

UNIVERZITA PALACKÉHO V OLOMOUCI

FILOZOFICKÁ FAKULTA

Katedra anglistiky a amerikanistiky

Radek Žák

THE NEW WAVE OF BRITISH HEAVY METAL

Diplomová práce

Vedoucí práce: Mgr. Jiří Flajšar, Ph.D.

Olomouc 2017

Prohlašuji, že jsem diplomovou práci na téma "The New Wave of British Heavy Metal" vypracoval samostatně a všechny použité podklady a literaturu jsem citoval.

V Ostravě dne 30.4.2017

Radek Žák

Děkuji vedoucímu mé diplomové práce panu Mgr. Jiřímu Flajšarovi, Ph.D. za odborné vedení práce, poskytování rad a velkou shovívavost.

Děkuji také svým přátelům a všem, kteří mě podporovali. Největší dík patří mé rodině a přítelkyni za soustavnou podporu během celého studia.

Abstract

This diploma thesis deals with Heavy Metal music in the era which is called The New Wave of British Heavy Metal. On three representatives notices the influences and sources of inspiration for bands emerging in chosen timeline, putting their emergence and existence in the larger picture of history and social conditions and climate they lived in. These influences and inspirations are then pointed out on lyrics of the particular band and shows connection of this “evil” kind of music with broader cultural picture and that they are interlocked not only with popular culture, but also with classical literature as well.

Key words

heavy metal, Motörhead, Judas Priest, Iron Maiden, New Wave of British Heavy Metal, heavy metal lyrics

Anotace

Tato diplomová práce se zabývá Heavy metalem v období zvaném Nová vlna britského heavy metalu. Na třech reprezentativních kapelách si všímá vlivů a zdrojů inspirace kapel, které vznikly v daném období a dává vznik těchto kapel do širšího obrazu z pohledu historie a sociálního pozadí a podmínek. Těchto vlivů si poté všímá v části s rozbořením textů písní jednotlivých kapel a ukazuje spojitost této “d’ábelské” hudby s širším kulturním obrazem a její spojitost nejen s populární kulturou, ale také klasickou literaturou.

Klíčová slova

heavy metal, Motörhead, Judas Priest, Iron Maiden, Nová vlna britského heavy metalu, texty heavymetalových písní

Table of Contents

| | |
|--|----|
| Introduction..... | 7 |
| Heavy metal | 9 |
| 2.1 What is heavy metal? | 10 |
| 2.2 Early Heavy Metal | 14 |
| 2.3 British Heavy Metal in 1980's | 16 |
| 2.3.1 The New Wave of British Heavy Metal..... | 18 |
| 2.3.2 Visuality in British Heavy Metal | 21 |
| Motörhead | 24 |
| 3.1 History..... | 24 |
| 3.2 Promotional Style..... | 26 |
| 3.3 Lyrics..... | 28 |
| Judas Priest..... | 36 |
| 4.1 History..... | 36 |
| 4.2 Promotional style | 38 |
| 4.3 Lyrics..... | 41 |
| Iron Maiden..... | 50 |
| 5.1 History..... | 50 |
| 5.2 Promotional Style..... | 52 |
| 5.3 Lyrics..... | 55 |
| Conclusion..... | 65 |
| Resumé..... | 68 |
| Discography and Videography..... | 69 |
| Works Cited | 71 |
| Online Sources | 72 |
| Apendices..... | 76 |
| Motörhead | 76 |
| Judas Priest..... | 78 |
| Iron Maiden..... | 80 |
| In action..... | 82 |

Introduction

This thesis will deal with the New Wave of British Heavy Metal, that means late 1970's and 1980's in Britain, with overlap up to present as the music bands on which this period and development will be demonstrated still are or had been recently still active.

The topic was chosen due to author's long interest in heavy metal music and its picture in the eyes of general public.

The aim of this thesis is to analyse background from which the New Wave of British Heavy Metal developed and how this background was reflected in lyrical production of the chosen bands. To each of the chosen band will be provided short history and background, before all of them there will be general introduction into heavy metal and general background on situation in Britain in late 1970's and 1980's.

After history of particular bands, there will be short chapter on their promotional style focused on studio album cover arts as in followed period this developed as a specific attribute of the genre. However, not all factors of promotional style will be analysed as the author of this thesis is not competent to deal with art theory as well as movie theory for music video clips needs expertise for correct analysis. This applies also for the musical aspects of the songs as the author also lacks capability for correct analysis.

Main focus of the thesis will lay on analysis of the representative lyrics of each of the chosen bands. The lyric topics will be divided on two main branches, Dionysian and Chaotic themes which will be explained shortly.

For purposes of this work, the great majority of lyrics covered and analysed in this thesis will be those on Chaos as they are usually more complex and allusive in terms of culture than Dionysian themes. Not all relevant song lyrics will be used as some of used themes and metaphors repeat themselves, appear in more lyrics throughout the chosen bands' songs and analysis of all would be repetitive and exhaustive for the reader. The aim of the analysis is to find whether background of the members and cultural influence played some role on development of the band's style, how bands influenced each other and how they fit into general definition of heavy metal lyrics. During analysis there will be also notes on how iconography and metaphors, allegories were used in lyrics, whether it is retelling of story or inspiration or metaphoric use.

The thesis will be separated into general introduction into genre, general background on situation in Britain in followed period followed by chapters on three chosen bands – Motörhead, Judas Priest and Iron Maiden. Each band will have short subchapters on their history and background, promotional style focused on album cover arts and lyric analysis which represents the main part. Analysed songs will be named before their analysis and then quoted without quotation number as it would cause overload of quotation. Quoted songs with album they were released on will be cited at the end with the rest of the used and cited literature. At the end of each subchapter there will be short conclusion, at the end of the thesis followed by general conclusion and evaluation on results of thesis.

Author of this work is a student of English Philology and possess Bachelor's Degree in history, he is aware of some aspects of literature and historical analysis, so in case of some literature and historical references in songs the sources of this knowledge of topic will not be cited as they are general knowledge of the author and do not have to be verified. If otherwise, the source is cited.

As for the available works on chosen topic, the New Wave of British Heavy Metal is usually mentioned in works on heavy metal in general, as work by Deena Weinstein Heavy Metal and its culture or in biographies on particular bands. There is also Bachelor's thesis on origins of heavy metal by Irena Spurná, book Heavy metal In Britain edited by Gerd Bayer or encyclopaedias on rock music. In Czech there are biographies of bands or translated book by Ian Christie Devil's voice and also encyclopaedias.

For purposes of this thesis, the New Wave of British Heavy Metal will be referred to also as the New Wave or NWOBHM.

Heavy metal

Heavy metal, or metal as a whole, attracted both sympathy and controversy since its beginning. As a offspring of the rock of the 60's and the hard rock of the 70's, heavy metal represents youth revolution which began in the 80's and is a source of inspiration and rebellion for new generations for last 30 years. Heavy metal music, similarly as rock music, is connected with prejudice of alcohol, sex and drug addiction, a rotten part of youth culture which has gone beyond acceptable limits. This is, of course, partly true, but it is a very simplistic view. This subculture arose from certain cultural background and reflected mood in society. The aim of this work is to investigate this background, its influence and reasons for its attractiveness for young people. This diploma thesis will cover time span of 20 years of development of heavy metal in Great Britain, from 1980's to the end of the millennium with overlaps to the 1970's where the roots of heavy metal lies. This time is called the New Wave of British Heavy Metal (1980's Britain) and The New Wave of American Heavy Metal respectively (1990's America). This thesis will deal with the British part of the New Wave.

The work will consist of British part, containing general background and 3 representative bands on which the development will be followed. For each band there will be history of the band, its background, influences and representation of the bands attitude to the cultural events and culture in general which will be provided by analysis of the lyrics of their songs.

2.1 What is heavy metal?

Heavy metal is a music genre with set of rules which determine whether song, album or song belong to this genre. These rules are not so strict but are coherent enough to demarcate the core of music which is without any doubt heavy metal. In opposition to the core there is periphery which violates or further develops these rules, such as black metal, thrash metal etc., which share some features but are result of development of the heavy metal, as heavy metal is a children of rock and hard rock.

Genre has to have distinctive sound, fulfil some sonic requirements and also incorporates visual dimension and lyrical requirements. For heavy metal, sound, visual and lyrics all are crucial for the definition of the genre. Certain visual and verbal meanings defining heavy metal have been used by artists, attaching them to the audience members and artist themselves.¹

The social dimension is also important. Heavy metal, similarly as other genres, creates social groups around itself. The audience agrees with what is performed by the artist, acknowledges the lyrics to be true. This is not universally true of course, the listener can just enjoy the music itself, but in the case of selected bands, the social background and audience background is important. Similarly to punk, where one of the main topics was poverty and the hate of being poor, the audience is at first recruited from the social strata it has most things in common. So punk started as the music for expelled group of people, reflecting their hate to the society. Later on, it discredited itself when the punk bands became rich and famous, then, logically, they could not sing about poverty.

Heavy metal, which took some parts of punk, among other influences, also started as the music for narrow audiences, in pubs and bars. But unlike punk, the topic it usually deals with is not so limited. The topics can be differentiated into two groups – Dionysian themes and Chaotic themes.²

Dionysian themes are what ordinary listener would expect. Sex, drugs and rock and roll is one of the well-known mottos connected to rock and metal music. Heavy metal songs are not only about love and beloved girl. They are about sex, which is fun, with no

¹Deena Weinstein. *Heavy Metal: The Music and Its Culture*. New York: Da Capo Press, 2000. 8.

²Deena Weinstein. *Heavy Metal: The Music and Its Culture*. New York: Da Capo Press, 2000.22.

commitments, exuberant. Women usually do not have any names, they are treated as sexual entity (or in more familiar terms, groupies or prostitutes). They do not have to be attractive, important is that they represent vital power, potency. Sex is a symbol of youth, power and pleasure.

The second part, drugs, does not get much attention in heavy metal texts. Though inseparable part of the life of many musicians, heavy metal did not take the way which expresses drug experience. There are some exceptions, Black Sabbath's song "Sweet Leaf" which is, as title suggests, about marijuana, is far from canonical and is reflection of fashion of smoking marijuana which was at the peak of its use at that time (album *Master of Reality* with this song was published in 1971). But all at all, psychedelic rock is part of the decade earlier, that is 60's where representatives are Jefferson Airplane, The Doors or Jimi Hendrix. If some addiction, for heavy metal is more suitable drinking. To choose one of the many, Motörhead frontman Lemmy Killmeister who passed away on Christmas 2015 is what bands like Saxon sing about in their song "Party Til You Puke." But still, songs about partying and drinking are only periphery of the Dionysian lyrics.

The last part of this holy trinity is rock and roll. The songs about how rock and roll, or better about heavy metal and ecstasy its speed and sound brings, are important in heavy metal doctrine. It should unleash energy and work somehow as advertisement for the music bands, they advertise the music they play. Songs like "Rock Hard Ride Free" or "Rock Forever" by Judas Priest can be used as example par excellence. However, this praise and defence of music is not unique for heavy metal. But probably most exciting aspect of the heavy metal music is its high volume, which is also celebrated in songs like "Blow Your Speakers" by Manowar or "Long Live the Loud" by Exciter.

On the other hand, chaotic themes are attributes of the heavy metal genre. Chaos refers to the destruction or absence of relationships, which can through confusion, anomalies, conflict and violence end up in death.³ This goes against normal society which represses chaos. Heavy metal brings up these images and implements them into music. The failed relationships are what is present in reality, not the harmony and order, at least from the point of view of heavy metal.

³Deena Weinstein. *Heavy Metal: The Music and Its Culture*. New York: Da Capo Press, 2000. 24.

To represent chaos, it is necessary to adopt some kind of imagery. Heavy metal draws its imagery from Judeo-Christian tradition⁴ as obvious in the name of the band Judas Priest or from religion in general. Apocalyptic visions in New Testament, The Book of Revelations, is tempting source of images. There is no better example than “The Number of the Beast” by Iron Maiden. Another usual religion tradition used in heavy metal is paganism, for example Amon Amarth lyrics.

Another source of imagery is secular entertainment.⁵ Gothic horror like Lovecraft’s or Poe’s stories are also source of inspiration. Iron Maiden literally took Poe’s story and recreated it into song “Murders in the Rue Morgue.” Mayhem and destruction is source of lyrics connected more to human creator of this chaos, as in “Killers” or “Genghis Khan” by Iron Maiden or Judas Priest’s “Genocide.”

The theme of chaos sometimes also mention the injustice as in Iron Maiden’s “For the Greater Good of God” or Judas Priest’s “Savage” or much more famous “Breaking the Law.”

Big topic in connection to heavy metal is the theme of the devil. Devil is what floats in the mind of an ordinary man if the rock or heavy metal music is mentioned. But the imagery has not to be confused with worshipping of the devil. The image of the devil or hell is the representation of ultimate chaos, surely an evil force, but force that brings chaos and from the chaos new world may arise. The world was created from initial chaos and the devil is the one who can bring new chaos, destroy order. And the chaos is heavy metal interprets desire.

As I mentioned, the imagery of devil or hell does not mean that interprets worship devil. The images of hell, end of the world and punishment are only means to represents ideas, not the prayers to the devil. Sure, there are exceptions, some bands use the theme of devil unscrupulously, but these are specifically considered to be black metal, death metal or even directly satanic metal bands. Moreover, some bands used the accusation of satanism for its own advertisement. These accusation aroused from complaints of PMRC (Parents Music Resource Center), formed 1985, which was American committee with goal of increasing control over what music children have access to, whether it contains themes of drugs, sex or violence. The control over it was achieved via famous labels Parental

⁴Deena Weinstein. *Heavy Metal: The Music and Its Culture*. New York: Da Capo Press, 2000.24.

⁵Deena Weinstein. *Heavy Metal: The Music and Its Culture*. New York: Da Capo Press, 2000.25.

Advisory stickers, later adopted also by British music labels. These conflicts led to a couple of famous trials.

Before concluding the introduction on themes of heavy metal lyrics, I want to mention one of the most frequent terms in heavy metal, the night. Night is a rich term in terms of its possible meanings, time of obscurity, where dark powers grow stronger, for example in Iron Maiden's "Fear of the Dark." But it is also term which can cover Dionysian topic, night is also time of sexual strength and desire, enjoying the life as in "Living After Midnight" by Judas Priest. Darkness of the night covers the world of rules, what oppresses heavy metal prime audience, the adolescent. And that is the reason the night is favourite term used in heavy metal lyrics.

To sum up, the two main topics of heavy metal are Chaos and Dionysian themes. Though they may seem distant, they share the topic of alienation of youth and adult, the rebellion of young against old. Heavy metal questions the authorities, complains about them or on the other hand represents cheerful life of drinking and sex where both topics go against established rules. Therefore heavy metal is music of the young, where new and new generations grow up into listening heavy metal but with probability of leaving heavy metal community when older, becoming an adult and what heavy metal stand against. It can be said that youth grow older into conformity, but it is not universally truth, this does not completely exclude them from listening to heavy metal music.

2.2 Early Heavy Metal

If there should be given one predecessor, the one grandfather of heavy metal bands, it has to be Black Sabbath. In today's culture probably more famous because of its singer John Michael "Ozzy" Osbourne this band stand at the beginning of something what turn out to be heavy metal and all of its later children.

At the time Black Sabbath appeared there was something we can call a great turmoil in youth culture. The hippie movement was at its end, the death of Kennedy's brothers and M.L. King, the end of The Beatles shattered the ideals of Love Generation and rock fans. And the leaders of 1960's youth generation Janis Joplin, Jimi Hendrix and Jim Morrison they all died within one year. In this confusion, the Black Sabbath appeared with their own way of presenting the music and mission.

Black Sabbath also criticized politics and were looking for peace and love as preceding generation, but they were looking for it through the cruel battlefield, gas chambers and madness. Osbourne's performance of these songs, like "War Pigs," "Iron Man" or "Paranoid," was frenetic, mesmerizing, consuming for the audience, amplified by the solid and simple sound of the guitars (but the sound and music theory of heavy metal is not the focus of this thesis).

Short explanation why this kind of music is called "heavy metal." The hippie vocabulary used word "heavy" in context of feeling, something what had strong atmosphere. It can be said that reaching the point of "heavy" meant to deal with emotional conflict and thoughts. "Metal" then brings the idea of raw, strong and power. The concrete term "heavy metal" was until then used in chemistry for new discovered elements with high atomic number or had been used as a term describing fire power earlier in 19th century. The term in sense that used in music was introduced by music critic Lester Bangs who borrowed it from novel *Nova Express* by W.S. Burroughs where one of the characters is called "Uranium Willy, the heavy metal kid."⁶ That heavy metal meant drug and its usage as a music term anticipated what had to come after Black Sabbath success.

⁶Ian Christe. *Sound of the Beast. The Complete Headbanging History of Heavy Metal*. 2003. 22.

Black Sabbath was soon completed by Led Zeppelin and Deep Purple which brought another impulse into newly growing music genre. The sound of these three bands merged and was improved in music of Judas Priest which will be described later in this work because they are one of the leading bands of so called New Wave of British Heavy Metal.

By the end of 1970's Black Sabbath and other fathers of heavy metal became exhausted or were substituted by new more progressive bands. This progression started here at the end of the 1970's and continued into 1980's, absorbing other new influences. This something was later called the New Wave of British Heavy Metal.

2.3 British Heavy Metal in 1980's

Britain in 1980's

The New Wave of British Heavy Metal arose in Britain in late 70's in certain cultural and economic conditions. These conditions has its roots in early 70's, in after war Britain respectively. After the war, Britain took a way of Keynesian social democracy.⁷ In brief, Keynesian theory considers unemployment as biggest problem of economy. To solve this, government should create aggregate demand for stimulation of economy in times of depression. That means spend money to create demand and in time of economic boom save money for next recession of the economy. The most famous application of this theory into practice is The New Deal of USA president Franklin D. Roosevelt in times of economic depression in 1930's. So the economy is regulated through fiscal policy of the government.

But Keynesian theory was criticized in 70's and stated as reason of budget deficit in many states of Western world. The Britain, as many other states, switched to monetarism, more precisely to Friedman monetarism (Milton Friedman was a leading figure of this theory).

The 1980's in British politics are era of Margaret Thatcher, era in which popularity of this Prime Minister went from down to top and back down again. Thatcher is known as intransigent politician whose determination showed also in attitude to economy of the state. She denied the principles of Keynesians and turned straight to monetarist politics. This more or less violent experiment on state's economy brought more damage than profit but she stood for her opinions no matter what. This earned her nick name "Iron Lady" and she influenced morale of the 1980's era.

Adopted monetarist policy played important roles in creation and attitude of the bands of the New Wave of British Heavy Metal. Monetarist policy is a liberal branch of economy, putting stress on laissez-faire (can be translated as "leave alone"), that means let economy solves its problems itself, the state should not intervene into economy. In pure form can be used example of 19th century Britain, but of course, in practice state economy cannot work properly without some state interventions.

⁷Ian Hedworth Gilmour. *Dancing with Dogma: Britain under Thatcherism*. London: Simon & Schuster, 1992.11.

Monetarism focuses on amount of money available in economy and the amount of it should rise as the amount of potential product. Giving money into economy brings only higher inflation and reduces unemployment for only a short period of time, so the state should not provide subsidies by money that are not objectively available. The main goal of monetarism is fight against inflation of money in economy.

It is understandable, that in the time when Keynesian socialism got into problems in mid-70's and unemployment rose up to half a million in 1974⁸ together with rising inflation the change was necessary. It came with Thatcher and monetarist policy but only to create even more discontent, unemployment and inflation. The big industrial cities of Britain like Birmingham, Leeds were impatient, strikes appeared. Unemployment hit number over 3 million in first 26 months of Thatcherite government⁹ and inequality was on the rise in society. But to be fair, economy also saw also rise and improve in social climate. But these improvements were followed by drop downs and in result, the economic experiment did not turn out as expected and earned Thatcher wave of unpopularity.

As defined in monetarist policy, Thatcher policy practiced neo-liberalism, individualism was new mantra, full employment was not important. This led to large reductions in social policy. Welfare and investment into people was minimal, thatcherism scarcely had any social policy.¹⁰ The growth of relative poverty rose from tenth of population in 1979 to fifth in 1987.¹¹ Reason for this poverty lies in unemployment of 3 million people as mentioned above.

This unemployment and poverty hit the middle and low classes of society, mostly in industrial regions. These regions were the places where the New Wave of British Heavy Metal started and it was reflected in lyrics of band of this era thought it was not the only theme of their music. Heavy metal originated as white working-class bands in the industrial cities of England.

⁸Ian Hedworth Gilmour. *Dancing with Dogma: Britain under Thatcherism*. London: Simon & Schuster, 1992. 16.

⁹Ian Hedworth Gilmour. *Dancing with Dogma: Britain under Thatcherism*. London: Simon & Schuster, 1992. 69.

¹⁰Ian Hedworth Gilmour. *Dancing with Dogma: Britain under Thatcherism*. London: Simon & Schuster, 1992. 107.

¹¹Ian Hedworth Gilmour. *Dancing with Dogma: Britain under Thatcherism*. London: Simon & Schuster, 1992. 113.

2.3.1 The New Wave of British Heavy Metal

The New Wave of British Heavy Metal did not appear suddenly in the morning of some day. Its roots go back to mid-1970's, to small bands competing in pubs and clubs, looking for their place in the sun. The number of these bands was high, but they were not yet recognized as some kind of movement. The reason why so many new bands appeared lies in culture atmosphere of contemporary Britain. Britain was in economic crisis and in that time, the punk movement had risen in New York, quickly found its way into London and started punk era. The era of punk as very fashionable event lasted only couple of years, circa from 1976 where Ramones from New York went for tour in Great Britain to 1979 when the punk became exhausted, Sid Vicious from The Sex Pistols committed suicide and The Sex Pistols as one of the leaders of punk movement came apart,¹² significantly as whole punk movement in music.

The biggest contribution of punk movement, as for the New Wave of British Heavy Metal, was that it showed that literally anyone can play in a music band. If I say literally, I mean literally, above mentioned Sid Vicious is a glorious example of that. Unable to learn to play bass guitar, he became member of one of the most famous band. As “Lemmy” Killmister, frontman of Motörhead remembers in his autobiography, Sid asked him for some guitar lessons. After a couple of days, Lemmy told him he will never be able to play bass guitar. Vicious just said “Yes, I know” and left. A couple of months later Lemmy met Vicious again and he joyfully announced Lemmy he plays with The Sex Pistols. This amazed Lemmy and again he repeated, he cannot play bass guitar. Sid agreed, but also repeated he plays with the Sex Pistols. Lemmy was still amazed but agreed Sid Vicious had perfect image for punk band.¹³ So that important point taken from punk, anyone can be in a band, anyone can play and it is also one of the reasons so many new bands popped up in Britain in late 1970's and early 1980's.

Showing that anyone can play comes hand in hand with important realization – you can do it by yourself. Not just music but also practise of self-production, self-distribution was on general basis of these new groups. And since there was no recognition by big labels, which went for punk in that time, small independent labels published these groups.

¹²Ian Christe. *The Sound of the Beast: The Complete Headbanging History of Heavy Metal*. 2003. 40-41.

¹³LemmyKillmister. *White Line Fever*. Simon&Schuster UK Ltd, 2002. 97-98.

Punk showed anyone can do it. This supported whole generation of musicians who started their bands. All of this in Britain in deep recession, unemployment and stagnation. Young people looked for new ways how to realize themselves, escape from unhappy reality of their lives and lives of their parents. Punk gave incentives, the arrogance to go for one wants, to start a band, to start a label. This was the musical and cultural background that started The New Wave of British Heavy Metal.

The name The New Wave of British Heavy Metal, with acronym NWOBHM, was popularized by Geoff Burton, staffer in Sounds magazine¹⁴, who was interested in small scenes. This writer later left Sounds magazine which paid only small attention to new heavy metal bands and started, with other writers, new magazine focused only on heavy metal scene in Britain. This magazine, with beautiful onomatopoeic name Kerrang!, soon became alpha and omega of true heavy metal fan. Thanks to this magazine, the general knowledge about the New Wave spread and the fan base was informed and spreading.

As I said, the groups firstly used self-production to spread their music, later small independent labels took over production. But some recognized the rising new trend. Tommy Vance, host of BBC radio played heavy metal singles on his late night Friday Rock Show and helped heavy metal to slowly spread into popular media.¹⁵

The rising popularity of heavy metal attracted the rest of the music magazines as well as other media. The heavy metal music got into general knowledge, resulting among other in record sales and entering music charts. The top was reached on 10 April 1982 by Iron Maiden's *The Number of the Beast*.¹⁶ This album and its cover depiction earned reputation of worshippers of Satan to the band, resulting into accusations of Satanism, bad influence and problems allegedly caused by heavy metal music and lawsuits with bands.

The success the music earned in the field of mainstream disappointed the "creator" of the New Wave of British Heavy Metal Geoff Barton so he declared it finished in 1981. Yet, it cannot be ended just like that. The first wave caused also the second wave of British Heavy Metal between 1983-1993, which is not considered as important as the first one. And more, the movement cannot be stopped in certain time, the bands which have arisen in the era of the New Wave of British Heavy Metal still exist (except Motörhead which came

¹⁴Ian Christe. *The Sound of the Beast: The Complete Headbanging History of Heavy Metal*. 2003. 45.

¹⁵Ian Christe. *The Sound of the Beast: The Complete Headbanging History of Heavy Metal*. 2003. 47.

¹⁶Ian Christe. *The Sound of the Beast: The Complete Headbanging History of Heavy Metal*. 2003. 56.

apart because its frontman Ian Killmister died on Christmas 2015) though changing in time, their original background remains the same or very similar during 1980's and up to this day. And of course, this music and its success in mainstream influenced the American new wave of Heavy Metal, not unexpectedly called The New Wave of American Heavy Metal, which follows in 1990's in America and was directly influenced by British bands of the New Wave visiting America with their tours.

The import of British heavy metal groups into America and into mainstream ironically helped to the fall of the New Wave. The start of MTV in 1982 called for music video clips. Video meant to be seen but also a big asset in budget. As mentioned earlier, what the new wave of heavy metal took from punk is that anyone can do it, so the result was small independent labels or self-production. These cannot afford expensive videos and also many of earlier leaders failed to update to new look and music taste of audience. The era of glam metal began. Though child of heavy metal in its way, but with live, quick, funny presentation, new sound created by fusion of rock and romantic themes of pop, with rich costumes, sometimes with men dressed like women (or more accurately hookers, as in case of MötleyCrüe) replaced many of the earlier favourite bands in mainstream media. But that does not mean the original new wave metal bands disappeared, they managed to maintain fan base, but some of the home and American markets closed by the groups of this new fashionable groups like MötleyCrüe, W.A.S.P. or Bon Jovi.

But the New Wave of Heavy Metal lived to experience a revival in late 1990's, thanks to the internet and possibility to easy communicate with other fans of the genre. Various tribute bands, cover versions of songs, re-issues of albums helped to re-establish the attention of media. Many bands reformed again for festivals and tours or returned to their original styles. Since then, their popularity remains on constant level, the New Wave bands regularly appearing on various festivals.

2.3.2 Visuality in British Heavy Metal

The heavy metal interprets and audience are usually imagined as a group of people dressed in black T-shirt and jeans. This might be true, but the visual side of heavy metal is not just about clothes. Each band had to establish its own style and distinctive features but within the heavy metal frame. Therefore for unbiased person many of the album cover arts, logos and clothing might seem all the same, but interested person would recognize distinctions among different groups.

Visual style of the group includes cover arts, costumes, stage sets, choreography and logos. Briefly, everything what group uses to present itself in public. The most important and first visual part of the group presentation is the group's name itself and its form. The name of the group becomes logo, a trademark, name recognized among the members of the subculture fulfilling similar role as in the case of the big corporation. For example, the Iron Maiden logo, with its sharp edges is widely recognized and is inseparable part of the group's artwork, promotional campaign, album cover arts and concerts. Even on the small program lists distributed to the fans on concerts, in A4 format, the Iron Maiden logo is used. That is the power of trademark. The name itself should also evoke principles of the group. The name Samson evoke strength (the biblical figure of Samson, strong man whose power dwelled in his long hair and long hair are also typical for heavy metal picture), Fist, Demon do not need explanation, Girlschool was one of the few strictly girly groups in the New Wave etc.

As for logos in general, heavy metal groups, or better groups which follow genre of the New Wave, usually use runic letter, ornamental, reminding those of gothic alphabet. That means thick letters, sometimes capitalized, often looking like written by calligraphic pen. This goes hand in hand with gloomy atmosphere and black as dominate colour.

The gloomy atmosphere is the result of adoption of the background bands came from. Judas Priest, Motörhead came from black land around Birmingham, Iron Maiden from working class districts of London. But the origins go back to Black Sabbath and the trend they started with their music, but again, they came from the Black Country. The whole genre then became soaked with these gloomy surroundings.

Heavy metal used disconcerting images since beginning, in late 1970's its iconography narrowed to horror movies, gothic horror, fantasy, mayhem, science fiction, night and biker types. This iconography was used on album covers, group logos and in song lyrics. The source of this imagery was literature (sci-fi paperbacks, Poe, Lovecraft, Tolkien, Huxley etc.) or mysticism or simple stylisation of the artwork of the group into given concept.

The images usually dominated the album covers where rarely appeared the photo of the group, the imagery was then also used in lyrics. The rest of the potential of iconography was to be used in live concert, as the stage sets, choreography. The usage of iconography spread thanks to the start of MTV and music videos. The TV could not pass on the live experience, so the imagery had to develop. The clips then were often series of cuts from live performances, studio recordings, some rebellious imagery (crowd, drinking, young heavy metal fans etc.) repeating again and again. These clips may seem ridiculous now but by that time, it was completely new genre of film industry.

The last part of imagery is the clothing. Black is dominant, but within the culture there are 3 possible division of clothing. First one, and the original one, are jeans and T-shirt, typical clothing of working class by that time. This is the most usual and most accessible clothing of heavy metal fan and also of the group, fans having it usually improved with badges of their favourite groups.

The second one, and most famous one, is the biker look. Leather clothing, high boots, chains, wristbands is not original clothing of the social class but invention of the heavy metal itself. More precisely, the invention of Rob Halford of Judas Priest, who introduced this look to the rest of the group and then performing concerts in it. Quite unexpectedly, it became popular and was adopted by other groups. More unexpectedly because it was result of coincidence, when Halford, a homosexual, secretly visited some erotic shops, and got excited by the stuff he found there: "I said I'll take handcuffs, penis-ring, whip and a couple of other things. That's how it started."¹⁷ But since then, it has been heavy metal uniform of many groups and fans.

¹⁷*Seven Ages of Rock*. Directed by Francis Whately. Great Britain: BBC, 2008. DVD.

The third one is spandex. But this clothing is used almost exclusively by artist as it provides more space for movement and is more plausible to wear during demanding performance. It is usually limited only as stage wear.

All of the three possible clothing can be combined in group and of course in the fan crowd thought the first two clearly prevails among fans.

This is a summary of visual aspects of heavy metal, particular usage will be dealt with in chapter on the groups briefly focusing mainly on album cover art as the most accessible visual aspect of the group, because focusing on dressing, cover art, stage sets and video clips could produce a thesis on its own from the artistic point of view. Groups used one or more aspects of imagery, merging and combining them for their purposes. As a whole, the imagery should create particular look and style of the group recognizable among other groups.

Motörhead

3.1 History

If I am to describe the history of Motörhead, it can be described by the life of its frontman Ian FriserKilmister, called “Lemmy.” Lemmy is the one who started and kept this group alive, him being actually the group, from beginning to the end. That this is true is marked by the fact that the group came apart right after his death in December 2015, when the remaining members of the group did not even tried to keep going and find a new singer and frontman.

The history of Motörhead had begun in 1975 when Kilmister returned from America from tour with his former band Hawkwind. Well, Kilmister returned alone as former member of Hawkwind from which he was fired because he was arrested for drug possession in Canada. But he claimed it was not because of the drugs, but because he used “wrong type of drugs, other than the rest of the members of the group.”¹⁸

As soon as Lemmy returned to England, he started to form a new band he called Motörhead after the last song he wrote for Hawkwind. And it is also a slang word for user of amphetamine which was more than suitable for Lemmy, who never had a problem to confess to his drug addiction, alcohol and sex experiences.

After struggles with releasing of the first album, Motörhead began to rise with albums *Overkill*, *Bomber* and got to the top of its popularity with album *Ace of Spades* with eponymous song in 1981, in the middle of the New Wave of British Heavy metal movement. This song reached cult status and was performed on every concert Motörhead had had since the release of the album *Ace of Spades*. Lemmy hated this song when he played it bigger part of his life, but “the crowd wanted to hear it.”¹⁹

From this album, Motörhead were famous band, making its way in America and influencing next generation of musicians, for example Lars Ulrich, present-day drummer of Metallica, who always hailed the influence of Motörhead and is a big fan of them.

¹⁸Lemmy Kilmister. *White Line Fever*. Simon&Schuster UK Ltd, 2002.81.

¹⁹Lemmy Kilmister. *White Line Fever*. Simon&Schuster UK Ltd, 2002. 113.

Though established earlier than the New Wave began, Motörhead are often included in it. Lemmy claimed that they are not part of the New Wave, because they came “little too early for that,”²⁰ but Motörhead marked new tendencies before they appeared. They started creating quick, aggressive music before punk rock even appeared, wearing bikers clothing, the look of a renegade, dangerous man, “macho” style. And also their popularity shoot up in the time of the New Wave and so they are often considered as a part of it, partly also because of the fact that the New Wave helped to some earlier established bands, like Judas Priest, which polished their style, musical also as fashion style, at the beginning or at the time of the New Wave bringing new wave of popularity.

What also puts Motörhead, or Lemmy, because Lemmy was the body and the spirit of Motörhead, into context of the New Wave and cultural situation in Britain is where he came from. Born in West Midlands, Burslem, land of black dust from coal, piles of slag, air full of smoke, living with his mother and grandmother. Mother had to earn for living for them all, working also in tuberculosis ward where she saw disturbing things.²¹ So Lemmy lived live without father, growing up into rascal with mind of sex. As he admits, the bigger reason he started play guitar was to attract girls than music itself.²² He hated working in factories, finding it duly and boring. Lemmy became vagrant, musician on the move, eventually ending his journey as successful musician.

This again fit in the puzzle of the idea of the New Wave. Lemmy was kind of self-made musician, influenced by harsh conditions of the place he grew up in. Black country of Midlands, working class surroundings and maturing in the age when the social politics of the state were coming into crisis influenced Lemmy as it influenced Black Sabbath. The music of the Motörhead was raw, quick, aggressive as the environment its creator came from, as Lemmy said: “If we moved next door, your lawn would die!”²³ And he dealt with it also in his lyrics.

²⁰Lemmy Kilmister. *White Line Fever*. Simon&Schuster UK Ltd, 2002. 122.

²¹Lemmy Kilmister. *White Line Fever*. Simon&Schuster UK Ltd, 2002. 13-14.

²²Lemmy Kilmister. *White Line Fever*. Simon&Schuster UK Ltd, 2002. 20.

²³Lemmy Kilmister. *White Line Fever*. Simon&Schuster UK Ltd, 2002. 84.

3.2 Promotional Style

As mentioned above, the name of the band is a slang word which refers to amphetamine user. More than suitable for this band, but drugs are not what Motörhead based its publicity on. Motörhead presented as a rebellious band which its founder had always been and the apparel of the members was adjusted to that. The members around frontman Lemmy Kilmister changed through time and moreover they somehow never have been in the front lights when referred to Motörhead. This does not mean that it makes them less important for the band, but Motörhead and its ideals people seen in it were incarnated in person of Lemmy Kilmister. Rebellious, tough biker look, black cavalry or cowboy hat, jeans with broad buckle belt, often ammunition belt, spikes and other similar metal accessories and trademark beard. Charismatic and dangerous appearance, man on the edge of society. In the arising subculture of heavy metal this is something young people can relate to.

A little controversial aspect of Kilmister's look is his interest in military, also clothing. This would not be a problem if this did not include almost exclusively Nazi Germany. Though surely not the only one with interest in this part of history, showing up in public in uniform not very different from German officer uniform and even with hat with Totenkopf on it might have caused much controversy especially in Britain with memories of Blitz. But he never appeared with swastika which would be punishable by law and the question whether he was sympathizer with any racist ideology might be answered in his autobiography. In it he remembers time he used to date a young black girl at the end of 60's. He says he really was in love with her, but it was his and also her friends who avoided them. White people were hypocrites and black people thought Kilmister just wants to possess black woman and control her.²⁴ According to that, the uniforms should be taken as a pose, maybe hobby and a mean to shock audience and rebel.

Album cover art of the Motörhead has one important thing. The band has got its mascot, which can be found on almost every cover art since the first album. This form of war pig, called Snaggletooth, is a combination of dog and wild boar, with enormous tusks which are chained one to another and with metal spike in its head is a work of Joe

²⁴Lemmy Kilmister. *White Line Fever*. Simon&Schuster UK Ltd, 2002. 57.

Petagno.²⁵ Its aggressive look the pig is having and thus representing the band's attitude to music, its concept of music the band wants to play that is the importance of such a mascot. In addition, before that, and of course also after that, the bands' cover art usually consisted of band posing for it, mere name of the band on the cover or some cover art, which is artwork, but it does not carry some distinctive feature. Employing snaggletooth gave precedent to later mascots, Iron Maiden's Eddie as the most famous one. But among other there is Jack O. Lantern as a mascot of German speed/power metal band Helloween, Not Man of Anthrax or Vic Rattlehead of Megadeath.

As for the albums itself, snaggletooth is featured in many variant, just in simple black and white or fully coloured, as an accessory on clothing or as a marking on plane.

Snaggletooth appeared as a marking on third album Bomber, on side of the bomber very similar to German bomber Heinkel He-111 used during the Second World War, so again, much controversy on this cover. But also show inspiration which can be found in history.

Snaggletooth appear also in futuristic and sci-fi form on album covers, but this does not mean band's inclination to futuristic themes but more likely keeping the snaggletooth from repeating itself.

²⁵"Joe Petagno." Joe Petagno - Encyclopaedia Metallum: The Metal Archives. Accessed December 10, 2016. http://www.metal-archives.com/artists/Joe_Petagno/20163.

3.3 Lyrics

Motörhead used both Chaotic and Dionysian themes in their lyrics, with Dionysian prevailing in style as mentioned above. That is hailing the party, independent life, sexuality, women in sexual way but not necessarily in a way that would be openly offending. More like celebrating the life with all its sexual possibilities. And in the rest of Dionysian themes celebrating the party, music and free life.

Into Chaotic themes, Motörhead reflected Lemmy's memories of childhood and growing up, memories of father and father, his feelings about politics and government, criticising also media. These lyrics can be summarized as anti-establishment.

First protest song appears on the first album published in 1977 on album Motörhead. It is called "The Watcher" and in it watcher represented by government which should look after its citizens, but actually controls them:

"We are looking in on you now,
What do you think you can do now..."

But when there is a problem and citizen should be able to look for help, government leaves him on his own:

"World in prison screams in pain,
There are no leaders you can blame,
Human greed destroys your sphere,
And there's no room for you out here,
You're on your own now. "

This is song released in 1977, in time of closing of the mines in Black country, time of protests of workers, where government was in chaos. Proper reflection on situation happening around the author, in situation Britain found itself in that time as described above. It was time of crisis when the government should have made steps to prevent or minimize negative effects, instead of that it began a series of mostly unsuccessful economic experiments, though these experiments are connected to the reign of Thatcher. Instead of help, the government failed and made things even worse, increasing unemployment and letting people on their own.

In such situation, people can blame either politics or leaders they work for. The disdain of business men is mentioned in song “All the Aces” from album Bomber (1979) where leaders are described as plain parasites living from the work of normal people:

“The only thing I know, is playing rock 'n' roll,
I'm not a business man, I'm just in a good time band,
You don't let no-one know, just where the money goes...”

“One thing I learned, I don't get what I earn,
But you get your share, though you ain't nowhere”

In narrow sense this might be considered as a scorn for music producers, but in broader sense this might be considered as a reflection on situation where companies went bankrupt and workers were those who were affected the most. This song was released in year 1979, when big companies like British Steel were in troubles as one year later was reflected by band Judas Priest.

When there are protests and revolts against establishment, there will be also police as a mean to restore the order. The police are seen as a tool, approached with pity in song “Lawman” on album Bomber (1979):

“You just confuse respect with fear,
Lawman, I think you're a poor man.”

“I know you live by a book of rules,
But anyone who needs a book is a fool,
Lawman, I think you're a poor man.”

Policeman is not actually a bad man, he is just fool, his freedom is taken from him, but it is him who allowed it because he chose to live by given rules.

With later albums, the focus of the criticism shifts from more or less specific people and groups of people to greater units like government as a whole, religion or wars and media. This can be seen as a result of Lemmy’s move to Los Angeles and encounter with American culture which is more influenced by media, more religious and also encounter with Reagan presidency, but songs against crowd control can be found also before his move to USA.

One of the first songs on theme of media control “Talking Head” (Bomber, 1979) goes directly to fierce criticism of mind control of ordinary people.

“Television voice don't give you any choice,
You only hear the man,
Don't take them in, you don't know where they been,
'Cos it's a complex plan,
They keep you nice and quiet, even control your diet,
You're hungry you get fed,
Teach you to be meek, 'til all you are is weak,
'Til you're just a Talking Head.”

The criticism of information which are delivered to listener in form given and not necessarily correct and enabling to manipulate with opinion of person who listens to them is still up-to-date even nowadays though the centre of this disinformation is now moved more to the internet. Though this song was released in 1979, the main problem to which songs points to is present also nowadays. Line “Don't take them in, you don't know where they been” points to the problem of verification of information delivered to the listener. Again, in time this song was released, not really warmly welcomed Margaret Thatcher became prime minister, the unemployment was in high numbers, strikes and protests were common situations in working-class area, people were unsatisfied with their leaders. In situation like this it might be expected that there could appear disinformation or that some fact may remain unspoken. For this the television can be a great mean for misinterpretation, for calming down public opinion and for biased information. Although television is of course a great mean for quick and precise conveying of messages, in “Talking Head” Motörhead is aware of potential to mislead public opinion and is afraid of it. It also might be caused by the fact that heavy metal and rock subculture was not really popular among authorities so the attitude towards television which is representing the authorities was not really unbiased, but nevertheless, television is criticised for its potential to make people dull and apathetic in time of turmoil when people should be aware.

That this warning probably did not have desired effect because criticism of the media continues in songs like “No Voices in the Sky” or “Get Back in Line” where are next to media included also politicians. Excerpt from “No Voices in the Sky” criticizes

leaders, “men with a vision” who follow only their own goals and ordinary men are just means to reach those goals:

“Politicians kissing babies
For a good luck,
T.V.Preachers sell salvation
For a buck,
You don't need no going cross,
To tell you wrong from right,
The world's worst murderers
Were those who saw the light.”

The idea of someone who follows his own goals and in the end he will desire to possess whole world is described in song “Orgasmatron” (1986) from eponymous album:

“I am the one, Orgasmatron, the outstretched grasping hand
My image is of agony, my servants rape the land
Obsequious and arrogant, clandestine and vain
Two thousand years of misery, of torture in my name
Hypocrisy made paramount, paranoia the law
My name is called religion, sadistic, sacred whore.”

First paragraph describes Orgasmatron as religion, force that possess the mind of people through fear and torture. Boldly criticized church ravish people, it is bringer of the chaos. Church was one of the first to step out against rock and metal subculture, criticizing it for its alleged alliance with devil. But church in this song is represented not any much better than devil, using the fear to control their flock:

“I twist the truth, I rule the world, my crown is called deceit
I am the emperor of lies, you grovel at my feet
I rob you and I slaughter you, your downfall is my gain
And still you play the sycophant and revel in you pain
And all my promises are lies, all my love is hate
I am the politician, and I decide your fate.”

The second paragraph of the song describes how he is politician, someone who lies, manipulate with people and he is the one who possess also people's property and lives:" I rob you and I slaughter you." The politician is a man who exploits chaos already brought by church, controlling those who could have possibly turned their backs on church and might be out of control then. The politician is the one maintaining control and chaos through lies:

"I march before a martyred world, an army for the fight
I speak of great heroic days, of victory and might
I hold a banner drenched in blood, I urge you to be brave
I lead you to your destiny, I lead you to your grave
Your bones will build my palaces, your eyes will stud my crown
For I am Mars, the god of war, and I will cut you down."

In final paragraph, Orgasmatron is leader of the army, chaos itself slaughtering the man and the one who will finish chaos in ultimate mayhem from which the world shall rise again as presented by Chaotic themes in heavy metal. He is the god of war Mars, which is a reference to ancient pantheon of Rome, but unlike usual picture of old Greek god of war Ares, lover of mayhem and battle fury and Roman god Mars being the same, in old Rome Mars was god of sun, harvest and protection, celebrated mostly in March, Martius in Latin.²⁶ The identification of Mars as Ares throughout history is among other also thanks to same attributes they were usually depicted with. Mars can then be used as a symbol of death and annihilation, but also as a symbol of reborn which will start from the ashes of destruction.

Another interesting fact is that Orgasmatron is forming a trinity. The Christian trinity Father, Son and Holy Ghost are substituted by father-church, bringer of chaos, son-politician, the one who exploits and keeps this chaos and Holy Ghost-Mars, entity flowing above all, war, to which everything leads and cannot be avoided and might be attributed to Zeitgeist²⁷ of the time the lyrics were written. According to that, the society leaders are corrupted, leading the world step by step into disaster.

²⁶Vojtěch Zamarovský. *Bohové a hrdinové řeckých bájí*. Vol. 6. Praha: Nakladatelství Brána, 2005.259-260.

²⁷Zeitgeist, time mind or time spirit, spirit of the age. It is a philosophical concept in which actions of the society members are motivated by set of ideals typical for that particular given time.

To the idea that ordinary people are deceived Motörhead returns in song “Dogs” from album Rock’n’Roll (1987). Unflattering image of the church, politician and war as a mean to control appears in lyrics “We desire the almighty dollar, the pound of flesh, the golden collar.” The collar here is used as reference to collars worn by church lecturers following their interest and bribability. The politics is referred to in next strophe:

“Here we are in the years
The blood, the sweat, the tears
Have made us bondage slaves
In a world that we never made,
The politicians lick our bones.”

The world we live in is not what we desired but it is a result of the effort of politicians, build by them and in it we are means to reach goals they aim to.

The critics of the war campaigns follow immediately:

“The tacticians, hearts of stone
They turn us against our brothers
Make us fight and kill each other”

Similar to Orgasmatron, also tacticians are heartless, send people to die without pity, but in the end, the responsible ones are all people who voted for them:

“You made your mark, you raised your voice,
They're all the same, you're all to blame
You're dogs”

Interesting fact is that those who are suffering are referred to as “we” but those, who allowed this, voted for politicians are referred to as “you.” Motörhead then creates two separate groups “we” and “you” who may both suffer same, but only one is aware of what is wrong. This creates two-class system standing one against the other, good and bad. Belonging to some class is necessary fact for self-determination of people, here is the class offered by lyrics of the song.

Hatred to the authorities culminated in song “Brave New World” named after novel by Aldous Huxley published in 1931. The name of the novel is used ironically in refrain of the song after strophes which describe the greed of politicians “If we all wipe each other

out, it only goes to show while the bureaucrats get richer by the day,” apathy of people “The homeless live in boxes at our feet living in a constant state of dull frustrated rage, the innocent shot daily in the street” and religion who tells you to do nothing to defence yourself “And religion, like the monster that it is, keeps telling you to turn the other cheek.”

The song “Brave New World” was released in 2002 an album Hammered. In it Motörhead is disappointed with the new century and ironically comments in opening strophe: “So this a new beginning, as the new century dawns, the world's a better place for you and me.” Throughout the years Motörhead fought establishment by its lyrics and lifestyle, this reference to famous dystopian novel shows disappointment that is not ending even with new millennium.

To sum up Motörhead’s lyrics and influence on the New Wave of British Heavy Metal, important fact is that it brought anti-establishment themes into their lyrics. Also, members of Motörhead were the ones influenced by their surrounding and live and put these experiences into their lyrics to influence later bands. They transformed individual experience into the basis for collective practice.²⁸ That is important fact for audience and subculture around the New Wave so they can relate to the lyrics creating a strong fan base. And also establishing class to which listeners may refer and consider themselves as members.

Although Motörhead lyrics do not use many metaphors and draw inspiration mostly from life experiences and opinions which are transferred into lyrics in quite easy way, they do it in approachable way for many listeners. The inspiration which should be drawn from sci-fi, futurism, culture and literature, as stated in chapter on heavy metal lyrics, was not so obvious and actually not even present in Motörhead lyrics, but at least partial inspiration appears on album cover arts or in some songs like “Orgasmatron” and helped to establish heavy metal genre and themes it deals with. The lack of metaphors and cultural and historical references was soon to be changed with entrance of the bands like Judas Priest and most importantly Iron Maiden.

To conclude influence in lyrics and also promotional style, Motörhead helped establish basic rules and attributes of the New Wave heavy metal fan. Social topics and establishing social class which is authentic for the listener are the most important

²⁸Gerd Bayer. *Heavy Metal Music in Britain*. Ashgate Publishing Group, 2009. 176.

contribution for the movement of the New Wave of British Heavy Metal, together with image of the man on the edge of society, one who stands next to it, not inside it.

Judas Priest

4.1 History

The origins of Judas Priest go much deeper in time than the time span this thesis follows. First tracks appear in 1969, but the style of Judas Priest was not what it became after mid-1970's and during the New Wave of British Heavy Metal (again, Judas Priest was one of the older groups which profited from the new found interest in heavy metal and its way into the light of mainstream).

Judas Priest members, both early and later members, came from Black Country. As mentioned earlier in this work, also Black Sabbath and Lemmy Kilmister came from this area. The social and historical context of this place had great influence on young musicians growing up in this place. It would be understandable if this place influenced the early songs and album (and it did), but in case of Judas Priest this influence was strong long after the group was rich and famous, e.g. song "Deal with the Devil" on album *Angel of Retribution* (2005).²⁹

Judas Priest came into existence in the same place and time as Black Sabbath, but stabilization of the group was finished in mid-1970's, after Black Sabbath was already established group, influencing many other, among them Judas Priest. But what Judas Priest accepted was the sound of heavy metal, because the atmosphere of the place was already in them, making it easier to pass it on the audience. It is also said that the Black Country inspired Tolkien, who lived there as a child, to picture Mordor as a hostile black land full of smoke.³⁰ The spirit of the place was strong and influential.

Important factor was also economic crisis which touched industry in Black Country. The decline in mining industry and procession of ore in 1960's and 1970's caused that West Midlands were no longer an industrial centre. This lead to unemployment and impaired living conditions like lowering the wages what again influenced members of Judas Priest in their childhood and adolescence.

²⁹Daniels, Neil. *The Story of Judas Priest: Defenders of Faith*. Omnibus Press, 2007. 20.

³⁰Daniels, Neil. *The Story of Judas Priest: Defenders of Faith*. Omnibus Press, 2007. 22.

Seeing their parents' struggle for living, many young people, not just Judas Priest members, were looking for the way out of this circular misery of work in factories or no work at all. All at all, Judas Priest in their most famous body Halford, Downing, Tipton, Hill and Binks was result of many fluctuations inside the group, where members came and left, but each member who appeared in band already played in or founded some band before, this all in Black Country region. They were not the only one who desired to escape dreary living.

With the beginning of the New Wave, the Judas Priest was no longer an unknown group though not the world leading group either. But as for many other groups, the New Wave brought new audience for their music and shot the group high up. But it is not just the matter of fashion and number of people it brings into the stands. The groups establish after a couple of years, find their voice and style. Of course, the style of the group usually develops in time, but the groups try to keep to some pillar, something distinctive in their style and sound and Judas Priest established their own shortly before and during the New Wave. But the musical side of the group is not in the focus of this thesis and the themes in their lyrics and their promotional style will be dealt with shortly.

4.2 Promotional style

As for the name Judas Priest, as I said earlier, the name of the band should evoke some principles or attributes typical to the band. Judas Priest surely was not intended to refer corruptibility, but more likely as provoking, something what is stigmatized, tabooed. So something perfectly suitable for group from the underground, somehow representing a kind of counter-culture to mainstream. And Judas Priest indeed became one of the leading forces of the New Wave of British Heavy Metal. However, their now symbolic sloping logo appeared for the first time on their fourth album cover *Stained Class* (1978).

Black Sabbath was wrapped in mysticism, Motörhead were rebels and Judas Priest were those who defined heavy metal uniform. Motörhead did not really bother about suitability of the clothes for given occasion. What they wore was more result of their lifestyle and it came naturally. Black Sabbath was mystical and the clothing was adjusted according to that. But Judas Priest started to build their tough image to reinforce the power and speed of their music on the stage. Quite unintentionally they started to define heavy metal as unique style. Judas Priest created one of the most important factors defining subculture – style. Style is a necessary to define subculture against majority culture – mainstream. It is the mean of identification for members of the subculture. The style consists of argot (typical vocabulary of the members of the subculture), behaviour (face expression, poise) and image.³¹ Beside style, the subculture is of course defined by other factors like lifestyle, referential group etc., but this belongs to the field of sociology.

So, Judas Priest created uniform, leather with studs, announcing to the world masculinity of its wearer and the masculinity of the subculture. Heavy metal is the culture of the real men, at least it tries to look like that. It is funny that this clothing and style, full of testosterone and “macho” style was invented by Halford, closeted gay, who confessed his homosexuality in late 1990’s after the peak of Judas Priest popularity.³² Nevertheless, what Judas Priest has done is that they defined heavy metal as masculine where this

³¹Josef Smolík. *Subkultury Mládeže*. Praha: Grada, 2010.36.

³²Staff, MTV News. "Rob Halford Discusses Sexuality Publicly For The First Time." MTV News. 1998. Accessed December 10, 2016. <http://www.mtv.com/news/1429870/rob-halford-discusses-sexuality-publicly-for-the-first-time/>.

masculinity is showed through demonstration of power and domination. This domination is realized through leather clothing and motorcycles.³³

The cover arts of the studio albums fit in, with exception of the first one and album *British Steel*, into general definition. That means the picture is gothic, futuristic, mythological or often combination of two or more of these aspects. The cover arts of the first album, *Rocka Rolla* is clearly allusion to Coca-Cola, not just by the name of the album but also by its cover, where we see dew on silver bottle cap with inscription *Rocka Rolla* is same font as on Coca-Cola bottles. The following cover arts *Sad Wings of Destiny* and *Sin After Sin* contain weeping angel among flames and mausoleum, next album turning to futuristic covers, *Stained Class* with faceless head made of molten metal pierced through by laser, *Hell Bent for Leather* shows biker's head with headgear and sunglasses stained with blood. Then came famous cover art of album *British Steel* with hand holding razor blade with bare fingers. Though it might not seem, it was the one of the most outrageous cover. *British Steel* was name of big company in Britain, struck by miner's strike by that time. Judas Priest dared to use this name, ironically used to criticise the society (as the songs from this album prove) and the album itself was published in 1980, year after government of Margaret Thatcher began its reign, not very popular though. The cover mocks the authorities and that was exactly the original intentions. However, it is a little break away from custom of the heavy metal movement of that time, i.e. mythology, sci-fi, futurism etc.

Next two cover arts returned to sci-fi and futurism, *Screaming for Vengeance* featuring robot eagle-like creature attacking from the sky. *Defenders of Faith* kept this spirit, having on cover robot wolf-like creature with horns in aggressive stance.

Album *Turbo* was meant to be less serious and art was adjusted to that fact. There was a woman's hand with red nails holding red and white striped cone.

Ram It Down and *Painkiller* and after long brake released *Jugulator* again return to sci-fi themes, *Ram It Down* cover art featuring giant fist from the sky smashing the planet, *Painkiller* with flying metal motorbike with saw blades instead of wheels with angel rider made of molten metal and *Jugulator* with mechanical demon facing with smile to the listener of the album.

³³Gerd Bayer. *Heavy Metal Music in Britain*. Ashgate Publishing Group, 2009. 153.

Another album Demolition features simple black background with horizontal blood-red smear in the middle on which the name of the album is written in metallic letters.

Angel of Retribution, Nostradamus and Redeemer of Souls return to figures on their cover art, on the first one with mechanical angel with spread wings and arms walking toward listener, Nostradamus with somehow demonized bust of Nostradamus itself, circulating planets behind him, with radiating eyes facing the listener. And finally Redeemer of Souls with figure of angel-like figure standing over the waste land in flames, firing fire ball from his hand.

Typical feature for all covers is that the band logo is small, usually in top corner not to disturb the picture. This is of course to enable to pay full attention to it and presenting what to expect from the album. This is a feature originating during and shortly before the New Wave and is closely bound to interest in gothic, sci-fi etc., again filling in the mosaic of defining the genre of the New Wave of British Heavy Metal.

Thought it may seem as a blunt description of the album covers, it is important to understand the movement from simple, rebellious and still rock'n'roll influenced cover art of Motörhead to more complex and symbolising covers, transferring some message. Futuristic, sci-fi and above all disturbing pictures of the end of the world surely give more clue about what to expect and band's attitude towards situation in the world. And also we can see that bands influenced each other, but also set out on their own way and style, establishing basic characteristics of the New Wave.

Accepting of the band mascot and gothic, futuristic, sci-fi and also historical themes merged in cover art of Iron Maiden which is the pure product of the New Wave and which will be dealt later in this work.

4.3 Lyrics

Lyrics of Judas Priest also contain both Dionysian and Chaotic topics though ratio between them is more in favour of Chaotic themes. Dionysian themes just like in Motörhead's lyrics celebrate rock'n'roll, sex, independent life. Songs like "Jawbreaker" or "Eat Me Alive" which celebrate oral sex caused controversy just like some songs of Motörhead did not avoid accusation from feminist groups or parent advisory centres as well as religious groups.³⁴ Other songs like "United" celebrate metal subculture, singing about union of the fans of heavy metal. But Dionysian song will not be in the focus also in this part of the thesis dealing with Judas Priest.

As for the Chaotic themes, unlike Motörhead, Judas Priest draws much more inspiration in science fiction, futurism or history. The chaos in their lyrics is presented usually by carnage, mayhem, also war and annihilation brought often by unnatural being or machine.

But unnatural being is not essential to represent mayhem and chaos. Regular man can also kill and bring panic as shown in song "The Ripper" from album *Sad Wings of Destiny* (1976) which is inspired by the well-known figure of Jack the Ripper, mysterious murderer from the end of the 19th century:

"You'll soon shake with fear
Never knowing if I'm near
I'm sly and I'm shameless
Nocturnal and nameless."

The figure of murderer represents uncertainty in life, the possibility of higher power to interrupt someone's life, not necessarily life itself, but lifestyle. He represents authorities with power over ordinary people and also possibility to misuse this power given to them without any scruples for he is "shameless."

Murderer as a bringer of chaos appears also in song "Dying to Meet You" and also can be accounted to the song "Night Crawler" which describes something or someone waiting in the dark. "Night Crawler" is more about primal fears of unknown waiting in the

³⁴Daniels, Neil. *The Story of Judas Priest: Defenders of Faith*. Omnibus Press, 2007. 152.

dark and power of chaos grows stronger in the night, but also speaks about possibility of abrupt ending of someone's lifestyle.

Specific visions of mayhem are those inspired by the New Testament and religion. Song "White Heat, Red Hot" from album Stained Class (1978) start as a prayer:

"The father's son, thy kingdom come, electric ecstasy,
Deliver us from all the fuss and give us sanctuary.
Lead us all into arena, magnificent in death.
Well let us serenade the sinner, we'll follow in his step."

Then follow visions of the battle that will bring death and end. The vision of final battle appears in song "Saints in Hell" from same album. Armies of saints march to the Earth and also hell because people "They laughed at their gods and fought them in vain" and now they are starting final battle where they "Wake the dead" which is reference to Book of Revelations in which dead rise from their graves before final judgement.

The inspiration in the Book of Revelations is most obvious on the album Nostradamus (2008). Starting with song "Prophecy," followed by "Awakening" and "Revelations" and after comes song "The Four Horsemen" which start apocalypse. The songs "War," "Pestilence and Plague" and "Death" are then self-obvious and describe the end of humanity in a way suitable for each. What is missing is one horseman, famine. He is included in the lyrics of "Pestilence and Plague" for he is a kind of pestilence. What more, song "Pestilence and Plague" has its refrain in Latin.

After end, there will come reborn, as in song "Future of Mankind" is foreseen:

"These visions of the world
Created in my mind
I made them all begin
The future of mankind."

Again, after annihilation there will be new beginning and world will be rise from chaos with new order. But this start will start from some higher power, as the visions of it are still in mind and to start them, it is necessary to destroy world in the first place.

But main inspiration for the world end comes from science fiction or futuristic topic. Robots, machines, aliens, computers are those who often bring an end to humanity.

It is obvious from the album cover arts as described above. Machines, half man, half machines often appear on cover art, on the first sight not as somebody who brings peace.

The song “Exciter” from album Stained Class (1978) features angel-like figure “Racing' cross the heavens straight into the dawn” but unlike angel “Everything he touches fries into a crisp.” This figure represents order and conformity which destroys ideals heavy metal has, burn it and Exciter was send to do so:

“When he leaps amidst us
With combustive dance
All shall bear the branding
Of his thermal lance,
Cauterizing masses
Melting into one
Only when there's order
Will his job be done.”

Fire represents the pressure for subordination and fitting into crowd at the time of social and economic changes, protests and discontent when government needed people calm and quiet. Everyone who touches this fire will melt into conformity of the majority against which heavy metal rebels.

The theme of defending against majority continues in song “Invader” where heavy metal subculture should defend itself against attacks of space invaders who came from space. Judas Priest calls for union against these attacks:

“This is the first of more to come in carefully planned attacks
If it is so we must prepare defences to fight back
The call is out throughout the world
United we must stand
To build a line, strategic force, they will not take a man”

The young heavy metal subculture felt endangered by the rest of the society and this fear is reflected through these songs. Authorities are approached as alien, destroyers of world built by youth and as such they must be repelled.

Authorities are seen as evil force that is feeling superior to the youth subculture of heavy metal in “Abductors” and will abuse a young mind for their purposes:

“They come at night and they infiltrate you
They paralyse and they mentally rape you”

They choose moment when man is weak to start their indoctrination, strap him and perform their operation:

“Abductors - cutting inside
Abductors - drinking your mind”

But this is actually a routine for them as for them ordinary man is just:

“A lower form of life to them
Just one more blood experiment”

As heavy metal subculture is seen as bad and standing against majority of society, it is therefore something that should be eradicated. Pressure from the rest of society is strong on the individual and is looking for his weak spots and time he is weak, therefore they come at night when individual is sleeping. But abductors consider this as necessary step to keep him in line and not rebelling, because they consider him subordinate to him.

The theme of manipulating with mind appears in futuristic song “Cyberface” (2001). In it Judas Priest is using metaphor of computers and cyber space as a place where with lack of attention virus can infiltrate someone’s computer. This virus is insidious “no virus scan can detects the man”and once in “He’ll infest your motherboard” which is basic part of the computer to which everything other is connected. And then:

“Once in place
He’ll simulate
Your life - it's worthless now.”

This song is metaphor to influences and opinions present in world and if the individual is exposed to them, he becomes infested, depends on the point of view whether good or bad. In narrow sense this can be attributed to fight against indoctrination of the heavy metal subculture from the rest of the society and necessity to be careful, in broad

sense it can be metaphor of dangers lurking in world, wrong ideas and movements which enslave people and also technology itself taking over humanity.

The theme of defending against technology was dealt with also from the other side of the barrier in song “Blood Red Skies”(1988), where technology comes to life in a form of metal robot against which might not be possible to fight, but “I’m on the line but I’ll go down fighting” defending the humanity. He realises he is overpowered but:

“As I die a legend will be born
I will stand, I will fight
You’ll never take me alive
I’ll stand my ground”

The fierce defence and dedication are the only things that enable humanity to survive.

Another part of lyrics which is using futurism and science fiction are those, who represent chaos and annihilation with no obvious reference to metal subculture. Such songs are typical Chaotic, depicting death and end of the world, in this case by means of technological advancement and machines.

“Jugulator”(1997) from the same called album gives a quite unscrupulous depiction of the machine taking lives of men:

“Iron claws and fangs of steel
Dripping from his tasty meal
Now it’s time to jugulate
Feel your skull disintegrate”

Whole album deals with topic of annihilation in songs like “Brain Dead” or “Dead Meat.” This is pessimistic view on technological progress, but not universal. In songs “Hellrider” (2005) and “Painkiller” (1990) both protagonists are riders half man, half machine, coming to save the world. In case of “Painkiller” also depicted on album cover art and also being much more famous one of these two songs:

“He’s half man and half machine
Rides the Metal Monster”

Judas Priest warns against technological Armageddon which can be closer than we think and only higher power can prevent this end:

“Mankind's on its knees
A saviour comes from out the skies
In answer to their pleas”

Judas Priest also gives clue what may cause this end of the world:

“Faster than a laser bullet
Louder than an atom bomb
Chromium plated boiling metal
Brighter than a thousand suns”

Technological advancement and improvement will lead to more advanced weapons and deadly warfare which eventually will end up in annihilation. And saviour will have to appear in Jesus-like figure who will stop it and eventually again disappear:

“With mankind resurrected
Forever to survive
Returns from Armageddon to the skies”

And again, after war and mayhem comes resurrection and new dawn of the world as a recurrent theme of Chaotic topics.

Similarly to Motörhead, Judas Priest also provided lyrics dealing with authorities and misuse of their power. Songs like “Some Heads are Gonna Roll” (1984) or “Bloodsuckers” (2001) criticise the greed and desire to control people, “Hell Patrol”(1990) criticises police and their practice where it “Brutalize you Neutralize you” whereas in song “Bloodstained” (1997) warmongers are criticized for their recklessness and greed and their disregard for human life.

Specific song is “Electric Eye” (1982) which combines the technological menace and critics on government control. The inspiration in George Orwell’s Nineteen Eighty-four (1949) is obvious, where government uses surveillance system to spy and accuse its citizens:

“I take a pride in probing all your secret moves
My tearless retina takes pictures that can prove”

Through spying society is under control and every citizen can be accused of something, the authorities then keep the world in state which is favourable for them.

The chaos in society is not represented only by annihilation and mayhem. Society is criticized in songs like “Breaking the Law,” “Savage” or “Run of the Mill” and others in similar way Motörhead criticizes it. That means that futuristic or scientific parables and language are not used and used metaphors are more accessible for ordinary listener.

The songs on social topic appear immediately on the first album Rocka Rolla (1974) like in above mentioned “Run of the Mill.” The earliest lyrics on social topic lack aggression and directness and are more like reflection and comments on desperate existence:

“What have you achieved now you're old
Did you fulfill ambition, do as you were told
Or are you still doing the same this year”

In “Run of the Mill” the dullness and deadly embrace of situation in mid-seventies with economic crisis is described rather than accusation of authorities. This applies also for other song on social topic from this album as for example “Winter.”

This aspect of submission appears again in now classic song “Beyond the Realms of Death” (1978) from album Stained Class. It is a story of a man who slowly gives in to his depression and eventually commits suicide from which society is accused by his exclamation “Keep the world with all its sin it's not fit for livin' in” followed by commentary that there are thousands people like him and then committing suicide.

With another album ironically called British Steel (1980) appears criticism aimed directly to the society. The song “Breaking the Law” which is most famous song of the Judas Priest and one of the heavy metal anthems, came breakthrough to the front lines but also articulation of what made growing up in Midlands in time of economic recession and unemployment so unbearable. This hate is aimed to authorities who were unable to take care of their citizens:

“There I was completely wasting, out of work and down
all inside it's so frustrating as I drift from town to town
feel as though nobody cares if I live or die
so I might as well begin to put some action in my life”

Unemployment provided no vision of bright future and there was no way out of it because it was omnipresent though he “drift from town to town.” Government did not care about people, nobody cared if they “live or die.” Depression is deepened in next strophe:

“So much for the golden future, I can't even start
I've had every promise broken, there's anger in my heart
you don't know what it's like, you don't have a clue
if you did you'd find yourselves doing the same thing too”

Inability to do something about one's situation even though he tried to do his best gave only another impulse for rage and singer calls others with similar experiences to join him. This with refrain only with words “Breaking the Law” trying to provoke people to break out from this sad existence. The song illustrates sad reality in region with high numbers of unemployment, no future, paralysed by strikes and closing of factories to what is ironically pointed by the name of the album.

I provide a little note on video clip made for this song. In it the members of the group do a bank heist during which they are watched by camera surveillance system operated by a guard. The guard instead of preventing the heist watches the group and by the end of the song joins the music and plays along with air guitar. This shows that everyone should break from dull atmosphere which is consuming man's mind, that ordinary people agrees with this criticism, not preventing it.

The criticism continues in another song from the album, “You don't have to be Old to be Wise.” It appeals to one's choice to free himself from social roles for the speaker had “enough of being programmed and told what I ought to do” and complains through the song on imposing roles and advices he is given though he is not interested in them. In the end he says that “I go as I please fend for myself” and “When I need it then I'll ask for advice.” The problem song aim to comment is idea that youth is inexperienced and need advices to avoid mistakes. This is not a new thought, but it seems that Judas Priest is not pointing for particular institution like Pink Floyd in its famous “Another Brick in the Wall”

but to something general, society which is restructuring from industrial to post-industrial, globalized society and the conflict between new and old.

To the theme of the Black country and growing up there Judas Priest returns once more on album *Angel of Retribution* (2005) with song “Deal with the Devil.” The song is memory, not criticism, band remembers how the dedication was important in harsh condition of Midlands which are compared to devil himself. It is evidence that after 25 years after releasing album *British Steel* dealing with this topic and shooting them high the influence of the place of their origin is still present and influencing.

In lyrics of Judas Priest prevail Chaotic themes over Dionysian. Both themes are present but unlike Motörhead, Judas Priest in Chaotic themes much more expand the frame of use of scientific metaphors and visions as allegory of what is happening in society and so establishing strong basics for the demarcation borders of the New Wave of British Heavy Metal.

Judas Priest imagery is that of apocalyptic, but uses it to comment on society. The technological advancement provides great power with possibilities both to serve and destroy. In “Painkiller” the technology is destroying the humanity, but it is the “half man and half machine” who comes to rescue. Technology might be a problem but also a solution. Technology may oppress as in “Electric Eye” where it gives power to the owner of technology, usually authorities, but this oppression can be executed also by ordinary force as in “Hell Patrol.”

Influence of Judas Priest is one of the most important on the New Wave of British Heavy Metal. It established prototype uniform of the heavy metal fan from 1980's till nowadays. Its main contribution lies in incorporation of science fiction, literature and culture references into lyrics, using them to depict Chaotic themes and their application on social questions, visions and issues which were or are still present in society, that is possibility of technological misuse, apocalypse, abuse of power and estrangement.

Iron Maiden

5.1 History

If we look for a band which represents the New Wave of British Heavy Metal in its purest form, we will end up nowhere else than with Iron Maiden. This band with more than 40 years of existence is phenomenon not within the music (many other bands persisted such a long time like The Rolling Stones or The Queen) but unique in its genre. It is living banner of the NWOBHM which has not stopped yet.

Born in the bleak atmosphere of East London, the history of Iron Maiden started in the year 1975. The name Iron Maiden is reference to torture device, but in fact is not result of effort to name the band obscure, gothic way. It is the result of association in the mind of its founder Steve Harris, who says that in the time band was founded, there was a film *The Man with the Iron Mask* in the cinema which he saw and though there was not a single one Iron Maiden, he considered it a good name for a band, taking in account that earlier the band with similar name Iron Butterfly, with its most famous hit *In Gadda da vida*, was popular.³⁵

Even though unlike both previous bands Iron Maiden lacks the background of Midlands and its heavy industry, it does not lack the background of working class. The members were recruits of East London, from local bands which played in local pubs and taverns where audience almost exclusively consisted of working class. They lived in a dull atmosphere where football was one of the few opportunities to experience something different, they grew up in murky atmosphere among punkers and skinheads, workers and pedlars. The great number of pubs in working-class districts called for many bands to entertain all these pub-goers. This meant many young musicians and therefore plenty of opportunities to recruit good players and singers and possibility for a good new band to emerge.

The present-day members are result of many fluctuations during band's existence, but unlike previous two, Iron Maiden established as a fully functional band in 1978, later than other two, signing its first contract with EMI in 1979.³⁶ After this establishment as a

³⁵Wall, Mick. *Iron Maiden: Run to the Hills: The Authorized Biography*. Sanctuary Publishing Ltd, 1998. 30.

³⁶Wall, Mick. *Iron Maiden: Run to the Hills: The Authorized Biography*. Sanctuary Publishing Ltd, 1998. 113.

band and establishment of own fan base we can trace development of the NWOBHM from pubs to the lights of the stage. Unlike Motörhead and Judas Priest which were established earlier and the popularity of the New Wave shot them high, Iron Maiden are product of the New Wave, formed as a band with the beginning of the New Wave and following the popularity curve of the New Wave from rise in the late 70's to huge popularity in 80's, decline in 90's and to rising popularity again after year 2000.

Drawing inspiration for lyrics of their songs in heavy metal subculture, their background, history, literature, and culture, Iron Maiden represents merging of the influences of the previous bands used to create their place as leading band of the New Wave of British Heavy Metal up to now.

5.2 Promotional Style

Iron Maiden came into existence in time when Judas Priest and Motörhead already defined basic principles of the New Wave. This does not mean that the band only copied what was already present, but it grab it and enhanced it into form which arch over whole subculture movement and became eponymous with heavy metal.

As for promotional style, Iron Maiden adopted mascot which made it from album cover arts to the stage lights. Concept of mascot seen in case of Motörhead is developed with Iron Maiden to the most possible extent. Mascot called Eddie appeared in various forms on every cover art so far, including also singles and live albums. This creation of Derek Riggs³⁷ is changing through time accordingly to the needs of the band. This zombie-like figure became of the best marketing symbol ever made for a band, known also beyond the subculture of heavy metal.

On the first eponymous album Iron Maiden (1980), Eddie is depicted in dirty abandoned street, little like punker but this was soon to be changed. It corresponded with the album as it mostly dealt with experiences gained on street and street life and should be considered as a first, trial version of Eddie.

On the second album, Killers (1981), Eddie became more heavy metal looking, long hair falling down and dressed in T-shirt and jeans with belt. He is again on lonely street, laughing. But in his hand, he is holding axe with dripping blood. The cover art is becoming more aggressive.

The third album, The Number of the Beast (1982), featured devil holding puppet of Eddie but at the same time Eddie behind devil holding string of the devil. This of course started much controversy and discussion about worshipping devil.

On next album, Piece of Mind (1983), Eddie is patient in mental asylum, chained to the ground in strait jacket probably after lobotomy as his head is cut and clamped together.

On album Powerslave (1984), Eddie became pharaoh, sitting in front of pyramid with sphinx and Anubis statues on his sides.

³⁷Wall, Mick. *Iron Maiden: Run to the Hills: The Authorized Biography*. Sanctuary Publishing Ltd, 1998. 140.

On *Somewhere In Time* (1986) cover art Eddie becomes futuristic cop travelling to future. Interesting fact of this cover art is that it contains many references to already released songs, places connected to history of Iron Maiden or on previous cover arts of albums and singles.

Albums *Seventh Son of Seventh Son* (1988) and *No Prayer for the Dying* (1990) features Eddie holding his stomach from which baby is being born, on the second one Eddie rising from the grave.

Fear of the Dark (1992) show Eddie emerging from the trunk of the tree, ready to attack, *The X Factor* (1995) let Eddie tear apart by machine.

Virtual XI (1998) depicts Eddie like devil like figure with burning world behind him, but under his hand he is covering a man with helmet for virtual reality thanks to which he sees world beautifully with blue sky.

Next album *Brave New World* (2000) shows aerial picture of futuristic city above which clouds form a menacing face of Eddie.

Dance of Death (2003) puts Eddie into the role of Death itself in black robe holding out his hand witch masquerade dancing around.

On *A Matter of Life and Death* (2006) we can see Eddie standing on tank before which march skeleton soldiers of different wars of 20th century.

Final Frontier (2010) depicts Eddie as alien standing above skeletons of astronauts.

The last album so far, *The Book of Souls* (2015) simply shows Eddie en face, half naked with white markings on his face and head.

All albums has band name in band's typical font. As seen, Eddie developed from street creature into omnipresent member of Iron Maidens public picture. Unlike Motörhead's Snaggletooth which was used mostly on cover arts and merchandise, Eddie got also into show and appears regularly on live shows as a statue, moving robot or man in the costume. The identification of youth fans with him is bound to him and the band and is changing with them.

What Iron Maiden achieved is that they adopted the idea of single mascot for the band, getting him also on stage. Concept Motörhead used for their cover arts enhanced to

maximum possibilities. Also developed trademark form of the band's name which is always depicted the same as seen on Judas Priest albums. And finally, they developed the cover art topic of futurism, science fiction, gothic, cultural and historical inspiration for cover art as seen also with Judas Priest. Iron Maiden merged these ideas and factors into perfect form of heavy metal band from the New Wave.

5.3 Lyrics

Iron Maiden developed the inspiration used in composition of Judas Priest's lyrics. The gloomy atmosphere, death, science fiction, cultural references. But where Judas Priest used mainly visions of technical apocalypse, Iron Maiden involved more cultural references, history, literature. Where Motörhead sang about chaos and twisted justice in society, Iron Maiden again used cultural references and wrapped the songs in metaphors, references, retold stories of history and literature.

Because of the rich references and inspiration in culture, history and literature, the lyrics of this band will be dealt with in chronological order as albums were released, within the frame of the album, unlike previous two bands where references, inspiration and sources were into certain degree repetitive and not so frequent. In such number, chronological order will be easier to follow for the reader and also the author.

Though Dionysian topics also appear in Iron Maiden's production, they can be claimed as marginal, as the band progressed through time even almost completely disappearing.

Gloomy atmosphere is present right on the first album, but the lyrics draw inspiration from life of the members. Song "Running Free" is about youth which is hard to persuade to obey, breaking through away from authorities. Eponymous song of this album "Iron Maiden" is exactly about what listeners would expect it to be about. About device which will get and torment all who gets near to it. "Phantom of the Opera" is inspired in the book of the same name by Gaston Leroux and interprets the anxiety of unknown, of hidden man watching people.

"Murders in the Rue Morgue" draws inspiration in the story by Edgar Allan Poe, partially retelling the story, but adding a twist and the theme of madness of man as the protagonist of the song is unsure whether he committed the crime or not. Unlike the story, where the teller of the story is investigating the crime, in the song the protagonist is the wrong-doer:

"But I know that it's on my mind
That my doctor said I've done it before"

Inspiration in literature and pop culture in Iron Maiden's lyrics is strong which can be traced on the third album *The Number of the Beast*. Title song of the album takes inspiration in the book of the books, the bible. It is introduced by recitation from the book of Revelation and the lyrics then describing uncertainty of visions of the protagonist who decides to fight the evil inside him, not allowing the devil to take control for he "possess your body and I'll make you burn" and in the end to find "power to make my evil take its course." As it may seem like anti-religious song, "The Number of the Beast" is about fighting the devil and evil inside man and belief in will of the man.

Religious inspiration on this album appears also in song "Hallowed Be Thy Name" which describes last moments of the prisoner sentenced to death. Though more epic lyric which is trying to catch last moments before death, it asks important question:

"Someone calls from a cell 'God be with you'
If there's a God then why has he let me go?"

In one song the devil is fought and in another the existence of the God is questioned. The denying of the evil does not necessarily mean accepting the God's existence. But it is the God who is questioned, not the church like in *Judas Priest* and *Motörhead* lyrics.

Pop culture inspiration is found in the song "Children of the Damned" which is named after science fiction film from 1964, whereas "Invaders" and "Run to the Hills" find inspiration in history. "Invaders" describes invasion of Viking tribes into England in 9th century, "Run to the Hills" in greed and ruthlessness of white man when conquering the Wild West.

The album *Piece of Mind* consists of series of songs inspired by literature. "To Tame a Land" inspired by Frank Herbert's *Dune*,³⁸ "Sun and Steel" by story of Miyamoto Musashi, greatest samurai ever lived,³⁹ "The Trooper" by Alfred Tennyson's *The Charge*

³⁸"To Tame A Land by Iron Maiden Songfacts." Song Meanings at Songfacts. Accessed December 10, 2016. <http://www.songfacts.com/detail.php?id=2348>.

³⁹"Sun and Steel by Iron Maiden Songfacts." Song Meanings at Songfacts. Accessed December 10, 2016. <http://www.songfacts.com/detail.php?id=13093>.

of the *Light Brigade*⁴⁰ and by the sole history of Crimean War (1853-1856). In the music video and during live performance this song is introduced by opening sequence of the Tennyson poem and in the clip also closed by the last sequence of the poem. "Revelations" starts with citation of G.K.Chesterton's poem *Hymn: O God of Earth and Altar*⁴¹ followed by gloomy and sad lyrics of the song.

The song "Where Eagles Dare" is based on the 1968 eponymous film⁴² and describe bombing raid on German positions during the Second World War. "Flight of Icarus" follows old Greek myth of father and son trying to escape from entrapment. But it is reworked. In original version, father and son flies away on wax-glued wings but the son does not obey his father and gets too close to the sun, the wax melts and son dies. In the song, father watches son flying with crowd from the ground and actually tells him "fly as high as the sun" what son obey only to know that "his father betrayed" and falls to his death. Myth is recreated in sense that blind obeying of authorities is not always the way to success.

Album Powerslave also contains song inspired by literature. "The Rime of the Ancient Mariner" shares the name with poem by Samuel Taylor Coleridge to which it was inspiration. The song uses part of the actual poem as lyrics, two passages, one preceding the middle of the song, other following after the middle strophe, the first used part contains famous line "Water, water everywhere nor any drop to drink."⁴³

Song "2 Minutes to Midnight" can be classified as cultural reference. It refers to Doomsday clock, symbolic device which shows time to possible global catastrophe, nuclear or natural and closest it got to midnight was in the year 1953 to only two minutes to midnight.⁴⁴⁴⁵ The song then refers to situation in 1953 when irresponsibility and warmongers could have caused nuclear disaster.

⁴⁰"The Trooper by Iron Maiden Songfacts."Song Meanings at Songfacts. Accessed December 10, 2016.<http://www.songfacts.com/detail.php?id=4715>.

⁴¹American Chesterton Society <https://www.chesterton.org/a-hymn-o-god-of-earth-and-altar/>

⁴²"Where Eagles Dare by Iron Maiden Songfacts."Song Meanings at Songfacts. Accessed December 10, 2016.<http://www.songfacts.com/detail.php?id=6704>.

⁴³ lyric of poem

⁴⁴"Overview."Bulletin of the Atomic Scientists. 2016. Accessed December 10, 2016. <http://thebulletin.org/overview>.

⁴⁵"Timeline." Bulletin of the Atomic Scientists. Accessed December 10, 2016. <http://thebulletin.org/timeline>.

The last song to mention from this album is “Aces High” told from the point of view of fighter pilot during the battle of Britain. Possibly it could be about any fighter pilot, but the line “ten ME-109s out of the sun” clearly refers to the Battle of Britain. Song describes his manoeuvres in the battle and showed dedication in lines “Run, live to fly, fly to live, do or die.” This song is often introduced by Churchill’s famous speech *We shall fight on the Beaches* during live performances.

Somewhere In Time thematically deals with individual flowing in time and space, having film reference in “Caught Somewhere In Time.” It was inspired by 1979 science fiction movie *Time After Time*.⁴⁶ In it, the figure of H.G. Wells travels from 1893 to 1970 in order to catch the figure of Jack the Ripper who might be one of his acquaintance.⁴⁷ The song meditates on flow of the time and what can be hidden in course of time.

History inspired song “Alexander the Great” which retells the biography of Alexander, from cradle to grave, mentioning his great battles. The song opens with actual quote of Philip of Macedonia, Alexander’s father, where he urges him to create great kingdom.

Final album of the 1980’s, *Seventh Son of a Seventh Son*, possess theme of foreseeing future and mark in history. The song “The Evil That Men Do” is during live performances introduced by line “The good that men do is oft interred with their bones, but the evil that men do lives on.”⁴⁸ It inversed and modified quote from Shakespeare’s *Julius Caesar* “The evil that men do lives after them, the good is oft interred with their bones”⁴⁹ and was inspiration for this song. The song is then not retelling the tragedy, but meditates on doing good and bad, seeing nothing bad in doing something because of love:

“Slept in the dust with his daughter, her eyes red with
The slaughter of innocence
And I will pray for her.
I will call her name out loud.

⁴⁶“Caught Somewhere in Time by Iron Maiden Songfacts."Song Meanings at Songfacts. Accessed December 10, 2016.<http://www.songfacts.com/detail.php?id=10868>.

⁴⁷“Čas Po čase / Time After Time (1979)." ČSFD.cz. 1979.Accessed December 10, 2016.
<http://www.csfd.cz/film/14712-cas-po-case/prehled/>.

⁴⁸“The Evil That Men Do“ *Rock In Rio*. Directed by Dean Karr. Sanctuary Visual Entertainment, 2002. DVD.

⁴⁹William Shakespeare. *Julius Caesar*. Act III, Scene 2. Accessed December 10, 2016.http://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=juliuscaesar&Act=3&Scene=2&Scope=scene.

I would bleed for her.
If I could only see her now.”

Wrong-doing will be remembered, slaughtering the innocence, but the good, the love shall perish from the memory.

Eponymous “Seventh Son of a Seventh Son” use old legend that child born as seventh son of a seventh son will possess magical powers of clairvoyance and healing. The album elaborates on this legend in other songs on the album, “Moonchild,” “The Prophecy” and “The Clairvoyant” and describes fight of good and evil forces over this child.

First song of No Prayer for the Dying, “Tailgunner,” thematically concur with song “Aces High,” air warfare and bombing German cities is described from the point of view of the tailgunner of the British bomber.

“Holy Smoke” mocks religion and preachers who ask for money from the believers, for religious reasons “saving your soul by taking your money” but actually spends them on cars and delights because “when Noah built his Cadillac it was cool.”

Album Fear of the Dark left difficult references and metaphors and became more accessible, reflecting on contemporary situation the album was released. “Be Quick or be Dead” is a critic of banks and their practices, they are “making you money from slime and from filth” therefore no real money and then going bankrupt leaving you moneyless.

“Afraid to Shoot Strangers” criticises the Gulf war which was going on at the time of recording of the album. The soldier who is there is not even sure he should be there, “trying to justify to ourselves the reasons to go, should we live and let live.” Uncertainty whether should be there or not is worse than actual fight.

“Childhood’s End” comments on greed and apathy and wars which cause children to be hungry, orphans, without love “no hope, no life, just pain and fear, no food, no love, just greed is here.”

“Judas Be my Guide” concludes the theme on sick society driven by greed and hypocrisy. Protagonist calls for Judas as his guide for Judas is symbol of betray and greed and serves as a metaphor to whole society which became Judas itself.

The X-Factor brought alive song “The Lord of the Flies” inspired by William Golding novel. The song follows emotion of the boys going most savage, Jack and his tribe, who enjoy savage side of their personality. This song can be seen as allegory to disrespect present in contemporary society and totalitarianism.

“Man on the Edge” is inspired by film *Falling Down* (1993) starring Michael Douglas and the name of the film is used as refrain. It is about rising frustration of an ordinary man which is nothing more than a small part in the great complex and is an expendable asset.

“The Edge of Darkness” refers to *Heart of the Darkness* by Joseph Conrad and its film version *Apocalypse Now* (1979). Song follows stress caused by the war and the place protagonist finds himself, the madness of the superiors and the breakdown of the protagonist himself.

Virtual XI is one of the weakest albums of Iron Maiden though it contains two songs which draw inspiration from history. “The Clansman” reflects on Scottish fight for independence throughout the history and proud people of Scotland who did not give up on idea of free Scotland. “Como Estais Amigo” hails the dead on both sides of the Falkland war, using Spanish for the name of the song.

The millennium brought album *Brave New World* and set Iron Maiden back again in the wave of popularity. Title song is retelling the novel of the same name by Aldous Huxley published 1932. Opening sequence “Dying swans, twisted wings” pictures the twisted reality of that world thought there are no swans in the novel. The brave new world is inhuman, distanced. Line “mother love is no more” points to programmed reality of relationships which are reasoned through, picking the one most beneficial. “Wilderness house of pain” shows scorn to the nature and inclination towards technological society, blindness and apathy of people is cited in line “close this mind, dull this brain” and unreliable reality and manipulation with society is described simple line “what you see is not real, those who knot will not tell.” Ultimately, man cannot escape from this world because “all is lost, sold your souls to this brave new world” because “you are planned and you are damned in this brave new world.” Song is applicable on today’s society as easily as the novel itself, on the bring on the new century and quick technological advancement better than before.

“The Wicker Man” is bound to the mysterious film of the same name. *The Wicker Man* (1973, remake 2006) pays attention to old pagan ritual of burning Wicker Man statue which should guarantee good harvest, including human sacrifice burning inside the Wicker Man. The song deals with theme of inevitable sacrifice which must be delivered repeating in refrain “your time will come.” That it is already time for sacrifice is stated in the first line where “hand of fate is moving and the finger points to you” and because protagonist set off for journey there is no coming back for him, “the ferryman wants his money you ain’t going to give it back” as a metaphor of Charon, the ferryman who takes dead souls over the river Styx into Underworld. The film takes place on island near British Isles, that is why there is a figure of ferry man in the song.

“Ghost of the Navigator” is allegory to the life journey across the ocean of life. Similar to the journey of Jason sailing through the seas, seeing “the sirens of the rock, they beckon be” and later meeting them again when “I steer between the crushing rock, the sirens call my name.” The journey of life is compared to journey for the Golden Fleece, for something unknown, distant and in foreign land.

Dance of Death found inspiration in history in “Paschendale” and “Montségur.” First one is about battle by Paschendale, one of the biggest battles of the First World War. The protagonist describes battle and charges, somehow unnatural state in battle and also dying of young men in vain. “Montségur” sees protagonist standing in the debris of castle Montségur, place where cult of Cathares was defeated and massacred by catholic pope forces. The Catholics and their army of Templars are described as evil force killing innocent people just because of their belief.⁵⁰

“As we kill them all so God will know his own
The innocents died for the Pope on his throne
Catholic greed and its paranoid zeal”

“Face in the Sand” is critics on excessive relying on information delivered to people. Information is twisted before it gets to the customer, yet he still believes it for we live in the age when “everyone’s searching, but nothing’s revealing.” By twisting information the people can be manipulated and driven to the place someone wants him to be.

⁵⁰Wall, Mick. *Iron Maiden: Run to the Hills: The Authorized Biography*. Sanctuary Publishing Ltd, 1998. 397.

Album A Matter of Life and Death contains a fair deal of songs on topic of war. “These Colours Don’t Run” describe man leaving his homeland, proud, knowing that he will “fly a flag in some foreign earth.” It is nationalist song, the will to defend own country, in this case colour probably refer to the colours on British flag as all members of the band are British.

On the other hand, “The Longest Day” shows warfare on Normandy beaches. That it is Normandy is obvious from line “Overlord your master not you god” because Overlord was covering name for whole landing operation in Normandy. Narrator describes slippery rocks on beaches, hiding under fire, barbed wire on the beaches and water and land soaked with blood of the dead. And in refrain asks how long this day will last until they finally break through.

“Brighter Than a Thousand Suns” is song about development of the Atom bomb during the Second World War. Bomb becomes “yellow sun it’s evil twin” and question playing on god when:

“Whatever would Robert have said to his God
About how we made war with the sun
E=mc squared you can relate
how we made God
With our hands”

Robert who is referred here is figure of Robert Oppenheimer, leading scientist during creating of Atom bomb. Thanks to Atom bomb the end of humanity is at hand and cannot be foreseen:

“Bombers launch with no recall
Minutes warning of the missile fall
Take a look at your last sky
Guessing you won't have the time to cry”

More existential song with topic of war is “For the Greater Good of God.” Though blaming religion, it speaks about uncertainty of what or who to believe:

“Are you a man of peace
Or man of holy war

Too many sides to you
Don't know which any more”

Man is uncertain in today’s world because he is under pressure of many influences. The world is neither black nor white and though good intentions, idea may easily twist into evil. But no matter which side man chooses there is always another war starting, nobody is waiting for decision. This cycle is repeating in human history as there is “more pain and misery in the history of mankind,” but the ultimate cause of it is in religious war where “religion has a lot to answer for” and even against all the casualties “a shot is fired somewhere another war begins.” The humanity is unable to learn from its mistakes and keeps repeating the same mistakes over and over again.

“Reincarnation of Benjamin Breeg” is a specific song as it uses a figure who is something what is called urban legend. Benjamin Breeg was supposed to be painter, orphan, with demonic visions which he painted. Those who had seen the pictures, felt really disturbed and Breeg eventually burned them before he disappeared without trace.⁵¹

The Final Frontier is more enigmatic in its lyrics, with prevailing philosophical lyrics, but still there are songs clearer to regular listener. “El Dorado” is allegory to lies and promises given by bank institutions about future in wealth. El Dorado was supposed to be city made of gold somewhere in Central America. But this is just a illusion because “it’s the same old way the smoke and mirrors.”

“The Alchemist” retells the story of John Dee, English mathematician, astronomer and occultist. He was in service of Queen Elizabeth I., he was also navigator, who trained many ship captains who later made England the most powerful empire on the seas.⁵² His life is retold, his desire to explore secret of the universe, his disappointment when he failed and the fact he was deceived by other occultist and in the end robbed by crowd losing his rich library.

The Book of Souls is like The Final Frontier more abstract in its lyrics and songs are more philosophical, recapitulating life and ask meaning of life. But here, as in all other albums, appeared inspiration from history. “Death or Glory” is told from the perspective of

⁵¹“Benjamin Breeg." Urban Dictionary. Accessed December 10, 2016.<http://www.urbandictionary.com/define.php?term=Benjamin+Breeg>.

⁵²“John Dee." Encyclopedia Britannica Online. Accessed December 10, 2016. <https://www.britannica.com/biography/John-Dee>.

a fighter pilot during the First World War. Namely Manfred von Richthofen, an ace pilot. This can be identified in lines where he says “I ride a blood red triplane” and also that he “took a bullet in my brain.” Red triplane is a famous attribute of Richthofen whereas bullet to the head was real cause of his death. In song, similarly to “Aces High” the air battle is described and in refrain Richthofen reveals the real price of the fame:

“Death or glory, it’s all the same
Death or glory, the price of fame
Death or glory, I’m in the game of
Death or glory, a one way train”

Battle fame can be bought only by death in the battle and going into the battle can only lead to the death.

“Empire of the Clouds” tells history of British airship number R101. The airship is described as “gray lady giant of the skies” suitable for royalty, biggest airship in the world, yet unaware of its faith. Her constructional defect “her Achilles would become.” After it sets off for her journey, over northern France it fell down due to defect eventually ending in “eight and forty souls, who came to die in France.” The idea of the empire in the clouds is destroyed, “just ashes in our past.”

Lyrics of Iron Maiden do not draw much inspiration from their life experiences, except for the first albums. The inspiration comes from culture, literature and history, historical stories and legends. Theme of social injustice, distorted society, mayhem and death are present in lyrics, but are treated through war stories or retold on the basis of stories already written in literature or are a source of inspiration. Where Judas Priest used picture of technical apocalypse, mechanical rider destroying humanity, Iron Maiden used for example the novel Brave New World, which also deals with technical apocalypse and technology taking over, but in a more elegant way. Though both share the topic of submission to technology, approaches to compile that idea differ. Iron Maiden finished what Motörhead and then mainly Judas Priest began and incorporated social topic and cultural background into heavy metal music. Motörhead and Judas Priest reflected their cultural and social background into their lyrics. Iron Maiden did it other way around and incorporated cultural background to their lyrics.

Conclusion

The aim of this work was to analyse influence of place of origin and cultural background on the topics present in lyrics of the chosen representative bands. Two of the chosen bands shared the place of origin, the third shared working-class background. Analysis showed that two older bands Motörhead and Judas Priest which shared place of origin were fiercer in commenting on social injustice and theme of class oppression appeared more often. Iron Maiden which came from working-class districts of London also commented on social situation and criticized authorities, but straight critic was not so frequent unlike Motörhead and Judas Priest. There were also different approaches in critics. Motörhead was more direct with less metaphors and allegories, Judas Priest involved allegories of scientific Armageddon and Iron Maiden applied except both mentioned also cultural, literal and historical parables to describe the Chaotic themes.

In later years of existence, Motörhead inclined in their critics to criticize society on the worldwide level, like media in general, warmongers and also applied the metaphor of science apocalypse as in “Orgasmatron.” Judas Priest applied visions of technological threat earlier and to much bigger extent. They switch from narrow criticism of Britain social climate to worldwide threats earlier, but not abandoning their roots for they return to them after the year as in song “Deal with the Devil.” Iron Maiden chose different way. They use their life experiences on first album but almost immediately adopting much more complex iconography. Their range varied from simple metaphors to cultural and historical references and religious iconography.

But the background of the working-class, whether in crisis like in Midlands or in big city of London, proved as essential for establishing the voice of heavy metal. The depressive atmosphere of workers with little prospect of improvement provoked young talented people to look for escape and in return the atmosphere of the place provided them with topics for their lyrics which again inspired other groups of young people to seek redemption from their unhappy existence.

It must be also mentioned fact that the progress from critics of the particular group like authorities responsible for unemployment to critics of the large groups, often inexplicit, can be accounted to rising globalization and deindustrialization which is difficult to articulate, no so easily pointed to like government or police.

Iron Maiden was quite specific as their development moved from critics and allegories to more philosophical themes on the most recent albums. Topics are then inexplicit, iconography vague and lyrics divert from the general definition.

First chapters dealt with general information on what heavy metal is, where it appeared, typical topics it deals with. Also described what social climate gave rise to the music which is aggressive and often scorn authorities, calls for social change and notices social injustice, sees visions of apocalypse, but also finds inspiration in literature and history and in case of Iron Maiden is also patriotic (as in songs Aces High or These Colours Don't Run).

Later, particular chapters dealt with one single band, arranged from oldest to the newest. It shows influences developing and sharing among bands in later period, choosing topics from older band and also recurring themes and places of inspiration.

Each chapter dealing with band is then divided into section on history, where is closer described its place of origin and how does it fit into chosen theme and time span. It can be seen that chosen bands share the working-class origin which is important factor in given section of timeline as it was time of deindustrialization, labour unions were under pressure of government and also were pressing the government, strikes were often paralyzing industry and unemployment reached high numbers. At that times the future members of bands grew up and were formed their opinions. Influence of Midlands in case of Motörhead and Judas Priest was strong and mainly Judas Priest returned to the theme of unhappy childhood throughout their career. This influence is present not only more or less explicitly in their lyrics, but also in sci-fi themes and vision of the end of the world as the Chaotic theme deals with idea of destruction of the old rules and reborn of world with new world order.

In case of Iron Maiden this influence is more specific, as the band emerged in working-class of big city and a bit later when the turmoil in country was more stabilized, though Thatcherism was about to take place. Iron Maiden found their inspiration in youth rebellion at first, but later adopted history and literature as one of the main sources of inspiration. Though this inspiration showed also with the other two bands, in Iron Maiden lyrics the inspiration in literature, history and popular culture is much present and can be easily spotted.

The second band's sub-chapter notices promotional style of the band which goes hand in hand with definition against contemporary society. Heavy metal was defined as rebellion, in connection with punk culture. Long hair and leather jackets with provoking cover arts of albums only put another piece into the picture of counter-culture which emerged in 1970's.

The last sub-chapter looks at lyrics themselves, shows inspirations, influence and how the bands incorporate their experience into their production. The chosen lyrics are representative, as not all lyrics contain the above mentioned experience and inspiration. All the bands have also lyrics with Dionysian themes but these were not included as they were uninteresting for the purposes of this thesis. Thesis was focused on lyrics commenting on society, life experience and lyrics drawing their inspiration from literature and popular culture.

To wrap up, the thesis showed that the influence of background has great effect on lyrics of the group and later switches to more general critics of society, extending the metaphors and changing the targets. The range of used inspiration and references varied among the bands and their metaphors and allegories differ in their complexity but they share interest in critics of society.

Resumé

The thesis dealt with influence of surrounding on lyrics of the song of three chosen bands. It connects creative potential with cultural background of the individual and bringing more complex picture of heavy metal music. The influences were traced in social background and situation which resolved around performers in time their writing was shaped.

Tato práce sledovala vliv prostředí na texty písní vybraných skupin. Spojuje kreativní potenciál s kulturním pozadím jednotlivce a ukazuje komplexnější pohled na heavy metal. Vlivy byly sledovány v rovině sociálního zázemí a situací, která panovala okolo tvůrců v době, kdy se utvářel jejich styl psaní.

Discography and Videography

- Iron Maiden. *Iron Maiden*. EMI, 1980.
- Iron Maiden. *Killers*. EMI, 1981.
- Iron Maiden. *The Number of the Beast*. EMI, 1982.
- Iron Maiden. *Piece of Mind*. EMI 1983.
- Iron Maiden. *Powerslave*. EMI, 1984.
- Iron Maiden. *Somewhere in Time*. EMI, 1986.
- Iron Maiden. *Seventh Son of a Seventh Son*. EMI, 1988.
- Iron Maiden. *No Prayer for the Dying*. EMI, 1990.
- Iron Maiden. *Fear of the Dark*. EMI, 1992.
- Iron Maiden. *The X Factor*. EMI, 1995.
- Iron Maiden. *Virtual XI*. EMI, 1998.
- Iron Maiden. *Brave New World*. EMI, 2000.
- Iron Maiden. *Dance of Death*. EMI, 2003.
- Iron Maiden. *A Matter of Life and Death*. EMI, 2006.
- Iron Maiden. *The Final Frontier*. EMI, 2010.
- Iron Maiden. *The Book of Souls*. EMI 2015.
- Judas Priest. *Rocka Rolla*. Gull, 1974.
- Judas Priest. *Sad Wings of Destiny*. Gull, 1976.
- Judas Priest. *Sin After Sin*. Columbia, 1977.
- Judas Priest. *Stained Class*. Columbia, 1978.
- Judas Priest. *Killing Machine*. Columbia, 1978.
- Judas Priest. *British Steel*. Columbia, 1980.
- Judas Priest. *Point of Entry*. Columbia, 1981.
- Judas Priest. *Screaming for Vengeance*. Columbia, 1982.
- Judas Priest. *Defenders of Faith*. Columbia, 1984.
- Judas Priest. *Turbo*. Columbia, 1986.
- Judas Priest. *Ram It Down*. Columbia, 1988.
- Judas Priest. *Painkiller*. Columbia, 1990.
- Judas Priest. *Jugulator*. CMC International, 1997.
- Judas Priest. *Demolition*. Atlantic, 2001.
- Judas Priest. *Angel of Retribution*. Epic, 2005.

Judas Priest. *Nostradamus*. Epic, 2008.

Judas Priest. *Redeemer of Souls*. Epic, 2014.

Motörhead. *Motörhead*. Chiswick, 1977.

Motörhead. *Overkill*. Bronze, 1979.

Motörhead. *Bomber*. Bronze, 1979.

Motörhead. *Ace of Spades*. Bronze, 1980.

Motörhead. *Iron Fist*. Bronze, 1982.

Motörhead. *Another Perfect Day*. Bronze, 1983.

Motörhead. *Orgasmatron*. GWR, 1986.

Motörhead. *Rock'n'Roll*. GWR, 1987.

Motörhead. *1916*. Epic, 1991.

Motörhead. *March ör Die*. Epic, 1992.

Motörhead. *Bastards*. ZYX, 1993.

Motörhead. *Sacrifice*. Steamhammer, 1995.

Motörhead. *Overnight Sensation*. Steamhammer, 1996.

Motörhead. *Snake Bite Love*. Steamhammer, 1998.

Motörhead. *We Are Motörhead*. Steamhammer, 2000.

Motörhead. *Hammered*. Steamhammer, 2002.

Motörhead. *Inferno*. Steamhammer, 2004.

Motörhead. *Kiss of Death*. Steamhammer, 2006.

Motörhead. *Motörizer*. Steamhammer, 2008.

Motörhead. *The Wörld Is Yours*. UDR/EMI, 2010.

Motörhead. *Aftershock*. UDR, 2013.

Motörhead. *Bad Magic*. UDR, 2015.

Video

Seven Ages of Rock. Directed by Francis Whately. United Kingdom: BBC, 2008. DVD.

Iron Maiden: Flight 666. Directed by Scott McFadyen and Sam Dunn. United Kingdom: Arts Alliance Media, D&E Entertainment, EMI, 2009. DVD.

Works Cited

Arnett, Jeffrey Jensen. *Metalheads: Heavy Metal Music and Adolescent Alienation*. Boulder, CO: Westview Press, 1996.

Bayer, Gerd. *Heavy Metal Music in Britain*. Ashgate Publishing Group, 2009.

Daniels, Neil. *The Story of Judas Priest: Defenders of Faith*. Omnibus Press, 2007.

Gilmour, Ian Hedworth John Little. *Dancing with Dogma: Britain under Thatcherism*. Simon & Schuster. London 1992.

Christe, Ian. *Sound of the Beast: The Complete Headbanging History of Heavy Metal*, 2003.

Kilmister, Lemmy. *White Line Fever*, Simon&Schuster Ltd. UK, 2002.

Moore, Allan F. *Analyzing Popular Music*. Cambridge University Press, 2003.

Phillips, William, and Brian Cogan. *Encyclopedia of Heavy Metal Music*. Westport, CT:Greenwood Press, 2009.

Smolík, Josef. *Subkultury mládeže*. Praha: Grada, 2010.

Šoukalová, Ilona. *Chapters in Canadian Popular Music*. Diplomová práce. Olomouc, 2015.

Tagg, Philip. *Analyzing Popular Music: Theory, Method and Practice*. Cambridge University Press, 1982.

Wall, Mick. *Iron Maiden: Run to the Hills: The Authorized Biography*. Sanctuary Publishing Ltd, 1998.

Weinstein, Deena. *Heavy Metal: The Music and Its Culture*. New York: Da Capo Press, 2000.

Zamarovský, Vojtěch. *Bohové a hrdinové řeckých bájí*. Vol. 6. Praha: Nakladatelství brána, 2005.

Online Sources

"New Music Videos, Reality TV Shows, Celebrity News, Pop Culturel MTV."MTV.<http://www.mtv.com/>. (accessed December 8, 2016).

"Song Meanings at Songfacts."Song Meanings at Songfacts. <http://www.songfacts.com/>. (accessed March 8, 2017).

Bulletin of the Atomic Scientists.2016. <http://thebulletin.org/overview>. (accessed December 8, 2016).

Encyclopedia Britannica Online.<https://www.britannica.com/> (accessed December 8, 2016).

<http://www.azlyrics.com/lyrics/ironmaiden/aceshigh.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/afraidtoshootstrangers.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/bequickorbedead.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/braghterthanathousandsuns.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/bravenewworld.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/childhoodsend.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/deathorglory.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/empireofthecLOUDS.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/faceinthesand.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/flightoficarus.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/forthegreatergoodofgod.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/ghostofnavigator.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/hallowedbethyname.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/monsegur.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/theevilthatmendo.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/thelongestday.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/thereincarnationofbenjaminbreeg.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/these coloursdontrun.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/ironmaiden/thewickerman.html> (accessed April 15, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/abductors.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/beyondtherealmsofdeath.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/bloodredskies.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/breakingthelaw.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/cyberface.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/electriceye.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/exciter.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/futureofmankind.html> (accessed March 20, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/hellpatrol.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/invaders.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/jugulator.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/painkiller.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/runofthemill.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/saintsinhell.html> (accessed March 20, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/theripper.html> (accessed March 20, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/whiteheatredhot.html> (accessed March 20, 2017).

<http://www.azlyrics.com/lyrics/judaspriest/youdonthavetobeoldtobewise.html> (accessed March 28, 2017).

<http://www.azlyrics.com/lyrics/motorhead/alltheaces.html> (accessed March 20, 2017).

<http://www.azlyrics.com/lyrics/motorhead/bravenewworld.html> (accessed March 20, 2017).

<http://www.azlyrics.com/lyrics/motorhead/dogs.html> (accessed March 20, 2017).

<http://www.azlyrics.com/lyrics/motorhead/lawman.html> (accessed March 20, 2017).

<http://www.azlyrics.com/lyrics/motorhead/novoicesinthesky.html> (accessed March 20, 2017).

<http://www.azlyrics.com/lyrics/motorhead/orgasmatron.html> (accessed March 20, 2017).

<http://www.azlyrics.com/lyrics/motorhead/talkinghead.html> (accessed March 20, 2017).

<http://www.azlyrics.com/lyrics/motorhead/thewatcher.html> (accessed March 20, 2017).

Iron Maiden Official Website <http://ironmaiden.com/discography/singles-and-live> (accessed November 20, 2016).

Iron Maiden Official Website <http://ironmaiden.com/discography/studio-albums> (accessed November 20, 2016).

Iron Maiden Official Website <http://ironmaiden.com/the-band> (accessed November 20, 2016).

Iron Maiden Official Website www.ironmaiden.com (accessed November 20, 2016).

Judas Priest Official Website <http://www.judaspriest.com/disc/> (accessed November 18, 2016).

Judas Priest Official Website <http://www.judaspriest.com/review/> (accessed November 18, 2016).

Judas Priest Official Website www.judaspriest.com (accessed November 18, 2016).

Motörhead Official Website <http://imotorhead.com/the-band/> (accessed November 15, 2016).

Motörhead Official Website www.imotorhead.com (accessed November 15, 2016).

Poetry Foundation. <https://www.poetryfoundation.org/>. (accessed December 8, 2016).

Apendices

Motörhead



Orgasmatron cover art⁵³



Motörhead line-up 1976 - 1982⁵⁴

⁵³ https://upload.wikimedia.org/wikipedia/en/2/2a/Mot%C3%B6rhead_-_Orgasmatron_%281986%29.jpg (accessed April 20, 2017).

⁵⁴ <https://upload.wikimedia.org/wikipedia/en/e/e7/Lemmy-taylor-clarke.JPG> (accessed April 20, 2017).



War pig - Snaggletooth⁵⁵



Lemmy Killmister⁵⁶

⁵⁵ https://upload.wikimedia.org/wikipedia/commons/9/96/Motorhead_Snaggletooth_Belt_Buckle.jpg (accessed April 20).

⁵⁶ http://noize.com.br/wp-content/uploads/2012/11/cdn.cucharasonica.com_files_2010.11.lemmy-fumando-y-bebiendo.jpg (accessed April 20, 2017).

Judas Priest



British Steel cover art⁵⁷



Judas Priest line-up 1983⁵⁸

⁵⁷ https://upload.wikimedia.org/wikipedia/en/9/97/Judas_Priest_British_Steel.jpg (accessed April 20, 2017).

⁵⁸ http://www.kerrang.com/wp-content/uploads/Judas_Priest1.jpg?ed9a96 (accessed April 20, 2017).



Painkiller cover art⁵⁹



Judas Priest logo – 1980's⁶⁰

⁵⁹ <https://upload.wikimedia.org/wikipedia/en/1/16/JudasPainkiller.JPG> (Accessed April 20, 2017).

⁶⁰ http://www.metal-archives.com/images/9/7/97_logo.jpg?2522 (Accessed April 20, 2017).

Iron Maiden



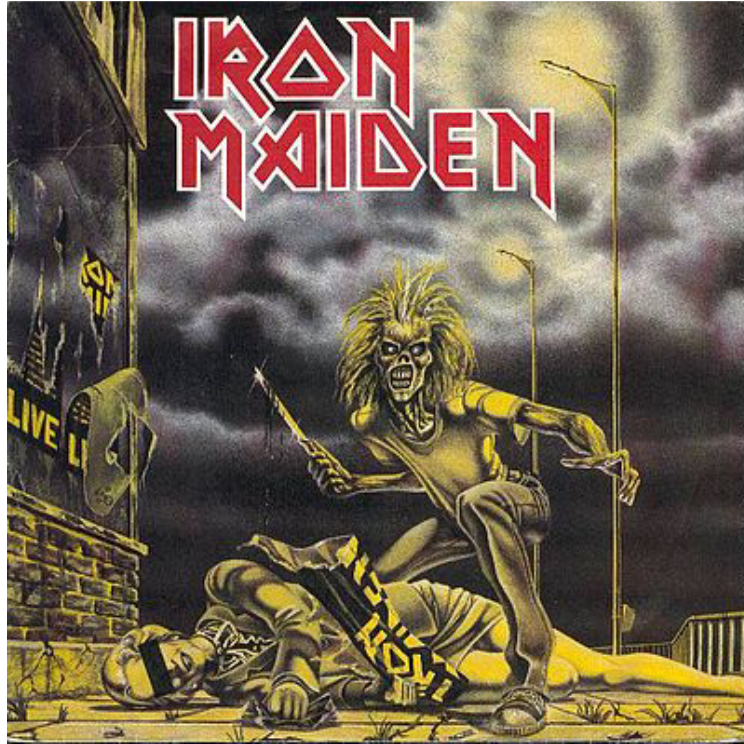
Brave New World cover art⁶¹



Iron Maiden contemporary line-up⁶²

⁶¹ <http://ironmaiden.com/media/discography/album-brave-new-world.jpg> (Accessed April 20, 2017).

⁶² http://www.metal-archives.com/images/2/5/25_photo.jpg?3334 (Accessed April 20, 2017).



Single Sanctuary cover art⁶³



Single Trooper cover art⁶⁴

⁶³ <https://upload.wikimedia.org/wikipedia/en/c/cf/Maidensanctuary.jpg> (Accessed April 20, 2017).

⁶⁴ http://ring.cdandlp.com/mjlam/photo_grande/114789491.jpg (Accessed April 20, 2017).

In action



Judas Priest concert 1980⁶⁵



Rob Halford – concert in 1980's⁶⁶

⁶⁵ https://i.ytimg.com/vi/4w-OHBf_24E/hqdefault.jpg (Accessed April 20, 2017).

⁶⁶ <https://s-media-cache-ak0.pinimg.com/736x/0d/cb/c6/0dc6a1c6894dc5876ae11e69f60b91.jpg> (Accessed April 20, 2017).



Lemmy Kilmister, lead singer of Motörhead⁶⁷



Motörhead concert⁶⁸

⁶⁷ <https://tribkta.files.wordpress.com/2015/12/lemmy.jpg> (Accessed April 20, 2017).

⁶⁸ http://cdn1.ticketinventory.com/images/last_photos/concert/M/motorhead/motorhead-stadthalle-offenbach-tickets_13032638820186.png (Accessed April 20, 2017).



Iron Maiden concert⁶⁹



Iron Maiden concert⁷⁰

⁶⁹ <https://media.livenation.com/artists/41478/41478-show-66369.jpg?1374690667> (Accessed April 20, 2017).

⁷⁰ http://i.telegraph.co.uk/multimedia/archive/01687/iron-maiden-stage_1687229c.jpg (Accessed April 20, 2017).



Bruce Dickinson, lead singer of Iron Maiden⁷¹

⁷¹ <http://bravewords.com/medias-static/images/news/2016/575199F3-iron-maiden-official-death-or-glory-live-video-from-the-book-of-souls-world-tour-posted-image.jpg> (Accessed April 20, 2017).