, old doesn't mean the same as used and popular must not be affected. Easy Livin', Stealin', Gypsy of course, Lady In Black and most of all July Morning guaranteed that many old rock hearts became young again for one and one half hours.

Zum Weinen waren sie beileibe nicht, eher wie der Wein: Je älter, desto besser. Die Rede ist von Uriah Heep, die beim NZ-Konzert Montag abend im Grazer Orpheum restlos begeisterten. Hätte es noch eines Vergleiches bedurft, wie sich gedlegener zünftiger Rock von Metal-Darbietungen der jüngsten Zeit unterscheidet, die fünf Mannen hätten ihn erbracht. Bei Uriah Heep hörte man den Sänger nicht nur, man verstand den übrigens blendend disponierten Bernie Shaw sogar. Gitarrist Mick Box – Gründungsmitglied der „Uriah Heep“ – war nicht bemüht, einen möglichst lauten Geräuscheffekt zu erzielen, er legte Wert auf exakte Soli. Keyboarder Phil Lanzon untermalte die Musik, anstelle sie mit einem Klangteppich zu begraben, und Schlagzeuger Lee Kerlake sowie Bassist Trevor Bolder fügten sich harmonisch ins Gefüge der Band ein. Alte Hader wechselten im Konzert mit neuen Nummern in einer ausgewogenen Quotenregelung ab. Uriah Heep bewiesen, daß kraftvoll nicht gleichbedeutend mit ohrenbetäubend, alt nicht gleichbedeutend mit abgelutscht und populär nicht gleichbedeutend mit affektiert sein muß. „Easy Livin'“, „Stealin'“, natürlich „Gypsy“, „Lady in Black“ und vor allem „July Morning“ sorgten dafür, daß manches alte Rock-Herz zumindest für ein-einhalb Stunden wieder jung wurde.

Wolfgang Maget

Pete Dinklage tells it the way that it was and the way that it is.

An exclusive interview

DAVE- WHY DID YOU LEAVE HEEP?
PETE. LOADS OF REASONS, MORE FRUSTRATION THAN ANYTHING. I WAS AMAZED AT THE LACK OF ENTHUSIASM FROM CBS. WE'D JUST SIGNED WITH THEM & RECORDED EQUATOR, TONY PLATT PRODUCED IT. LOOKING BACK MAYBE THAT WAS A MISTAKE, IT SOUNDED LIKE MONO! TONY SAID HE WANTED TO RECORD US NOW WE SOUNDED LIVE, BUT I COULD NEVER UNDERSTAND THE LOGIC BEHIND IT. WE'D SPENT A LOT OF TIME ON THE LP AND IT WAS NOT SO MUCH RELEASED AS ESCAPED! NOBODY PAID MUCH ATTENTION TO IT, APART FROM THE ENGLISH PRESS, WHO WERE GREAT. I USED TO READ THE REVIEWS AND THINK "BLOODY HELL, HOW MUCH IS GERRY BRON PAYING THESE PEOPLE TO PRINT THIS?" WE COULDN'T DO A THING WRONG, BUT IT ENDED THERE. WE WENT ALL THE WAY TO AUSTRALIA AND WE WERE MET BY REPS FROM CBS WHO GAVE US A FENKKNIFE EACH! HONESTLY, A SWISS ARMY KNIFE WITH THE CBS LOGO ON IT AND THEY DIDNT EVEN KNOW WE HAD GOT AN ALBUM OUT! SO WE DID SOMETHING LIKE 36 SHOWS IN 40 DAYS, WHICH I WAS FIGHTING LIKE MAD BEFORE WE WENT, TO STOP. FOR A SINGER TO DO 8 SHOWS BACK TO BACK IS NOT A GOOD IDEA, BECAUSE AT THE END OF THE DAY IF YOUR SINGING IS BAD THATS WHAT PEOPLE REMEMBER, THEY'RE NOT INTERESTED WHETHER YOU'VE BEEN TRAVELLING ALL NIGHT TO GET THERE OR THIS IS YOUR 8th SHOW IN A ROW, ALL THEY KNOW IS YOU SOUND CRAP! AND YOU KNOW IT YOURSELF TOO AND ITS SOUL DESTROYING. I REMEMBER IN AUSTRALIA WE DID 16 SHOWS BACK TO BACK AND FOR THE FIRST TIME EVER I LOST MY VOICE, TOTALLY, IT WAS THE MOST FRIGHTENING THING THAT'S EVER HAPPENED TO ME, BECAUSE I DIDNT KNOW WHAT WAS GOING ON, ALL THAT CAME OUT WAS AIR! WE SOUNDCHECKED FOR THE GIG THAT AFTERNOON AND I THOUGHT THERE'S SOMETHING REALLY WEIRD HAPPENING, I WAS SINGING AND NO SOUND WAS COMING OUT. I THOUGHT I'LL BE ALRIGHT BY TONIGHT AND THAT NIGHT I WENT ON STAGE BLUFFED MY WAY THROUGH 2 SONGS

AND JUST COULDN'T GO ON. I'VE HAD SORE THROATS AND BEEN IN AGONY AND STILL DONE THE SHOW BUT I WASN'T IN ANY PAIN I FELT AS FIT AS A FIDDLE. WHEN I SAW THE DOCTOR HE TOLD ME IT WAS LARYNGITIS, I WAS TOTALLY DEPRESSED. I HAD TO SPEND 5 DAYS LOCKED IN MY HOTEL ROOM, NOT ALLOWED TO SPEAK TO ANYONE AND TAKE ANTIBIOTICS. IT GAVE ME TIME TO THINK AND I THOUGHT WHAT IS GOING ON? I WAS DISILLUSIONED WITH THE WHOLE THING-NOT THE BAND, BECAUSE THE BAND WAS, AND STILL IS GREAT. IT BRINGS A LUMP TO MY THROAT THINKING ABOUT IT, I THINK THEY'RE FANTASTIC, THATS WHY I JOINED, BUT THE RECORD COMPANY, MANAGEMENT AND ALL THE REST JUST SEEMED BEYOND PULLING BACK. I FELT I WAS GIVING 120% MUSICALLY, BUT I SENSED A LOT OF PEOPLE HAD GOT THIS VISION OF US AS A STONEHENGE, 60s-70s. TYPE BAND AND WE WERE TRYING TO BRING THINGS INTO THE 80s AND BECAUSE THE RECORD WAS GETTING NO AIRPLAY PEOPLE DIDNT KNOW WHERE WE WERE AT, MUSICALLY. WE'D GET TO PLACES AND PEOPLE WOULD SAY "WHERE'S DAVID?" AND "WHERE'S KEN?" AND I COULDN'T SEE ANY WAY OUT OF IT FOR US. MAYBE WE SHOULD HAVE STOPPED PLAYING SO MUCH AND CONCENTRATE ON RECORDING, BUT CONTRARY TO BELIEF HEEP WASN'T A MONEY SPINNING THING AND FINANCIALLY WE COULDN'T DO IT. WE WERE BARELY MAKING A LIVING. IN FACT WE WERE LOSING MONEY ALL OVER THE PLACE AND WERE HAVING TO RE-INVEST MONEY FROM RECORDS TO FINANCE GIGS!

SO ID GOT ALL THIS GOING ON AROUND MY HEAD, PLUS, I THINK IT WAS IN 1985 I'D ONLY SPENT 9 WEEKS IN THE UK. I WAS IN THE USA FOR 14 WEEKS, DURING WHICH MY MOTHER-IN-LAW WAS DYING OF CANCER AND I SHOULD HAVE BEEN HERE TO SUPPORT MY FAMILY AND I THOUGHT I JUST CAN'T JUSTIFY THIS, IT WASNT A CASE OF I'M GOING TO LEAVE THE BAND, IT WASN'T LIKE THAT AT ALL, EVEN NOW I GET UPSET ABOUT IT. I TALKED TO JOHN (SINCLAIR) ABOUT IT, AND HE SAID IF YOU LEAVE, I DO TOO, WHICH HE DID. THE BAND

PROBABLY THOUGHT I WAS THROWING A WOBBLER AND THAT THE NEXT DAY I'D BE ALRIGHT BUT IT OBVIOUSLY WENT DEEPER THAN THAT. MICKY LEFT ME ALONE FOR A COUPLE OF WEEKS , WHEN WE GOT BACK,I'D SPOKEN WITH THE MANAGER AND SAID SORRY I CAN'T CONTINUE, I NO LONGER WANT TO BE IN THE BAND AND I DONT THINK HE BELIEVED ME EITHER!THEN MICKY PHONED ME UP AND SAID WE'RE GOING TO SUCH AND SUCH A PLACE IN 3 WEEKS TIME AND I SAID NO I'M NO LONGER IN THE BAND.I DID SAY IF YOU WANT ME TO RECORD I WILL,BUT I WONT GO BACK ON THE ROAD.I SUPPOSE IF YOU LOOK AT IT THAT WAY,I NEVER REALLY WANTED TO LEAVE,BUT I WAS PUSHED INTO THAT SITUATION.IT WAS GREAT AND I MISS IT DESPERATLY,BUT I HAD TO GET BACK TO REALITY,BECAUSE WHAT WE WERE DOING WAS A BIT BEYOND LIFE AS YOU AND NOW I, KNOW IT!PEOPLE ABUSED US. THEY WOULD SAY"LETS SEND THEM HERE AND THERE" NO EXPLANATION OF WHY.WE WENT TO INDIA,IT WAS GREAT,WE LAUGH ABOUT IT NOW,BUT WHAT THE HELL DID WE GO TO INDIA FOR?WE SHOULD HAVE BEEN IN THE STUDIO WORKING ON THE NEW LP MAKING IT BETTER OR SEARCHING FOR A HIT SINGLE.I'D LOVE THE BAND TO HAVE A HIT SINGLE IT WOULD BRING EVERYTHING BACK TO LIFE.I SOMETIMES WONDER IF HEEP HAD FINISHED WHEN KEN LEFT AND COULD HAVE REFORMED NOW, WHAT COULD HAVE HAPPENED-HEADLINE TOUR-TOP OF THE BILL AT DONNINGTON-MASSIVE LP SALES-WHO KNOWS?HEEP ARE TOO ACCESSIBLE.GO ANYWHERE IN THE WORLD AND HEEP PLAYED AROUND THE CORNER THE WEEK BEFORE!I KNOW MICK WILL DISAGREE AND SAY ,AT THE END OF THE DAY ITS THE TREADING OF THE BOARDS AND THE SMELL OF THE GREASEPAINT.

DAVE "WHAT WAS YOUR FAVOURITE STUFF YOU DID WITH HEEP?"

PETE .I LOVED IT ALL,WORKING WITH ASHLEY WAS GREAT,ALTHOUGH WE HAD MANY A FIGHT.I REMEMBER WRITING POOR LITTLE RICH GIRL AND THINKING THATS IT, I CAN DIE NOW!I WAS REALLY PROUD OF THAT,BUT WHEN WE RECORDED IT ,IT DIDNT TURN OUT HOW WE PLAYED IT IN REHEARSALS AND HOW I HEARD IT.

TOO SCARED TO RUN,IT STILL GETS PLAYED ALL OVER THE PLACE.I LIKED LONELY NIGHT. THE BRYAN ADAMS SONG.I DONT UNDERSTAND WHY WE DID IT,PERHAPS IT WAS LOOKING FOR THAT HIT SINGLE,BUT WE DIDNT KNOW BRYAN WAS GOING TO PUT IT OUT AS A SINGLE TOO.

THE WAY THAT IT IS, I WISH ID WRITTEN THAT, BUT IT WAS PAUL BLISS WHO DID.I REMEMBER THAT BECAUSE IT WAS PROBABLY OUR MOST EXCITING TIME,EVERYTHING WAS SO PROMISING. GERRY BRON HAD GOT US A DEAL IN AMERICA AND THE BAND HAD NOT HAD A DEAL THERE FOR 3 OR 4 YEARS.GERRY WAS EXCITED ABOUT POLYGRAM AND POLYGRAM WERE EXCITED TOO AND QUITE RIGHTLY AS THE ALBUM WAS TOP 40!THE VIDEO FOR THATS THE WAY WAS A SMART MOVE TOO. WE USED HARLEY DAVIDSONS AND MTV , WHO HAD ONLY JUST STARTED ,PICKED IT UP, AND PLAYED IT TO DEATH.I'D WALK DOWN THE STREET AND PEOPLE WOULD SAY"OH GOD, YOU'RE THAT BLOKE OFF THAT VIDEO ON THE MOTORBIKE."IT WAS JUST SO EXCITING BECAUSE WE THOUGHT ITS GOING TO EXPLODE,ITS REALLY GOING TO TAKE OFF.LOOKING BACK MAYBE WE SHOULD HAVE STAYED LONGER? WE MADE THE VIDEO RIGHT NEXT DOOR TO BATTERSEA DOGS HOME!& I SPENT MOST OF THE DAY WORRYING ABOUT ALL THESE DOGS WE COULD HEAR THEM ALL HOWLING ,IT WAS LIKE A HORROR FILM,THAT STICKS IN MY MIND.

I REMEMBER SOME OF THE WEIRD THINGS TOO,LIKE WHEN WE WERE ON THIS PLANE. IT WAS AN AEROFLOT,THE RUSSIAN AIRLINE AND THE PLANES ARE LIKE, 35 YEARS OLD AND FLY AT 50,000 FEET,YOU CAN SEE THE CURVE OF THE EARTH.ONE OF THE ROADCREW HAD URIAH HEEP WRITTEN ON THE SIDE OF HIS HAND LUGGAGE,THE CABIN CREW SAW IT AND WENT WILD BECAUSE HEEP WERE HUGE IN RUSSIA, ALTHOUGH THEY'D NEVER ACTUALLY PLAYED THERE,IT WAS ALL BLACK MARKET,AND THEY THREW A PARTY ON THE PLANE!THEY PRODUCED A CAKE,BOTTLES OF CHAMPAGNE ,EVERYTHING!WE HAD TO GO AND MEET THE PILOT TOO!

I REMEMBER DOING THE TEXAS JAM,A BIG OUTDOOR CONCERT,LIKE DONNINGTON, ONLY BIGGER!IT WAS A HUGE BILL TED NUGENT AND STYX(EVERYONE WENT TO SLEEP WHEN THEY WERE ON)AND EVERYONE WAS THERE FOR A GOOD TIME. I REMEMBER GOING ON AND THINKING "OH MY GOD"IT WAS IMMENSE!!THE TIME WE SUPPORTED JUDAS PRIEST IN THE STATES, 2 WEEKS AND WE DIDN'T HAVE ONE SOUNDHECK !I REMEMBER ONE STADIUM WITH 8-9000 PEOPLE AND THEY WOULDNT LET US UNLOAD THE TRUCK TILL 7 AND WE WERE ON AT 7.30 !!!TALK ABOUT CUTTING IT FINE.

Interview by David Owen
(Continued in next issue)

DISCOGRAPHY No.3

LOOK AT YOURSELF

LOOK AT YOURSELF WAS RELEASED IN NOVEMBER 1971 AND WAS THE FIRST HEEP ALBUM TO MAKE THE CHARTS REACHING No.39 AT ITS PEAK. SHORTLY AFTER THE RELEASE OF THE PREVIOUS ALBUM SALISBURY, KEITH BAKER LEFT TO BE REPLACED BY EX-CRESSIDA DRUMMER IAIN CLARKE, PAUL NEWTON ALSO, AROUND THIS TIME, LEFT TO BE REPLACED BY MARK CLARK. AS FAR AS WE KNOW, PAUL NEWTON GAVE UP THE MUSIC BUSINESS TO BECOME AN ARCHITECT, MARK CLARK MOVED OUT TO L.A. AND JOINED A NAMED BAND OUT THERE AND IAIN CLARKE ALSO LEFT THE MUSIC SCENE AND BECAME A TEACHER BEFORE MOVING ON TO SOCIAL WORK.

THE BAND HAD MADE AN IMPORTANT MUSICAL DECISION, THEY HAD EXPERIMENTED WITH THE CONTRASTS OF V.EAVY AND THE DIVERSITY OF SALISBURY, BUT NOW THE DIRECTION WAS CLEAR AND THINGS WERE STARTING TO FALL INTO PLACE. TRACKS SUCH AS JULY MORNING, LOVE MACHINE AND LOOK AT YOURSELF WERE IMMEDIATE HITS AND HAVE ALL ENJOYED LENGTHY STAYS IN THE LIVE SETS. THE ALBUM ITSELF WAS ISSUED ON THE NEWLY FORMED BRONZE LABEL CAT No. ILPS 9169 WITH ITS AWARD WINNING SLEEVE DESIGNED BY MICK, WHO THOUGHT THE BEST WAY TO MAKE THE SLEEVE STAND OUT IN A RACK FULL OF OTHER SLEEVES WAS TO SEE YOURSELF! AND IT WORKED. SLEEVE DESIGN VARIED SLIGHTLY BETWEEN THE UK, GERMANY AND THE USA ALL THREE HAVE DIFFERENT EYES AND THE USA SLEEVE HAS ITS MIRROR IN A DRESSING TABLE FRAME.



side 1
LOOK AT YOURSELF
I WANNA BE FREE
JULY MORNING
side 2
TEARS IN MY EYES
SHADOWS OF GRIEF
WHAT SHOULD BE DONE
LOVE MACHINE

LP RELEASES

BRONZE	BRNA 169	4/77	
CASTLE	CLALP 107	4/86	
" "	TFOLP7	5/88	TWIN WITH V EAVY

CD RELEASES

CASTLE	CLACD 107	86	
" "	TFO7	5/88	TWIN WITH V EAVY

SINGLES UK

LOOK AT YOURSELF/SIMON THE BULLET FREAK BRONZE WIP6111

FOREIGN RELEASES

LOOK AT YOURSELF/WHAT SHOULD BE DONE	GERMANY/HOLLAND/FRANCE
LOOK AT YOURSELF/TEARS IN MY EYES	JAPAN
LOVE MACHINE/EASY LIVING	JAPAN
JULY MORNING	USA

ALSO AVAILABLE IS A JAPANESE TIN BOX CD OF THE ALBUM.

DID YOU KNOW JULY MORNING IS STILL USED BY COUPLES GETTING MARRIED INSTEAD OF THE MORE TRADITIONAL SONGS, DID YOU? LET US KNOW.

DAVID OWEN



BRON ARTISTES MANAGEMENT LTD.
29-31 OXFORD ST. W1. 437 5063.

URIAH HEEP

The Look At Yourself line up, Mick Box, Iain Clarke, Paul Newton, Ken Hensley and David Byron.