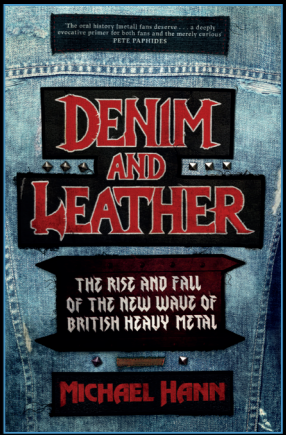


“Everyone would headbang like crazy,”

Photos: IconicPix/George Bodnar Archive; Courtesy of Neal Kay, www.hmsoundhouse.com

DENIM AND LEATHER: THE RISE AND FALL OF THE NEW WAVE OF BRITISH HEAVY METAL IS A NEW BOOK FROM JOURNALIST AND AUTHOR **MICHAEL HANN** TELLING THE STORY OF THE PIVOTAL LATE '70S MOVEMENT THAT SPAWNED IRON MAIDEN, DEF LEPPARD, AND SAXON. HANN INVESTIGATES THE FULL STORY OF THE MUSIC AND ITS CULTURAL SIGNIFICANCE IN THE WORDS OF THE MUSICIANS, WRITERS, FANS, AND MUSIC INDUSTRY FOLK WHO MADE IT HAPPEN. HERE *ROCK CANDY MAG* BRINGS YOU AN EXCLUSIVE EXTRACT FROM THE BOOK AND AN INTERVIEW WITH THE WRITER EXPLORING WHAT IT WAS LIKE TO DELVE INTO THE WORLD OF THE NWOBHM.



Taken from *Denim And Leather: The Rise And Fall Of The New Wave Of British Heavy Metal*

Phil Aston (guitar, Handsome Beasts)
“The Soundhouse was the home of the New Wave of British Heavy Metal.”

Malcolm Dome (rock writer)
“The first time I went to the Bandwagon Heavy Metal Soundhouse was in 1977. It was full of people who loved music and had a great time. There was a fantastic atmosphere. Everyone would headbang like crazy and play air guitar to the songs.”

Neal Kay (DJ, promoter, impresario)
“A friend took me down to Kingsbury [on the outskirts of London], to the Prince of Wales pub, to the Bandwagon. I walked in the door and there was this f*cking great ginormous sound system, which put any club I'd ever worked in to shame... The guys on stage were struggling a little. I was a hard-bitten DJ. If you lose the dancefloor you get sacked. I was enjoying the sounds, then to my astonishment one of the guys on stage said, ‘We need a rock DJ here. If there's anyone who would like to try out, come up now.’ I took them up on it and got the job.”

Malcolm Dome
“You'd go down there, and Neal would be playing new stuff and the classics. He pushed Montrose quite hard, and when Riot happened he pushed them big time. So you would hear a lot of new bands, and the older stuff you wanted to hear. It was a great mix. And Neal was very good. He did a lot and was really, really committed to pushing new bands when they had talent.”

Neal Kay
“It took me a long time to get Geoff Barton down. I didn't have anybody working with me, no one. I had to do everything. I used to phone him... I needed the press, and the only paper

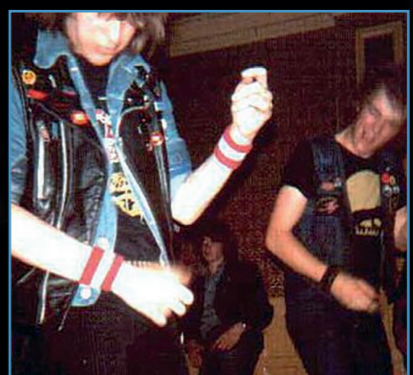
I wanted to talk to was *Sounds*, cos *Sounds* had Geoff Barton. All the others were covering punk and a whole load of sh*t, but Geoff was a true-hearted supporter of rock. So I kept on badgering him... Geoff said, ‘We will print a weekly chart based on your punters’ requests.’ Which we made, and I played the chart out on a Thursday night at the Wagon. When I did the chart, Geoff and *Sounds* always used to put the label it was on. And when it was a demo, it said so. And that told the rest of the world I was playing demos, so people started sending me more and more and more.”



Paul Di'Anno (vocals, Iron Maiden)
“We went up to Spaceward Studios in Cambridge [on 30 and 31 December 1978], and none of us really knew what we was doing up there. We got the tracks recorded – knocked them all out in one session of four or five hours, paid the geezer, and that's it. Plan number one was drop some copies off at the labels. Number two was to see if we could get some work – we'd send it off to different parts of the country, see if we could get gigs... Steve and me took a copy to Neal Kay at the Soundhouse.”



Neal Kay
“They came up to see me, bunged that in my hand and said, ‘Give that a listen, mate, and if you like it, give us a call.’ I took the tape; I was very rude to Steve when he gave it to me. I said, ‘Well, you and about five million others, mate. When I'm ready I'll call you.’ Took it home, put it on, that night I was jumping around the room like a blithering idiot. Couldn't stop. I phoned Steve at three in the morning. I did know one thing: I was listening to a world-beating band. No question. Songs, performance, ability, writing, singing. They had the lot.”



Doug Sampson (drummer, Iron Maiden)
“Neal Kay proceeded to play the tape down the Bandwagon. Before you knew it ‘The Soundhouse Tapes’ was in the Top Three of his request chart in *Sounds* every week, which I found quite bizarre, being up