

# JAM ON



## Issue 1

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Bruce Dickinson Interview  
Current news  
Discography  
CD Reviews

# SURVIVOR

Right: The CD of the first album has 5 extra tracks.

**SAMSON**



5 previously  
unreleased versions by  
**Bruce Dickinson**

**SURVIVOR**



Left: Samson's 3rd single, the first and only on Laser.

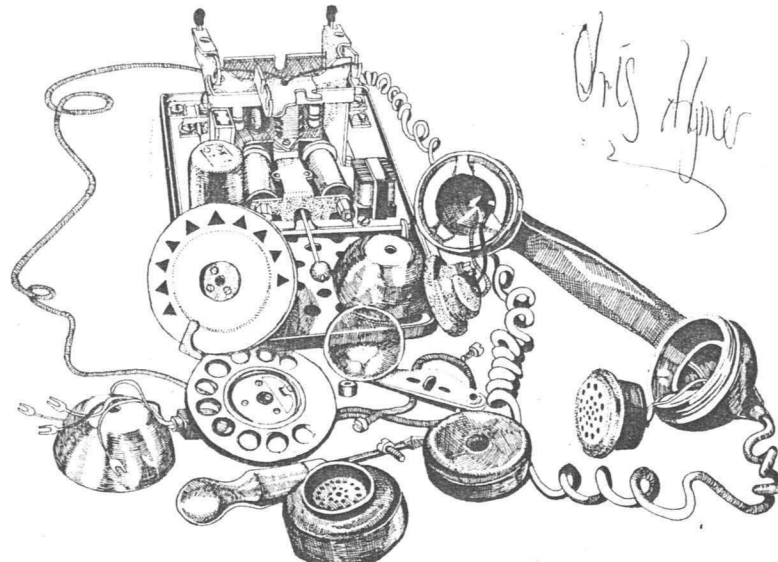
Right: This rare single with a p/s now fetches over £25.

**SAMSON**

*Chris Hynes*

*Paul Samson*

*Chris Hynes*



# **SURVIVORS**

## **The Official Samson Fanzine**

**ISSUE 1** incorporating Paul Samson and associated bands.

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### **INTRODUCTION to ISSUE 1**

SURVIVORS is a fanzine dedicated to the band SAMSON, who sprung to fame as part of the N.W.O.B.H.M. in the late 70s. Lead by guitarist and part vocalist Paul Samson the band has, with few breaks, kept going with a multitude of line ups and record deals. The first two singles featured bassist Chris Aylmer and drummer Clive Burr. A follow up 7" saw Clive leave to join Iron Maiden, replaced by the masked Thunderstick (Barry Graham, ex Iron Maiden). Vocalist Bruce Bruce (now Dickinson) joined just in time to be penciled in on the sleeve of the first album, without singing a note on it. Bruce thought Paul's last album was great and his solo 'Tattooed Millionaire' was a follow up to Samson's 'Shock Tactics'. For more revelations there's a Bruce Dickinson interview towards the back.

### **NEWS IN BRIEF**

Paul Samson is currently playing with the Ritchie Black Project, and a U.S. tour is lined up for the Summer as well as an album.

Samson have recently had several albums reissued on Thunderbolt, through the Magnum Music Group. This month saw 'Refugee' and '1993' (previously 'Samson') issued, both previously on Communiqué. These cover his later work and follow on from the 'Survivors', 'Head On' and 'Shock Tactics' on Repertoire (German imports) and 'Live At Reading' on Raw Fruit. Reviews over the next few pages. Five titles are soon to be released in the States by Magnum U.S.

Paul is preparing a book on Samson, based more on diary orientated thoughts than a biography. Expect more information next issue, as Paul is still searching for a publisher. Plans have been shelved for a video compilation, featuring Reading 1980, later bootleg shots, German TV appearances and some Polydor promos.

Former singer Bruce (Bruce) Dickinson released his 4th solo album, Skunkworks earlier this month. Very different to Samson and Iron Maiden, it is very modern and heavy, and is produced by Seattle's Jack Endino, best known for his Sub Pop work. Members of the new band have shown interest in Cozy Powell and the Sensational Alex Harvey Band, although you wouldn't guess that from the album. The LP is worth every penny.

The Blues Corporation is the name of the band currently being lead around pubs in the South East by former vocalist Nicky Moore, now sporting a guitar and beard. Strictly blues based, they're worth watching.

## REPERTOIR CD REISSUES

These CDs were issued circa 1990 by the German Repertoire label, and can easily be found in large record stores such as HMV or Virgin. The total running time is also shown.

### **SAMSON - Survivors**

German Import:Repertoire Records RR 4039-C  
58:10

This classic NWOBHM LP was originally released in 1979 on Laser, just as Bruce Dickinson (then Bruce Bruce, later of Iron Maiden) joined. Although Bruce was credited, Paul competently and completely handled the vocals. The music typical of the new wave British rock with a slight blues edge, but failed to attract much attention at the time. This release adds 5 alternative versions, recorded with Bruce on vocals, recorded with the intention of a reissue but unreleased before now. Extra sleeve notes and photos make it more worth while.

### **SAMSON - Head On**

German Import:Repertoire Records RR 4037-C  
52:18

Samson's 2nd LP on Gem was harder than Survivors, aided by Bruce Dickinson's screams. Still a slight blues edge, it sold much better than Survivors, and produced 2 singles, including Vice Versa, now a Samson standard. This release reproduces the original insert's lyrics and photos in the booklet, and adds the extra track of an interview with Bruce by Sounds and Metal Hammer journalist Chris Welch.

### **SAMSON - Shock Tactics**

German Import:Repertoire Records RR 4038-C  
52:14

Released on RCA, Shock Tactics proves to be Samson's rarest LP yet one of his best. No blues, just solid British hard rock and Bruce Dickinson earning his nickname of Air Raid Siren. Several tracks such as Bright Lights or Nice Girl really stand out, as does the Russ Ballard song Riding With The Angels, later covered by Bruce. The insert is again reproduced, but the added interview is identical to that on the Head On CD.

### **SAMSON - Joint Forces**

German Import:Repertoire Records REP 4340 -WZ  
46:41

Joint Forces was Paul Samson's first solo album, issued in 1986 and features former Samson vocalist Nicky Moore and appearances from ex Gillan bassist John McCoy and pianist Colin Towns as well as Rock Goddess. Paul's guitar work is much more flowing than before over most of these hard rock tracks but the original album never sold that well. Here the booklet includes a brief history and a full set of lyrics. The bonus track 'Reach Out To Love' was the b-side to 'No Turning Back', a single issued in France on blue vinyl.



## MAGNUM CD reissues.

Over the past 2 years Thunderbolt records, now part of Magnum, have issued several CDs covering the latter part of Paul's career. These are all readily available. Distributed by the Magnum Music Group.

### **SAMSON: Joint Forces**

Magnum CDTB 148 46:38

Recorded Jan-April 1986.

Remixed by Paul Samson 1993.

The CD itself is near identical to the Repertoire issue, including the high sound quality and extra track. The packaging is much less than the German Repertoire CD issued a couple of years back but is much easier to find.

### **Paul SAMSON's EMPIRE: Live At The Marquee**

Magnum CDTB 157 56:56

Recorded May 1986, except tracks 10-12 March 1986.

The Empire project was fairly shortlived and remembered best for the support slot on an Iron Maiden tour and one track for a Metal Hammer EP. This live album shows Paul at his best, although the recording quality is quite tinny in places. Material comes from Joint Forces with a few classics like Vice Versa thrown in, and some new material and 3 studio demos at the end give an in depth view of the band.

### **SAMSON: Thank You And Goodnight**

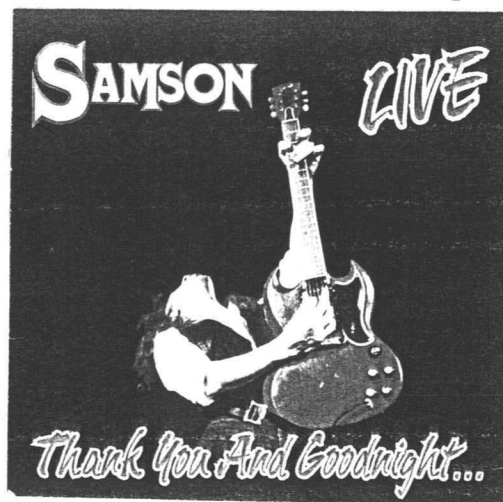
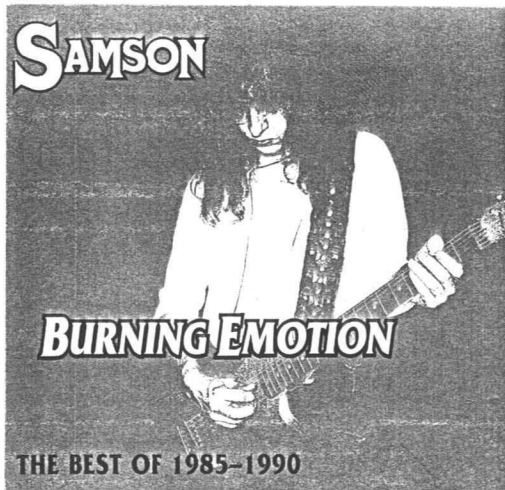
Magnum CDTB 160 45:36

Thankyou And Goodnight was a live album issued back in 85, with Nicky Moore handling vocals. This is Paul's best live outing to date, and like Empire the twin guitar adds more all round solidity. The tracks from the Moore era albums are very strong, but 'Vice Versa' and other early tracks suffer slightly. Different picture to the original LP sleeve. A good live rock album by anyone's standards. Watch out for the European import CD on Trend, which suffers from horrendous remixing / editing and non existent packaging.

### **SAMSON: Burning Emotion**

Magnum CDTB 169 67:57

Burning Emotion is a 'Best Of' covering 1985 - 90, and features live and studio material from Empire, Joint Forces, 1988 and outtakes from the Samson album. An excellent compilation, even the unreleased material sounds as good as everything else. Not just for the ardent collector. The instrumental 'Room 109' from 1989's 'Refugee' shows Paul's excellent guitar work well, a track co-written with ex 'Sledgehammer' Gerry Sherwin.



## **SAMSON: Refugee**

Magnum CDTB 163 51:07

This is a direct reissue of the 1990 *Communiqué* LP (which is now very hard to find on CD) and boasts original artwork and added sleeve notes. Some excellent tracks and 2 guest singers. 'Good To See You' is an excellent opener. Added is an extra track 'Don't Tell Me It's Over', left off the original LP and only previously found in full form on the 'Burning Emotion' CD.

## **SAMSON: Nineteen Ninety-Three**

Magnum CDTB 163 51:58

'Samson' was the second album on *Communiqué* and is retitled for this release. Another strong album on which Paul handles vocals himself. 'Room 109' is rerecorded from 'Refugee'. Paul reunited with bass player Chris Aylmer for the album and tour. This CD has a full booklet with lyrics and all the Magnum CDs have boosted sound quality.

## **GUEST APPEARANCE of the issue.**

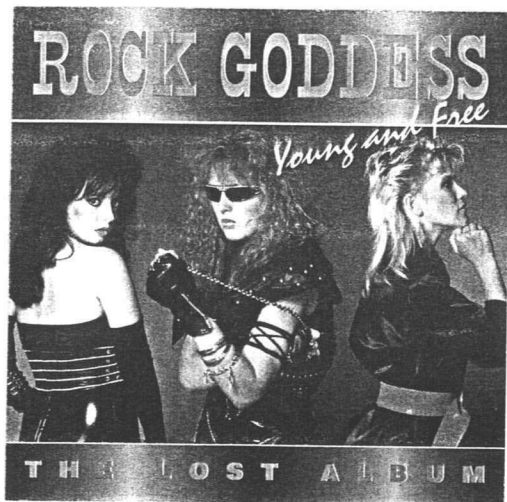
**ROCK GODDESS - Young & Free (44:16)**  
Just In JU 300, 1987, France only

Paul Samson has played on a large number of other people's records. To start off, we'll have a look at another Magnum reissue by **Rock Goddess**, also part of the NWOBHM lead by Jodie and Julie Turner.

Paul had seen them play a few times and was so impressed he asked them to sing backing vocals on his 'Before The Storm' and 'Joint Forces' LPs. Becoming good friends, they planned to make an LP together in 1985. The project was recorded by Jo Julian at Musicworks Productions, but by then all the record companies wanted another Bon Jovi or Whitesnake. The recording was picked by a French indie label in 1987.

The album is one of the best Rock Goddess albums available, keeping their original energy, adding a much more polished and professional sound. The tracks 'Hello' or 'Young And Free' could easily have made singles, in fact most of the 14 tracks could have. Paul provided guitar overdubs and production.

With the almost immediate split of Rock Goddess, followed by the cease of trading of Musicworks Productions, this part of history was almost lost until Magnum Music Group located the tapes. The CD was issued as part of the series reviewed above (Magnum CDTB 155) and is still available. Added are sleeve notes by Paul Samson.



And the previous page, three of the Thunderbolt CD reissues.

# Complete SAMSON Discography

## SAMSON singles

£ Mint Value

Lightning GIL 547	Telephone/Leavin' You (1978, p/s).....25
Lightning GIL 553	Mr. Rock'n'Roll/Drivin' Music (1979, p/s).....12
Laser LAS 6	Mr. Rock'n'Roll/Primrose Shuffle (1979).....7
EMI EMI 5061	Vice Versa <edit>/Hammerhead (1980, p/s, dble A-side, withdrawn, 1000 promos only).....20
Gem/RCA GEMS 34	Vice Versa <edit>/Hammerhead (1980, p/s, dble A-side, some with sticker)..8/4
Gem/RCA GEMS 38	Hard Times <remix>/Angel With A Machine Gun (1980, p/s).....4
Gem/RCA RCA 67	Riding With The Angels <edit>/Little Big Man (5/81, pic disc, no. 55).....7
Polydor POSP 471	Losing My Grip/Pyramid To The Stars (1982, p/s).....3.5
Polydor POSPP 471	Losing My Grip/Pyramid To The Stars (1982, pic disc).....6
Polydor POSPX 471	Losing My Grip/Pyramid To The Stars/Mr. Rock'n'Roll <live>/ Tomorrow Or Yesterday <live> (1982, p/s, 12")....7
Polydor POSP 519	Life On The Run/Drivin' With ZZ! (1982, p/s).....3.5
Polydor POSPG 519/SAM 1	Life On The Run/Drivin' With ZZ!//Walking Out On You <live>/ Bright Lights <live> (1982, dble single, gtefld p/s)....6
Polydor SAM 2	Red Skies/Young Idea (1982, release cancelled, promos only).....15
Polydor PODJ 554	Red Skies <DJ edit> (1982, 1 sided promo).....10
Polydor POSP 554	Red Skies/Living, Loving, Lying (1983, p/s).....3.5
Polydor POSPP 554	Red Skies/Living, Loving, Lying (1983, pic disc).....7
Polydor POSPX 554	Red Skies/Living, Loving, Lying/Running Out Of Time (1983, 12", p/s).....7
Polydor POSP 670	Are You Ready?/Front Page News (1984, p/s).....3
Polydor POSPP 670	Are You Ready?/Front Page News (1984, pic disc).....5
Polydor POSPP 670	Are You Ready?/Front Page News/La Grange (1984, 12", p/s).....7
Polydor POSP 680	The Fight Goes On/Riding With The Angels <rerecording> (1984, p/s).....3
Polydor POSPX 680	The Fight Goes On <long version>/Riding With The Angels <rerecording>/ Vice Versa <live> (1984, 12", p/s).....7
Thunderbolt THBE 1.003	Mr. Rock'n'Roll/Primrose Shuffle/Telephone/Leavin' You (1984, 12").....8
Capitol CL 395	Vice Versa <remix>/Losing My Grip <remix> (1986, p/s).....3
Capitol 12CLP 395	Vice Versa <remix>/Losing My Grip <remix> (1986, 12" pic disc).....7
Just In JU 100	No Turning Back/Reach Out To Love [solo] (1986, French, blue vinyl, p/s)..10
Metal Hammer METAL 1	One Day Heroes <as Paul SAMSON's EMPIRE> / CHARIOT / HEAVY PETTIN' / STRANGWAYS (4/87, EP free with Metal Hammer).....5/4

## SAMSON Albums

Laser LAP 1	Survivors (1979).....12
Thunderbolt THBL 001	Survivors (1983, reissue, different sleeve).....6
Repertior Records RR 4039	Survivors (1990, German only CD w/ extra tracks).....15
Gem GEMPL 108	Head On (1980, + insert).....10
Repertior Records RR 4037	Head On (1989, German only CD w/ interview).....15
Gem GEMPL 113	Shock Tactics (1981, release cancelled .. any pressed?)
RCA RCALP 5031	Shock Tactics (1981, + insert).....12
Repertior Records RR 4038	Shock Tactics (1989, German only CD w/ interview).....15
Polydor POLS 1077	Before The Storm (1982, initially with poster).....10/7
Polydor POLSC 1077	Before The Storm (1982, cassette with extra track 'Running Out Of Time')..7
Thunderbolt THBL 015	Last Rites (1984, compilation of Survivors and GIL 547 & LAS 6 singles)...6
Polydor POLD 5132	Don't Get Mad, Get Even (1984, + insert).....8
Metal Masters METALP 102	Thankyou And Goodnight (1985, live LP).....9
Magnum CDTB 160	Thankyou And Goodnight (1995, CD).....10
Raw Power RAWLP 018	Joint Forces [solo] (1986, + insert, as Paul Samson).....8
Repertior Records REP 4340	Joint Forces [solo] (1993, German only CD w/ extra track).....15
Magnum CDTB 148	Joint Forces [solo] (1994, CD w/ extra track).....10
Capital EST 2006	Head Tactics (1986, + inner sleeve, remix compilation).....7.5
Metal Masters METALP M126	And There It Is (1988, mini LP).....7.5
Communique CMGLP 001	Refugee (1990, also CD).....7.5/10
Magnum CDTB 163	Refugee (1995, CD reissue, extra track).....10
Connoisseur VSOPLP 151	Pillars Of Rock (1990, dble LP, gtefld sleeve, also CD, compilation + live tracks).....8
Raw Fruit FRSLP 001	Live At Reading 1981 (1990, also CD).....7
Great Expectations PIPCD 54	1988 (1993, CD, METALP M126 + extra tracks).....10
Communique CMGLP 008	Samson (1993, CD).....12
Magnum CDTB 159	Nineteen Ninety-Three (1995, CD, reissue of above CD).....10
Magnum CDTB 157	Live At The Marquee (1994, live CD, as Empire).....10
Magnum CDTB 169	Burning Emotion - The Best Of 85-90 (1995, CD).....10

# SAMSON



NINETEEN NINETY-THREE

Left: The repackaged 'Samson' CD.  
Left to right are drummer Tony Tuohy, bassist Chris Aylmer and Paul Samson.

Right: The 'Refugee' album.



Left: The classic  
'Shock Tactics' album.





## BRUCE DICKINSON - The Interview

Six months ago I met former vocalist Bruce in the studio while he was mixing his new 'Skunkworks' LP, when he opened up about, amongst other topics, his Samson days.

'Zine Any middle names?

Bruce Yeah, Bruce. That is actually my middle name. My first name is Paul.

'Zine And where did name 'Bruce Bruce' come from?

Bruce That was a combination of a wind up by our original managers, Alister Primrose and this company called Ramcup. They didn't pay us for a while, we were on like retainers of £30 a week, and when they paid me they wrote the cheque out to Bruce Bruce so I couldn't cash it. And the Bruce Bruce thing came about through the Monty Python thing. That's how it came about and it kind of stuck for a while.

'Zine Any more early history?

Bruce It's all there in the solo song, 'Born in 58'. Born in Worksop, a mining town. That's where I was brought up for the first few years. My Mum & Dad were quite young when they had me and couldn't afford to run me, so my Grandparents brought me up. My Grandad was a coal miner. I moved in with my parents a bit later on. My Dad was doing 3 jobs and always buying and selling things, anything that wasn't nailed down. Went to a succession of local schools. When I was about 7 or 8 I went to a local day prep school called Birkdale, and at 12 I was asked "Do you want to do the boarding school thing at Arandul. And given the choice of staying at home with the parents for 4 years I thought I would go away. Probably not the most enjoyable choice.

'Zine Any university bands other than the Shots?

Bruce There was a band called Speed, which was the first band I was in. I was in bands before university, in my last year at school. Played a mini festival, well, free in the park courtesy of the council. We were called Styx then, until it was pointed out there was a large successful American band. That was when a drunk came up from the local flats, had been woken up by the racket. He jumped on stage and pulled the drum kit off. That was our third gig, I don't think we did another one after that.

'Zine Anyone else in the Shots ever make it?

Bruce No. There was a guy called Tony Lee, who was in a band who had a bit of chart success in Australia who became the guitarist in the Shots. I met him in the early 80s on a Maiden tour. After Tony left we had a guy in very briefly who went on to join Nena Haagen. He's the guy that had a band called Xero.

'Zine How did that Xero single come about?

Bruce We wrote this track, and decided to go and demo it on an 8 track, and he had the tape kicking about. I think it was his manager thought it was a good scam, the singer is now in Iron Maiden. Stick Bruce's name all over it. I co-wrote that track with Bill. That was it really. Got withdrawn by my management.

'Zine You played guitar on the TV programme 'The Paradise Club'. Have you ever thought of playing more seriously?

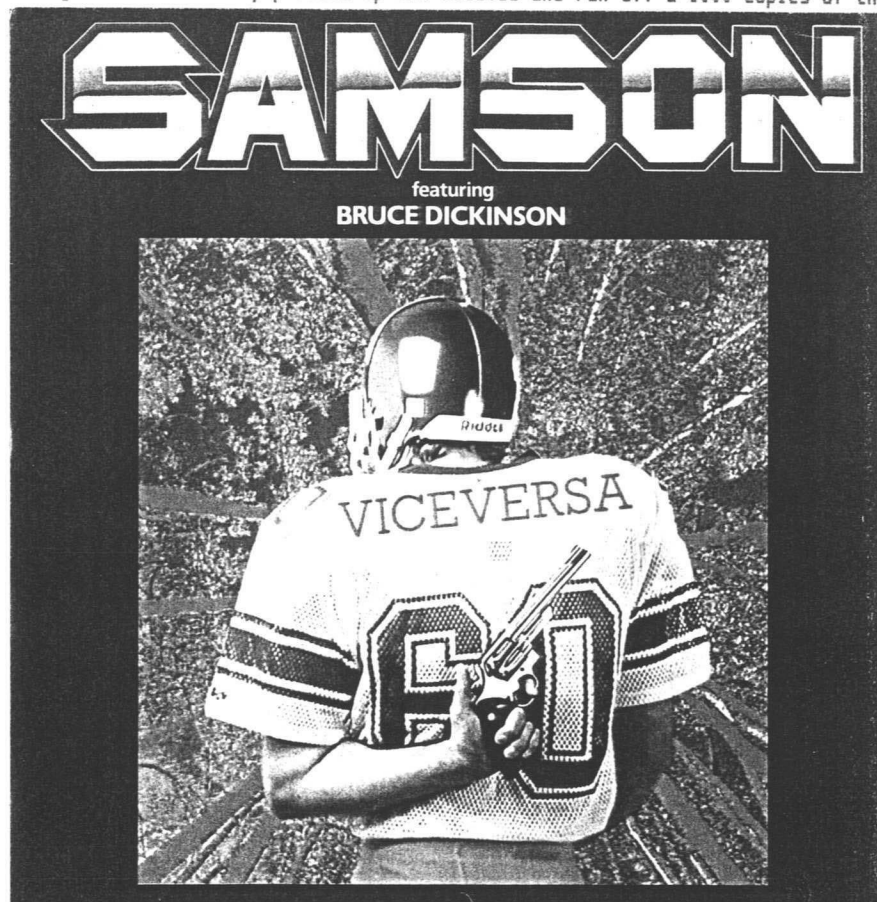
Bruce Janick was always going at me to practice a bit more. Thought I could become half reasonable. The reason I started learning to play the guitar actually was because I realised I couldn't argue with Paul or anyone in the band unless I could show them something on guitar. I remember still going out being astonished that he only used 2 fingers half the time. Like, "How do you do that?", but I suppose it was good enough for Django Reinhart.

'Zine You met Paul in the Prince Of Wales pub, Gravesend. Was that just before you finished university?

Bruce Just in the middle of cramming for my final exams. I got a 2:2, same as everybody else. A couple of guys got thirds or a 2:1 and 1 1st. 90% of everybody got a 2:2.

(Bruce interview continued)

- 'Zine When you joined Samson, they'd just finished the Survivors album.
- Bruce Yeah, that was all done. They used John McCoy but retained Chris for the tour, which is why there's 2 bass players on the sleeve. A management thing. It was all very fucked up, the whole thing. There was no clear leadership on it. In the first rehearsal I had with them, they'd appointed this guy who knew nothing about music as a tour manager or something. He was standing in this rehearsal studio with a cab driver asking this driver what he thought of the rehearsals. We had one guy in the band spliffing up constantly, behind the amps doing these lines of sulphate, and poor old Thunderstick had dropped a few Mandies and actually collapsed half way through. There was a wall behind him so he didn't fall over and carried on playing. That kind of set the tone.
- 'Zine You then rerecorded some of the tracks for a reissue.
- Bruce Their then management wanted to do that. They just bunged me a session fee for doing it, and the tracks just sat around. Only the five were done. I think that particular album is better heard in its original state. If you're a big Samson fan it's a good curiosity, but I would recommend people get the original album first. There's nothing different except the singing.
- 'Zine You toured later with Gillan.
- Bruce When I joined the band there were a few gigs in this Heavy Metal crusade thing, then there was this album called Survivors. That was like in the Summer, about June. Then from July to Christmas there was one gig, so I went this is fucking ridiculous, who's the band's agent? I talked to him and he was just full of shit. I could do better than this, 'cause I used to be a social secretary. So I got set up with some T shirts, envelopes, singles and a phonebook and got a few pub gigs together. What we ended up with was a 25 date UK tour. Our agent said I might as well fuck off then and he did. That really kick started things. I have this feeling that we toured with Gillan first. It was only about 8 gigs we did. We opened and did about 25 minutes. Then off we went doing our headline thing, round the colleges and things like that. Survivors came out, did quite well. A lot of what we were playing was the Head On stuff, which we'd written and sounded more like the Samson sound that got developed. At that point we went in and started on 'Head On'.
- 'Zine Had you already signed to GEM at that point?
- Bruce There was an awful lot of bullshit going on at that point. There was interest from EMI, who signed the band for some singles with an option. They did some 'Hammerhead', but they stopped the run. The managers said they'd do the deal with EMI, but before they'd signed the contract GEM came in with a better offer and guaranteed album release. EMI had in good faith already printed up the sleeves and run off a 1000 copies of the single.





'Zine Do you have a copy of that promo?

Bruce No, I don't have shit from the Samson days. I suppose I should be more fussy about holding on to vast quantities of memorabilia. I have got odd bits from all over the place. Nothing definitive, like a museum. I don't keep a diary for example. As long as I know where the master tapes are and that the music is in good condition, that's the main thing that matters to me.

'Zine Then you came to do the second LP, 'Shock Tactics', which I think is much better.

Bruce Oh yes, totally. That album is, it's tragic what happened with Gem and the timing of that album. If that album had come out instead of 'Head On', it would have been quite a different story. 'Head On' got great reviews in the UK and sold quite well on the crest of the NWOBHM and the rest of it, but it really doesn't stand up. I don't think it stands up that well. Kind of a period piece. You listen to the production on it, dear me, whereas 'Shock Tactics' is a cracking record.

'Zine That was recorded while you were still with Gem, but they went bust before it was released.

Bruce Yeah, they spent all their money on a film called 'Breaking Glass' with Hazel O'Connor in it. Not Gem but the parent company GTO, who'd been given a load of money by the parent corporation, RCA. GTO got the money and passed a chunk down and said "You're gonna be a record company called Gem". GTO spent all the money on this film and Gem was starved of cash, couldn't sell enough records to get over the hump and the whole thing fell down. Just in time for our second album.

'Zine Gem assigned the catalogue number, did they get as far as pressing any?

Bruce I don't know. I have no idea actually. You know about the remix of the first album by Tony Platt. When we started talking about which producer to use for the new album, Zomba recommended Tony Platt. I have to say that around all the bullshit around Samson, Zomba were the only company which made any sense whatsoever. They had their eye on the ball in terms of the band, they record songs, they make fans, that it's all done properly. Everybody else had different agendas. Little ego trips. It was a serious education in 2 years in just about everything that can go wrong in the music industry. There were about 30000 copies of 'Head On' pressed up and they'd gone to the Americans or somebody who said the production sucks. Get it remixed. So they got Tony to remix it, particularly 'Hard Times' and he remixed the whole album. I forget how you can tell, it's got PPI or something in the run off groove. Paul would know, he was the one who got me into the art of run off grooves. He knows what's scratched into the run off groove of every Hendrix album.

'Zine You played Reading in '80 and '81 with Samson.

Bruce Yes, with Mel Gaynor. He's on the Live At Reading LP.

'Zine 1980 was 'The Cage'. Have you heard any of Thunderstick's solo work?

Bruce Not a great deal. I bumped into him in the States. Very chirpy and chatty. It's nice to bump into people. It would be nice to get together with all the chaps. The bass player in this band, Chris, is a complete Kiss freak. It's like he and Barry should get together. A 4 piece band is a Four Piece Band, it's always the same kind of buzz. I've always been happier ultimately with the concept of a 4 piece band. I've never been big on a 5 piece with 2 guitar bands.

'Zine All the solo stuff has been 4 piece, away from Maiden.

Bruce Iron Maiden was the first thing I've done with 2 guitarists. Actually not true, the very first band I was in had 2 guitarists. That was Paradox, then we turned into Styx. We were a garage band. All we played was Argos, a Wishbone Ash album back to back, cover to cover. When I heard Free, and even Deep Purple. Although Purple was like a 5 piece, Jon Lord just - when Ritchie was doing something, everybody - just ground away; played down the rhythm for Ritchie to go mad. That's what I liked about Deep Purple. Steam coming out the guitarist's ears. It always struck me that 2 guitar bands were always too controlled. It was always arranged, it had to be.

(Bruce interview continued)

- 'Zine I think the Purple thing also worked the other way, Ritchie playing rhythm when Jon did a solo.
- Bruce Sure, absolutely, but because there weren't 2 guitarists the ego thing wasn't. Some that have 2 guitars get messy unless you have a twin lead thing. All the songs get arranged. It's nice to have a feeling that things are a bit loose. Paul was always headed in the ZZ Top, Leslie West, Hendrix type trip, which is verging on blues rock. I was much more into the metal end of it. Between the 2 of us we came up with something that was interesting. Very melodic. Rod Smallwood, Maiden's manager, admitted that the only band he was worried about in the UK in terms of song writing ability to rival Iron Maiden was Samson. He absolutely hated Samson. He initially didn't want me to join Maiden because I'd been in Samson. He went out of his way to stuff Samson's career at every conceivable opportunity with every record company. "Don't sign them, they're bad news." he'd say, because of something, perhaps it was a practical joke that Paul or Barry had pulled at one of the Heavy Metal Crusade gigs on Maiden. Don't do that with Rod Smallwood, he doesn't forget.
- 'Zine The bands seemed to enjoy it when Samson supported Iron Maiden at the Hammersmith Odeon on the 'Somewhere In Time' tour.
- Bruce Oh yes! By then it was all water under the bridge. But at that time when Rod was deadly serious it was all very cut-throat. Rod was determined that Maiden were going to be the biggest band on the planet and nothing was going to stop him. If anybody got in his way and he could squash them then he would. There was nobody in the Samson camp, on the management or anything, that had even 1% belief and drive about Samson that Rod had about Maiden. In a way the band were just left with no guidance about anything. So we were left to fend for ourselves.
- 'Zine You first met Steve (Harris) in a recording studio when they were doing the 'Killers' album.
- Bruce We were opposite, across the road from each other. We were doing 'Shock Tactics', and the intermediary was Clive Burr. I was homeless at the time, so I was sleeping under the mixing desk or in the wreck rooms of Maiden's studio. I'd just crash out there. The managing director of Zomba came in and caught me shagging the girlfriend.
- 'Zine Barry had been in Maiden in the early days.
- Bruce Yes, in the very early days. I've got a story from Steve about that. Steve claims that Maiden were rehearsing 'The Ides Of March', when Barry was briefly in the band, and he went away and nicked it for Samson. Perhaps nick is too strong a word. If you cop a chord series like that and think "there's some good chords", and it turned into something similar. But anyway, I got this story when Barry was first playing he came on in full Kiss makeup, which took everyone by surprise. He did this drum solo, I think it was the Bridge House, Canning Town or something. In the middle of the drum solo someone at the back was talking, he stopped the solo, stood up and pointed the sticks at them "Shut up and listen to the master!" and I think that's when the band decided he had to go.
- 'Zine Do you know why he left Samson?
- Bruce It was more particularly because Paul didn't rate him as a drummer. It was a very similar situation to the Clive Burr thing with Iron Maiden. For the last six months before Clive left Steve was basically freaking out at the drumming all the time and saying "He's got to go. I can't stand playing like this anymore", and I was saying, "well I don't know" but when it comes down to it, and the chips are down, Steve started the band and he is the bass player. Similar thing with Paul, there are many drummers who are not Ian Paice playing quite successfully. It's one thing for the singer to argue that you've got to keep the drummer, but I didn't really have strong enough opinions about the musical side of it, and that's the only side that really matters in a situation like that. If the only guitarist turns round and says "I can't play with the guy any more". You have to choose; does the guitarist leave or the drummer leave? That was it really. Having said that when Mel Gaynor came in, listening to the live album it sounds like, I think the live album sounds terrific. I think that some of the early Samson tapes are pretty fucking shocking. I haven't heard many good live Samson tapes. When we played you had to be there, the experience. If you try and listen back to it afterwards, I remember being on tour this girl had got a bootleg off a desk, Maiden were touring at the same time. She came in and put this bootleg on at a Maiden gig, it was like fucking hell that's good, shit. But we don't sound like the record. It's like a badge of honour, we don't sound like anything human. At least it's rock'n'roll. And that was assisted by large amounts of chemicals. Not large, but enough.
- 'Zine Was Thunderstick really such a nutter?
- Bruce Yes he was actually. Not 24 hours a day, but enough of the time to make a significant impression.

'Zine Have you seen the promo video done for the 'Head On' album?

Bruce The Julian Temple ones? Yes. Many times. Julian temple must be turning in his grave. I'm amazed the number of people still come up and say they saw me in a film the other day, in Incubus, they used a chunk of Vice Versa, people always come out, it was in Maiden articles loads and loads of times. Ages old. Not so much now, in the 80s it was always coming up, people saw my head pop up. When we made that we were all speeding out of our boxes, so I didn't have to put too much white makeup on.

'Zine Does anyone ever mention 'The Paradise Club'?

Bruce A few. It wasn't shown that often. It only got one run. I was in it twice. What happened was, Nicko's mate was the music commissioner for it, and he thought it would be a laugh to put together the worst band in the world, so we all went along. I was chatting to the producer of the show during filming and being the entrepreneur that I am, I said "Listen, that's barmy, you've never done anything on the music industry. You've got a whole show based around a rock club and bands. The industry is riddled with crooks and dodgy deals and everything else." The next thing, about a year later he phoned up and asked me to have a crack in this episode he's written. The main thing about that was getting through it unscathed because I did it and thought if I can do it without getting a slagging, you've done pretty well. Inevitably whenever any music type body goes and does a movie, you're setting yourself up for a slagging, if it doesn't look convincing in any way, it's like serious embarrassment time.

'Zine Back in Samson, you co-wrote 'Red Skies' and 'Losing My Grip', later recorded by Nicky Moore. Your versions appeared on the 'Head Tactics' compilation.

Bruce 'Head Tactics', oh fuck. I don't like that album. That was bad news the whole thing. I forget who made the initial approach. I think it was Capitol or something. They were interested in the Samson stuff, so we put out a compilation. This fucking dreadful sleeve. The ground swallowed me up when I saw the sleeve. I was just very pleased when Repertoire came along and great, we can do it properly. My version of Losing My Grip was a Capitol 45, off the album.

'Zine What do you think of Paul's last album?

Bruce He sent me a copy, to try and get it played on the radio show I was doing. I played it and went through the whole thing with a fine tooth comb looking for something to play desperately. The only thing that let him down was the fucking singing. The guitar, the riffs on it are like, cool, but it's the singing. He can sing, but his voice has this limiting, there's a limit to what it can do. It's such a shame because he writes great riffs. Traditional but great riffs. Good, solid.

'Zine When Chris Welch interviewed you for the Repertoire CDs, what happened to pt. 2 of the interview? It cuts off and is duplicated on both CDs. The transcription is also on the German 'Live At Reading' CD.

Bruce That's never been pointed out to me. They're obviously making full use of it. They went quite well, the Repertoire records. They are the original covers, that's very important. Not remixed, not mucked about with. That's what people want to hear.

'Zine Have you ever done any Samson covers live, apart from 'Riding With The Angels' on your first solo tour?

Bruce I toyed with the idea of 'Earth Mother', with these guys. On of the best tracks I ever did with Samson. Honestly you could stick that on 'Tattooed Millionaire' and it wouldn't be out of place. Cracking song. In fact in many ways I regard that album, 'Tattooed Millionaire' as being unfinished business from 'Shock Tactics'. Quite literally it would have been the follow up album in 1983. That was kind of deliberate, I wanted to get it out of my system. Having done that the stuff we're doing now is very different, more modern, contemporary, quite heavy as well.

'Zine Are you still fencing?

Bruce Yes, but unfortunately I hardly ever get the chance to do it anymore. When I was in Maiden there were lots of people to run around and do things for us. More time to goof off and muck around. I don't do it as much as I would like. I must do it more, as I do enjoy it.

'Zine Which weapon did you prefer?

From top to bottom, the three Polydor  
picture discs:-

'Losing My Grip'  
'Red Skies'  
and 'Are You Ready?'



(Bruce interview continued)

- Bruce It's a temperament thing. I was a foilist. I would have been a sabre fencer if I had anyone who could teach me. By the time I'd invested all that time in foil ..., but if they'd had electric sabre when I started competition I would have been severely tempted, rather than foil.
- 'Zine What about this new album?
- Bruce We're going to have a name for the band. Release? Well we're not in a hurry. We've got 17 tracks recorded, sounding really, really good. Producer's done Nirvana, Soundgarden, Sub Pop stuff, good shit. From my point of view, I wanna keep it clear of the whole Iron Maiden thing. It makes no sense to rush the record out. I think it's important for us to carry on doing it properly.
- 'Zine Did you ever meet Ron Rebel, another early Maiden drummer who played on John McCoy's solo albums?
- Bruce No, but I heard about him. His reputation preceded him.
- 'Zine Your previous LPs have been available on vinyl, some as a limited edition. Are you doing the same again?
- Bruce Almost certainly.
- 'Zine Any favourite Maiden material?
- Bruce Basically, the first 2 LPs I did with them. 'Hallowed Be Thy Name' is amongst my all-time favourites. My favourite tour was the Powerslave tour.
- 'Zine After such a long run, why did Iron Maiden stop working with producer Martin Birch?
- Bruce Yes, well actually this is a strange thing. Martin decided he was going in to semi retirement. The band realised that perhaps the records weren't sounding the way they should in terms of the way other people's records were sounding. You listen to the last few Iron Maiden records, the sound sucks. If you listen to the early Maiden albums, they sound much heavier, a lot better to recent stuff. There's 2 points of view on that. One is that it's the producer's fault. I actually think the band have to take equal blame. When I was in the band that includes me, because we all colluded together to make those records. We all went "This is great" and it wasn't. Especially 'No Prayer ...', which was a low point in terms of sound.
- 'Zine Was that when rumours started about you leaving?
- Bruce Yes, that was because I did the solo album. At no point during the solo album did I ever think of leaving. What started me off was after 'Fear Of The Dark', which sounded a bit better, but still it sounded kind of traditional. I was thinking this is '91 or '92 and there's Alice In Chains, Nirvana, Soundgarden, and Pantera, people like that biting our backsides off, all round the world. Maiden's sales plummeted in America, and for a while didn't have a deal there. A lot of English bands don't. It's symbolic of the times. I was looking at Aerosmith, there's a band that came back from the dead, reinvented themselves, and look at where they are now. Metallica, who at one point were playing catch up to Maiden, in the rear view mirror, coming up fast and now well overtaken Maiden. In many ways Metallica have become what Maiden could have been, world-wide. I think you make your bed and lie in it in many ways. I'm not sure whether the other guys in Maiden want to be as big in that way. For my part I would have been perfectly happy have Bob Rock produce a Maiden album because it would have sounded interesting. Certainly different. At the end of the 'Fear Of The Dark' pt. 1 tour in Japan I was talking to all the guys in the band, saying "we've got to do something radical on the next record". Everybody said yes, but I don't think they were prepared to do it. So I went in and thought I do something weird and wonderful on my solo stuff.
- 'Zine Is that why you took three attempts at it?
- Bruce Yes, I made three albums. It wasn't like creative block, it was a blurge, which is quite the opposite. The first 2, all the stuff that's worth listening to I've given away, as single b-sides. I thought I'd get rid of it. I wouldn't want to use it in 3 years time. If people want to listen to it then you can reissue it as a weird compilation or b-sides. There are still 2 tracks I've held back from the Keith Olsen sessions which are kind of spectacular, which I don't know what I'm going to do with. Like this stuff, it's heavy, vibey. I've co-written all the tracks with the guitarist. It's a proper band. That's why I put the 'Live in Studio A' album out. I had this band, this line up and wanted to put something out.

(End of the interview)



## BACK PAGE

Future issues will have a space here for adverts (pref Samson related), and occasional competitions etc.

### COMPETITION

- 1) On what Gillan track did Thunderstick play drums? And from which LP?
- 2) Same LP, what Samson track was covered by the Split Knee Loons?
- 3) Samson track also found in 1984.
- 4) Which project toured in support of Iron Maiden?

Answers on a postcard please. Address inside the front page. The 1st prize is a Survivors CD, autographed by Paul, Chris and Bruce. Runner up prizes To be announced.

### RECORDS WANTED

7"	Mr. Rock'n'Roll (Lightning, p/s)	STC.
7"	Vice Versa (EMI promo)	STC.
12"	Mr. Rock'n'Roll (Thunderbolt, p/s)	STC.

Replies to the editor, address inside the front page.

### CONTRIBUTIONS

Anyone wishing to send in articles, reviews, pictures, records for sale and wanted can write to the editor. I'll try to print as many of the good ones as possible.

Many Thanks to Paul Samson and Bruce Dickinson, and to Repertoire and Magnum for the review CDs.



Left: The 'Riding With The Angels' picture disc.  
Below: The German live CD.

