

The Ultimate Illustrated History of the Beast



MAIDEN

UPDATED

Neil Daniels



CHILDREN OF THE DAMNED

WORLD DOMINATION, 1983-1985



"Somebody will go along to see a David Bowie show, and he brings on a big scary monster onstage or something and they go, 'It was wonderful, it was very entertaining and everybody had a party.' They go along to an Iron Maiden concert and we bring a big scary monster and suddenly we're worshipping the devil or we're scaring small children."

—Bruce Dickinson, quoted by Karen Schlosberg, *CREEM*, July 1985



Iron Maiden's legendary fourth album, *Piece of Mind*, was recorded at Compass Point Studios in the Bahamas in January 1983. The band finished the nine-track album in March as their relationship with Martin Birch continued to prosper.

Steve Harris explained in 1983: "The reason we use Martin is that he puts down the sound that we want, the way we like it. And we think the first three albums were really leading up to this one in terms of quality. In general, bands are being given producers that make the music for them and, in some

cases, even co-write it. With Martin, that's not the case at all and never has been. What Martin has always added with us is his expertise in the studio and his great ability at recording our sounds. We've only just come to this point in our drum and guitar sounds, which are exceptional now; it's just a team growing up together. Martin's also become aware, obviously, with the experience of working with us, of the way we want to proceed. The suggestions going both ways are very fluid, so Martin's very much a part of the band in the studio."



"The Trooper" b/w "Cross Eyed Mary," France, 1983

Piece of Mind has a lot of literary references, including Frank Herbert's *Dune* saga and G. K. Chesterton. Band members were especially keen on science fiction and fantasy, which continue to be major themes in their work. Books and films filled up a lot of time for the band during those long tours. Dickinson was especially well read and harbored some thoughts of becoming an author himself, which became a reality with 1990's *The Adventures of Lord Wyly's Bootlace*. The second track on *Piece*, Dickinson's "Revelations," was inspired by the singer's fascination with the deceased English occultist Aleister Crowley, who was also a source of fascination for musicians including the Beatles, the Stones, Led Zepelin, and Ozzy Osbourne. In 2009, Dickinson would further his publishing career by co-writing an eponymous book treatment about Crowley.

Released in May, *Piece of Mind* has since become one of the most acclaimed heavy metal albums in history, with riddling tracks like "The Trooper" and "Flight of Icarus" on offer. Kerrang!, the British heavy metal bible of the '80s, with whom Iron Maiden had a close relationship, rated *Piece of Mind* at No. 1 in a 1983 poll of the best heavy metal albums in

"The Trooper" (live) disc, Russia

"I think you find that wherever the media hasn't had much of a chance to get its *teeth* in, people tend to take to hard rock naturally. It's loud, raucous, entertaining, covers a variety of interesting topics and facets of life, and therefore it's extremely popular . . . despite the efforts of the media to kill it off."

—Bruce Dickinson, quoted by Karen Schloberg, *CREEM*, July 1985



"2 Minutes to Midnight" b/w "Rainbow's Gold," France, 1984

history (*The Number of the Beast* came in at No. 2). Such was the popularity of *Piece of Mind* that it appeared in *Kerrang!* reader's polls throughout the decade. Additionally, *Piece of Mind* was the band's first Top 20 album in the United States, and sales have since reached more than 13 million worldwide.

Adrian Smith said in 2000, "It's great to be praised by the critics . . . It's kind of amazing, really, to think that they hold [*Piece of Mind*] in such high regard. What we were doing is just going in and trying to make good music. I think it's just part of the legend of Iron Maiden—a phenomenon. But it's great. It's great that people feel that way."

The band hit the road for the relatively short (by Maiden standards) World Piece Tour in April and wound up in December; the tour included a fairly extensive jaunt around North America.

Maiden's former lighting engineer Dave "Lights" Beazley recalled the band's famed set design. "By the time Iron Maiden were promoting the *Piece of Mind* album," he said, "the tours were running into months rather than weeks. We'd previously hired all the lighting equipment, but with a 10- to 12-month tour coming up it was obvious that it would be easier to design and build a set that we could take with us on



On the road for the World Piece Tour, 1983. Chris Caffery/Windup/Getty Images

World Piece Tour, somewhere in the United States or Canada, September 1983. Michael Ochs Archival/Getty Images





THE ALBUMS KILLERS



Killers was released after buzz-bandy support act Iron Maiden had made minor-metal of Judas Priest and KISS.

BY MARTIN POPOFF

NOT QUITE ZEPPELIN IN TRAJECTORY, but certainly as buzz-bandy as Sabbath exactly a decade prior, Iron Maiden was already a potent known quotient by the time *Killers* was released, having made minor-metal of Judas Priest (touring *British Steel*) and KISS (limping through Europe embarrassed by *Unholykiss*) as a support act. Hard to call anything by Maiden "forgotten," but the faithful on down overlook *Killers* to varying degrees, even if the album solidified then expanded the band's rabid punter fan base as a one-for-the-road tie-over until the dramatics of the sacking of punk Paul D'Anno.

Killers deserves more kudos. Sure, the self-titled debut has the heaviness of history, but the ideas here are flashier, brighter, the playing showy and bolder, the impressive package quietly making the first record look a little dodgy, even if blind affection for it bulldozes intellectualized comparison. There's history here as well, with Martin Birch headmastering the role of producer, bringing to the table an emphasis on the warm midrange he knob-jobbed on Blue Oyster Cult's *Cultusaurus Erectus*, less so the bright midrange that made Black Sabbath's *Heaven and Hell* so embraceable. Birch would famously retire from working with other bands and become Maiden's longtime producer, attaining perfection on 1983's *Piece of Mind*. Yet with his first crack at Maiden, the result is not so much remarkable as youthful, energetic, rushed but in a good way, no cringe-able errors to the thing... much like we all thought of lovable thuggable Paul up there at the mic trying to keep up with the growing epic-ness of his soon to be ex-mates. That's the terse backstory of the album: Paul considered the album too fancy, yet still, he's a tight fit, given the adolescent rollick of songs like "Drifter" and "Murders in the Rue Morgue," even if the latter went uptown through arcane melodic shifts, also offering rooddy breaks and switch-ups in speed. Paul is right at the front edge of his reluctant metal persona, while the lads are somewhere in the middle of their potential, operating on fumes and sleep deprivation, but quite sure they can go farther, which just adds to the giddiness.

The enduring classics? Not many, but foremost there's "Wrathchild" with its novel bass intro and mournful melodies of the maligned, punched up by Clive Burr's military precision. More of an outlaw classic is the title track, both proto-speed metal and a signature Maiden gallop, again stopping and starting with extreme punctuation built for air drumming between sloshy pints at the Soundhouse. Elsewhere, "Another Life" is the perfect bridge between the dark vibes of the debut and the comical rhythms of something like "Run to the Hills," while "Ghengis Khan" is a pomp instrumental, the very idea of an instrumental tacitly proposing that Maiden was a cut above, the prog metal link from Rush to Queensrÿche and Fates Warning. Hidden gem would have to be "Innocent Exile," which is a metaphor for the album as a whole, representing this idea that Maiden was better than flyers of Pan Tang, Quartz, Fist, Raven, Angel Witch, or even Saxon (let's not forget Dumpy's Rusty Nuts!) because of the quantity of quality riffs. There's another doleful ballad in the form of "Prodigal Son," and even within that you can hear the band locating groove, layering guitars, trying out tones.

This is not the rickety band of one record back. Even if *Killers* is just as frantic (perhaps reaching its frenzied apex in "Purgatory"), there's an impressive getting-across and getting-over rolling that Maiden is going places, that they've grown at a level somewhere between creeps and leaps, closer to leaps than bounds, score one for the underdogs. Up the Irons!, take that, Priest and yer wilted *Point of Entry*.



Among his many nonmusical interests, Bruce Dickinson is also an accomplished kencer. Richard E. Aaron shot this photo when the band was in Southern California for the World Peace Tour. Richard E. Aaron/Redferns/Getty Images

"If you go in with the attitude that the thing is just a job, then of course it will become a job, and you go onstage with all the inspiration of a plumber's mate, or something like that."

—Bruce Dickinson,
quoted by Sylvie Simmons,
CREEM, October 1983



the road. Not only would this be cheaper in the long run than hiring, but it also meant that everywhere we went, the fans could see the same show."

On the tour, the band opened with the main theme from the movie *Where Eagles Dare* and then commenced through cuts like "Where Eagles Dare," "Wrathchild," "The Trooper," "Revelations," "Flight of Icarus," "Die With Your Boots On," "22 Acacia Avenue," "The Number of the Beast," "Still Life," "To Tame a Land," "Phantom of the Opera," "Hallowed Be Thy Name," "Iron Maiden," "Run to the Hills," "Sanctuary," "Drifter," and "Prowler."

The tour, however, was not without controversy. On August 7, a model who had recently won a radio competition was invited onstage at Market Square Arena in Indianapolis during "22 Acacia Avenue." The scantily clad contest winner, appropriately known as "Miss Model," danced around Bruce Dickinson during the song, but the frontman ripped off her top, leaving her topless in front of the thousands in attendance. Dickinson was arrested and reportedly sued by the woman, though the case was settled out of court.

In early 1984, the band returned to Compass Point with Martin Birch to record their new album, *Powerslave*. Despite



Bruce Dickinson and Dave Murray, Capitol Records building, Hollywood, July 1983. Richard E. Aaron/Redferns/Getty Images

MAIDEN RISE TO THE TOP OF THE NWOBHM HEAP



Brian Tatler, 2010. Steve Thomas/Redferns/Getty Images

UNDOUBTEDLY, IRON MAIDEN WENT ON to become the most successful of the New Wave of British Heavy Metal bands. Like their punk contemporaries, NWOBHM bands took a very do-it-yourself approach to their music, picking up their instruments and letting rip without prior experience. Unlike punk, however, NWOBHM was not a localized movement. Rather, bands formed all over the country. London spawned Iron Maiden, Venom came from Newcastle, and Saxon and Def Leppard hailed from Yorkshire. The period lasted from 1979 to 1981 and produced a lot of other bands, including Diamond Head, Bitchies Sin, Avenger, Raven, Girlschool, Satan, Blitzkrieg, Trespass, Tygers of Pan Tang, Wächfynde, Aragon, Atomkraft, Angel Witch, and Hellanbach.

So what was it about Maiden that made their music appeal to a much larger audience than their peers? And why did their music travel across the Atlantic, leaving most of their NWOBHM peers playing to tiny audiences around the U.K.?

According to Brian Tatler, guitarist and cofounder of Diamond Head, themselves a hugely influential band: "I think of all the NWOBHM bands Iron Maiden probably worked the hardest. Toured the most, had the best manager and the best record label. It's not luck—they had some lucky breaks but they are consistent with their albums and live shows.

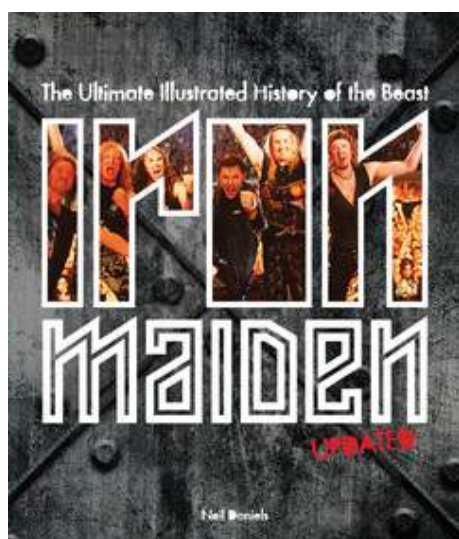
They know all about giving the people what they want. You enter into the world of Iron Maiden, it's like supporting a huge football team. They are one of only a few bands who can fill stadiums anywhere in the world—that takes a lot of commitment. In 1980 I was a little jealous that EMI signed Maiden and Phonogram signed Def Leppard, even though they were right to. I knew that two of the biggest and best labels for breaking rock bands had now snapped up a NWOBHM bands... each and the rest of us were left with labels like Arista, Chrysalis, MCA, and RCA. Rod Smallwood has to take some credit for the huge amount of dedication and energy he put into making EMI and Kerrang! work on Iron Maiden constantly. Iron Maiden must have been in Kerrang! every week for fifteen years!"

Original Tygers of Pan Tang singer Jess Cox, from the northeast of England, affirms: "I guess their management was more astute and focused than other NWOBHM managers—who were mostly teachers, postmen, and second-hand car dealers. The press, too, championed them more than any other NWOBHM. Being in London, too, and being local Cockney boys would have helped—they were easily 'gottable' to by industry, playing the likes of the Marquee as a 'local' gig. It was a huge deal to do the Marquee as a northern band, career-wise and logistically, but Maiden lived in London and were the first NWOBHM band to headline Marquee shows, which was the spiritual home of the NWOBHM."

"Also, of course, let's not forget their early albums were good and [The] *Number of the Beast*—phenomenal classic heavy metal, which set them up nicely when all the other NWOBHM bands were breaking up and/or being dropped by the major labels. They went on tour for two years, promoting the album, cementing them as the 'it' band of the genre. The guys then just gave their then-huge fanbase what they wanted. Every album after this was a 'Maiden' album musically and visually with the Eddie graphic and Union Jack—easy symbols for metalheads to want to buy into the Maiden 'brand.' Once they became a machine rolling on with album, tour, album, tour, year after year with no competition, they just steamrolled the scenes and mopped up the fans worldwide."



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IRON MAIDEN - UPDATED EDITION

THE ULTIMATE ILLUSTRATED HISTORY OF THE BEAST

By Neil Daniels

Few bands have as widespread global appeal as Iron Maiden. This up-to-date book showcases the band in all its beastly glory.

Formed in 1975 by a young, East London bass player named Steve Harris, Iron Maiden went on to become one of the most successful heavy metal acts in history. With an estimated 85 million albums sold worldwide, the band remains hugely popular.

Iron Maiden is the updated edition of the first-ever complete, illustrated retrospective of the band. Music journalist Neil Daniels relates the band's entire history and provides a complete, up-to-date discography, while respected heavy metal journalists and Iron Maiden experts, including Ian Christie, Martin Popoff, and Mick Wall, analyze the recordings. The stories behind the band's formation, roster changes, recordings through 2015's *The Book of Souls*, and tours through 2016 are complemented with nearly 500 images, including live performance and candid off-stage photographs, and memorabilia, including handbills, gig posters, backstage passes, buttons, ticket stubs, and, of course, Eddie, Iron Maiden's iconic Derek Riggs-created mascot.

This new edition of *Iron Maiden* is required reading for any heavy metal fan. The book covers the compilation *From Here to Eternity* (2011); the CD/LP/DVD/Blu-ray release of *En Vivo!* (2012); the Maiden World Tour (2012-2014) to North America, Europe, and South America; *The Book of Souls* album (2015); and the 2016 tour.

Key Points:

- The band has a new album in 2015, *The Book of Souls*, and what *Rolling Stone* called a "massive" world tour in 2016, which includes shows in North America, Europe, South America, Central America, Japan, China, New Zealand, Australia, and South Africa.
- Original hardcover of *Iron Maiden* has sold more than 41,000 copies in nine languages.
- Lead singer Bruce Dickinson announced in 2015 that he had throat cancer caused, he said, by giving oral sex.

Author Information

Neil Daniels (London, England) has written about classic rock and heavy metal for a wide range of magazines, newspapers, fanzines, and websites. He is also the author of more than ten books about artists including Judas Priest, Robert Plant, Bon Jovi, Linkin Park, and Journey. For more information, please visit www.neildaniels.com.