

The Hawkwind article was written for Reflector/'78-'79, when my advisor John Taggart recommended that I write an article about the band in the style of New York Times music reviews. At least that's my memory of its origin.

The Reflector publishes Shippensburg University's undergraduate students' original, creative works—fiction, poetry, and non-fiction to graphic art, photography, and more.

The photo below is the yearbook staff picture from the previous year. It shows me wearing a Hawkwind shirt (and carrying my fraternity pledge book).



Reflector

ht: Patti Foster, Ron Brown, Pat McDonald, Kathy Maurer, Tom Townsley, Don Falcone, Bill Jones,

Hawkwind

by Don Falcone

It might not be totally accurate to say that the band have gone from strength to strength musically, but they've retained a sense of impressive ferocity." This is the critics' perception of Hawkwind in 1974, in reaction to the group's addition of Simon House and a second drummer. Personnel changes of this nature are the impetus for fresh input, the new members primarily introducing new instruments and styles. Considering Hawkwind has employed over twenty members, the largest single conglomeration being eight, one would expect gradual melodic evolutions. An early realization of this basic idea occurs following the first album, released in 1971, when Hawkwind's audio generator player is allied with synthesizer specialist Del Dettmar. The convergence of pulsating wind and thunder against high-pitched filtered electronics, fabricates a more futuristic Hawkwind. The implementation of House, three years later, continues the process. His mellotron, with pre-taped orchestrations, and his extended violin notes, shape a richer total resonance. When these musical touches are interwoven with his piano work, as on the title track from HALL OF THE MOUNTAIN GRILL, a smooth movie backdrop slips through the otherwise metallic atmosphere. Unlike the arrival of House, whose addition is enacted to fill the vacancy left by the departure of audio generator player Dikmik, the prior installation of Dettmar is pure, in the sense that the musician joins to augment, not to replace, as is usually the case when shuffling a group's order.

A more unusual reason for redefining the band's structure occurs when one integral part of the whole temporarily cannot fulfill touring obligations. After sitting in for drummer Simon King, who injured himself playing football, Allan Powell is invited to stay. The sudden presence of two drum kits effectively accomodates vibrations capable of shattering walls the size of Jericho's. Powell and King, however, demonstrate the suppression of an artist's ego, even in the company of power. They alternate parts, one maintaining the regular beat while the other plays interesting percussive runs. At times, they spin off each other's idea, and on "Opa-Loka," the instrumental they co-write, their muscles synchronize each movement.

Isolated instrumental styles also vary the group sound. The aggressive technique of a bassist like Lemmy—"He plays so loud he can't hear a thing," says guitarist Dave Brock—provides the basis for a musical armageddon. His bass acts as a foil to the melodic input, and even when laying down intricate patterns, builds only upon the volume. "We used to be a jam band," reveals King, "we couldn't jam anymore with Lemmy. He was 'wam' one rock 'n' roll riff, straight out, and you had to go along with it." Rock ensembles may be loosely organized, able to add people at any time—Hawkwind confiscates Al Matthews, a top-forty folk artist, to play congas on one tour—but with such a flexible practice, can they expect a sincere commitment to the group? By accepting the offer to perform with the group, the individual artist makes an implicit commitment to the aesthetic development of the group, and when this devotion wavers, the musician may find himself elsewhere. Thus, Lemmy—Ian Kilminster—is replaced. In a similar manner, Powell, after being discovered with a Herbie Hancock tape, quits as a result of pressure from within the band. The point seems to be that the musician must live and breathe for the group, not for himself.

Bass players can easily be replaced, a departed extra drummer forgotten; but losing a multi-intrumentalist, like House, who joins David Bowie in 1977, traces a deeper cut. His loss strips bare Hawkwind's music, leaving the rhythmic guitar chords to depend on the vocals and synthesizers.

Hawkwind's verbal intercourse on early albums is neither awe-

inspiring nor prophetic. "Paranoia," oozing into "Seeing It As You Really Are," consists of the word "higher" repeated—whispered and slightly moaned—between a slow dishwater cadence, a la Black Sabbath. They cleverly manage to let the vocal crescendo into a scream: The repetition is still applied today in order to form a hypnotic semblence, in a somewhat religious manner that takes the disciple wherever he is willing to venture; perhaps the same way the Beatles' informal "yes" repeated three times caused fans to swoon at their concerts. By 1976, Hawkwind records a piece about the dangers of drugs, a message somehow obscured by the chorus featuring the title, "Reefer Madness." And "Hassan I Sahba" appears, a song concerning the Black September movement and its consequences to oil consumption, a song overshadowed by the line "Hashish Hashin" sung seriously seven times, consecutively.

Hawkwind basically discards the lyrical level of using the voice as a rhythmic instrument in favor of an ideological and literary approach. Their second recording, IN SEARCH OF SPACE, with titles like "Children Of The Sun," raises visions of calm and kinship. This attitude disappears under the weight of DOREMI FASOL LATIDO with "Space Is Deep" and "Time We Left This World Today." Continuing the movement towards space, lines from the science fantasy novels of Michael Moorcock are incorporated into the band's stage show. As synthesizer notes trickle in the background, like sporadic drops of water, a vocalist speaks "In case of sonic attack . . ." Moorcock's narratives soon grace two records, the live album and WARRIOR ON THE EDGE OF TIME, their sixth release, on which Moorcock personally handles the stark vocalizations.

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The lyrics of WARRIOR are based on the writer's "Eternal Champion" fantasy series. In response to Moorcock passages—like "It is dark, so dark on the edge of time. And we are tired of making love . . . we are the lost, we are the forgotten, we are the undying . . . victims of a thousand psychic wars . . ."—critic Allan Jones suggests that "sword and sorcery isn't a genre of writing noted for its quotient of profound insights, but it does

allow the possibility of developing striking, if not insubstantial images." The critic considers Brock's "Assault And Battery Part 1"—"Lives of great men all remind us/We may make our lives sublime/And departing leave behind us/Footprints in the sands of time"—as neither profound nor striking. The lyrics, here of both Moorcock and Brock are susceptible to criticism. Straying from conventional songs of lost girlfriends and nifty new jalopies isn't enough; it doesn't necessarily ensure positive critical response to the music. But the Hawkwind guitarist, who writes and sings the majority of material within the first five years, finally exhibits a strong emotional vocal quality on songs like "Magnu" and "Golden Void Part 2."

Still, it remains for Brock's present partner to breed the tales that successfully work in the band's framework; it patiently waits for the man who first coldly interpreted Moorcock's narratives. He is an ex-roadie—one of the equipment men—who after infiltrating their ranks, performs vocals on the live album. Then, after a two-year absence, Robert Calvert returns to record the seventh studio album, *ASTOUNDING SOUNDS, AMAZING MUSIC*.

The back of the album jacket models the "Astounding" science fiction magazines of the 50s, while the front features a hawk, proudly mounted in the manner of MGM's lion. (Seven out of ten Hawkwind albums bear some type of hawk.) The album attempts to leave behind both Moorcock's "Black Corridor" and sword and sorcery incantations. Calvert explains the new thematic base as "... science fiction in that it's not quite realistic enough to be mainstream fiction. In earlier less sophisticated days, we had to be more explicit with the lyrics and stage theatrics. Now we can let the sounds accidentally convey the mood." This direction expresses itself in Calvert's translation of Hesse's "Steppenwolf" and an old two-color movie titled "Reefer Madness." In response to J. G. Ballard's "High Rise," a story concerning man's struggle in society, as depicted in a power-laden complex, Calvert, a self-confessed "manic-depressive, hypo-maniac," writes a gripping ballad. The song, strangely enough, is performed for two years before scheduling an album. This practice seems to keep each song developing and the fans anxious for its release; perhaps it is employed by Hawkwind so the fans better appreciate the song when it finally is recorded.

With their eighth studio album, Calvert, an occasional poet, combines two of his poems—one about a clone, the other concerning an android—in "Spirit Of The Age," he visualizes two such beings experiencing a sexual relationship and their resultant dilemmas. Calvert uncovers a sense of humor not previously evident in Hawkwind. On "Quark Strangeness And Charm," from the album of the same name, the classic lines are "Einstein wasn't a handsome fella/Nobody ever called him: Al." The title itself is a play on words. Upon reading popular science journals, Calvert comes across sub-atomic particles called quarks. There exist at least four types: up, down, strange and charm.

Brock and Calvert are the main writers for the group's still-life music, Brock being the only member to survive the full Hawkwind life span. It is his and Calvert's music, when juxtaposed with the poet's lyrics, that aptly depicts the present level of Hawkwind. However, the music conceived over the decade is the product of more than two central figures: both economic and environmental factors—like what formal changes are occurring in music—immensely add or detract from a group's life span and the productivity of that life.

Critics, not being ones to agree with each other, and finding their opinions trapped with attempts to be objective about rock, describe the typical early Hawkwind set as "four hours of 4/4 with an occasional trot in 8/8," while others suggest the band as "long overdue to add a fourth chord to the three they already know." Public attitude develops the rock journalist's confusion, labeling Hawkwind as everything from "sonic warriors exploring the outer limits of sci-fi rock" to "hamfisted chord bashers who camouflage their limitations behind strobe lights and a wall of noise." One rock anthology sees the resolution of the dilemma as only "determined by the constitution of the recipient's brain cells." The real reason for the problem stems from the power chord structure, with its basic riff, continually dominating the music, and its surprising mixture with the melodies of House and the eccentrics of a Calvert. This, plus the long hair covering their upper torsos and the ideas of peace, love, and sci-fi, implanted in their music, leads critics to label them as "hippies," at the very least, "freaks." The journalists have to wonder: can hippies, if that is what they are, actually create serious music? For whatever it is worth, Calvert's hair remains short.

Hawkwind reveal certain negative aspects of rock, besides the old complaints against long hair, whether they desire to or not. Although the back sleeve of the first album states, "We started out trying to freak people (trippers), now we are trying to levitate their minds, in a nice way, without acid, with ultimately a complete audio-visual thing," part of the group's early notoriety is achieved through occasional drug busts. Next, there are the sexual implications. The live album, for example, bears a nude photograph of one-time Hawkwind dancer Stacia. The legends surrounding their early uprisings are aptly portrayed when the band plays outside the fences of the Isle of Wight Festival—both Dylan and Hendrix perform within—as Hawkwind saxophone man Nik Turner paints himself "silver much to the amusement of the national press who'd gone along to watch the freaks at play and look for bared nipples with which to titillate their readers." Coverage of this nature, and the band's willingness to play anywhere for free, serve as showcases for albums and tours; the building blocks of economic success. This introduces another problem for rock groups like Hawkwind. Although it's no crime, the group may easily be reduced to a business proposition, in the sense that in some respects they exist only to make money. Rock is definitely big business, in 1978, grossing more money than the film industry. This is the same year Hawkwind changes their name to Hawklords. One must wonder if the move is not to symbolize new direction and looseness in instrumentation, but rather to string along the sci-fi bandwagon and capitalize on the success of "Star Wars."

Through their actions, however, Hawkwind seems resolute in their commitment to play worthwhile music and to do more than achieve financial success. Calvert explains the long intro and fade of "Spirit Of The Age" as passages of musical texture and effects essential to and expressive of the lyrics." He sees no new ideas in music unless they are accompanied by new concepts of structure to express them. "Form and content," he rationalizes "are the same thing, and cannot be divorced." Hawkwind's music, with such values, does not seem intended to empty the pockets of the record-buying, concert-consuming public, nor to overwhelmingly fill the band's own pockets. The group occasionally plays for free—supporting causes like Timothy Leary—and in the past has charged low concert admission prices to draw what they would label "the common worker." Yet, the band cannot deny that a steady diet of money affects them and their music.

In 1972, a live version of "Siver Machine" is released as a single. The recording reaches number three in the British charts and sells over one million copies in Europe alone. The success enables them to construct the massive "Space Ritual" tour for their descent onto the shores of America.

Hawkwind debuts in America, in November of the following year, at New York City's Hayden Planetarium, due to the upcoming arrival of the comet Kohoutek. A lecture on comets, stars and space stations precedes the event, amid claps, cries for the group, and various obscenities. Hawkwind performs some two hours of music interwoven with flashing lights and a film based loosely on the other worlds theme. Accompanying them is the sensuously-garbed Stacia, who interprets the sound in free-form dance and mime. Briefly it is "all-systems-a-go-go," the N. Y. Times reports, as she goes "topless for part of the mission."

Hawkwind does risk financial decay by touring alone in fairly large halls, especially with the materials for their extravagant show, but they are aided by a growing American cult following. Their concerts are well-attended and the *SPACE RITUAL* live double album—recorded from two British concerts—bursts into the American top 100.

Prospects look good when Simon House joins the group, even though Dikmik has departed and Del Dettmar will soon retire. The ensuing American tour, however, proves costly. The band fails to pay taxes and the IRS confiscates their equipment. The States, seemingly growing bored with Hawkwind, paves the way for a tour of Canada. The land of maple leaves proves only to be the cite for Lemmy's drug bust. Members of the group question one another before leaving, making sure no one carries any foreign matter, and they remain comfortable when stopped and searched. Lemmy somewhat betrays the trust. Hawkwind finishes the tour with Canadian-born Paul "Blackie" Rudolph playing bass; then they return to England.

At the summer British Reading Festival, Hawkwind headlines the second night of music, the first and last days respectively top-billed by Wishbone Ash and Yes. Two years later, they play to the Reading crowd in the afternoon, their power source is cut back. Concerned with meeting costs, promoters regularly use full power

for only the final groups who perform. Hawkwind is one of many groups unable to give the fans what they pay for and expect to hear. Dissatisfied with the supervision of their affairs, the group dismisses their manager and leaves United Artists, transferring funds to Charisma Records, the label which first successfully promoted Genesis.

Devoid of an American record contract for two years, they survive, skirting the English album charts as a matter of ritual, and playing smaller and smaller venues. Their last hit single, "Urban Guerrilla," had reached number thirty-four in U. K., but was then banned. Government officials fail to appreciate the dramatic irony of "I'm an urban guerrilla/I got bombs in my cellar . . . Our society's destructive . . . This empire's gonna blow." Since then, the singles selected from each album die in obscurity. One consolation to their top-forty bewilderment and relinquish of America is that Charisma allows them to comfortably change and perform in the direction they choose.

Although House, Powell, Rudolph, and Turner leave, within a five-month span, for a musical direction which differs from Hawkwind, the band returns to the U. S. in February of 1978, after Sire Records—which oddly represents both classical influenced ensembles like Renaissance and New Wave groups like the Ramones—decides to sign them. Unlike the extravagant "Space Ritual" tour, they perform at the Bottom Line, The Tower, and My Father's Place with only regular spotlights and a small strobe which reveals bassist Adrian Shaw standing on stage in a comatose amazement. The group are favorably received, partly for their audacity to continue. N. Y. Times critic, John Rockwell, writes that "Hawkwind made a minimal kind of art-rock before that term was fashionable, and as with most minimalists, the doubters thought they played that way because they were unable to play any other way." He views their show as tight and rhythmically precise, fitting the electronic effects neatly into the context. Other critics praise Calvert's Bowie-like vocals for being clear and distinct. In the midst of loud music, the words are suddenly easy to comprehend. The tour suggests that Hawkwind has capably recuperated from their most drastic line-up change.

Brock describes the American tour, and Hawkwind's shifting status in a different vein. "In the end," he says, "you get accepted. In some ways that's a bad thing: once you get accepted you've got to change back to not being accepted again." The only fault with this idea is that it ignores what occurs when a group hits rock bottom. It was at this point that Deep Purple broke up. They were unable to offer anything new, or build further upon the old, at least in the guise of Deep Purple. They evidently believed the formula had been milked dry. Brock may feel Hawkwind can never reach this state; they surely have touched bad times. "Our record company, Sire, is good I'm told." (Interesting he isn't sure.) "But our management has seriously underestimated our ability to pull a lot of people to a concert. People would come up and say 'I haven't seen you in three years, man. You shouldn't be playing in a bar.' This is the worst tour I've ever been on. We've gone from playing to a sellout theatre—they drew 2000

in Chicago—then three days later we're playing in a f.... bar. We can't even get our gear on stage sometimes."

While they are under contract to finish the tour, Brock is actually anxious to regain Hawkwind's foothold in rock. He feels that the ensemble reached the point where they could pack the major American and European cities whenever they desired. "We consider our music revolutionary, and in a revolution you've got to be the minority. If you become the majority, like we did, you begin to change on a personal level. If you get to that point you've got to start again."

Reestablishing Hawkwind's effectiveness is not an automatic process. But Hawkwind has one thing in their favor: money, the kind which once allowed them to add synthesizers, lights and film. These extras, though, incur debts. The group actually goes bankrupt shortly after 1976's ASTOUNDING SOUNDS, AMAZING MUSIC album. United Artists, however, never issues royalties to the band after the change of labels. Hawkwind files a suit and the company loses. Brock adds that "United Artists is nothing but a cover for a larger insurance company, as are many record companies so they can exist at a loss."

By the Autumn of 1978, in the guise of the Hawklords, the band has already begun their assault, at least on stage, with the reinstatement of film and six new dancers. As the band changes, the critics alter their viewpoint, especially in light of the emerging New Wave. With its duality—Punk on the right, a version of the Eno sound to the left—the New Wave procures simplicity, motion, and occasional rashness. Hawkwind has long evaded the use of too many chords, and they do know how to move. Their singles are usually in the 50s fast three-to-four chord rock 'n' roll mode, an area that Punk seems to rely on, if not admit to copying. Hawkwind, however, does not shorten its ideas like the New Wave does. On the contrary, they continue to lengthen each theme. The band is capable of rashness—Steppenwolf's "The man in me would kill the wolf/I am a man-wolf/The wolf in me would eat the man/I am a wolfman"—but then so is the Rolling Stones and Alice Cooper.

Besides being heralds for some Punk aspects of the New Wave movement, various members of Hawkwind have worked with Brian Eno—according to Calvert's first solo album, born Brian Peter George St. John Le Baptiste De La Salle—who produces New Wave acts like the Talking Heads and Devo, both of Saturday Night Live fame. The Hawkwind song "Dead Dreams Of The Cold War Kid," written and sung by Calvert, emits characteristics reminiscent of Eno's work—the vocals, instrumentation, arrangement—but Hawkwind do develop the idea in a new and interesting way. Moorcock dismisses the comparisons, believing "one of the main reasons why Hawkwind are still going strong these days is because the current scene has caught up with them." Critic David Blake tends to disagree. He sees the group as an anachronism, who out of place, can only suffer and hinder the public. Following their Friday, the 13th (Oct., 78) Hammersmith concert, Melody Maker prints his review, which calls both the band and its audience "faded



hippies" and accuses Hawkwind of stealing Devo's use of industrial themes and mechanical movement. Three rebuttals reach the magazine's letter pages, one in fact, from Calvert himself.

The Devo comparison, in ideology, does hold some weight. One of Hawkwind's major American stomping grounds in 1973-74 is the Akron area, Devo's home base. Hawkwind's acquaintance with industrialization and technology, however, far supercedes Devo's first fling with a roller derby helmet. The "metaphysical factory" theme of the Hawklords' 1978 25 YEARS ON album and stage settings merely extends their early space celebrations. The group's first rituals permeate into Calvert's solo CAPTAIN LOCKHEED AND THE STARFIGHTERS, which reviews the disasters—poor manufacture, gay pilots, unskilled mechanics, drugs—surrounding the Lockheed aircraft, the plane America sells to Germany in the early 60s. Hawkwind likewise develops the industrial theme on songs like "Forge Of The Vulcan," an instrumental featuring an anvil rhythmically struck by House. Like industrialization, with its implications towards a positive progress, a synthesizer and electronic percussion run underline the song, increasing in speed and volume. In the end, the pattern halts, as the synthesizer oozes up, then further downwards, like lava combing the sky and then the earth and its oceans. The song fades, leading one to think that the long upwards progression may well begin again. Devo and Hawkwind may share the same musical plane, but the elder group has developed naturally from one level to the next.

Hawkwind's lyrics, or more precisely the manner in which they are presented, contain an overtly German tone. The almost Wagnerian approach of SPACE RITUAL develops into the Hawklords' metropolis scenario, concerning the small man; the plight of the average man. The cold tones can be applied to Devo, whose influence is most likely Akronite, whereas Hawkwind relies more on Bertold Brecht. Calvert acknowledges inspiration from Brecht's "sprechtesang" (speechsong) "which gives a very Germanic feel to our machine-gun lyrics." The writings of Brecht are definite city works, and Calvert explains that while "a lot of people who live in the cities are influenced by what goes on with them, we're actually influenced by the cities themselves."

Critic Blake also makes reference to "Devoesque" movements with Hawkwind. To begin with, their music has always been their only true continuous form of motion. In concert, the music never stops. The songs are usually sewn together by bridges of electronic passages, and for two hours sound waves continuously assault the viewer's ears. As dancers—first Stacia, then a girl named Ricki, who previously performed with The Sensational Alex Harvey Band—disappear and the light show becomes simpler, the attention focuses on the physical movements of each musician: a hand strumming a guitar, a foot pounding a bass drum. True, Calvert dons an Egyptian turban and slices a sword through the air, during "Hassan I Sahba," an act which might catch one's eyesight. At Philadelphia's Tower Theatre, another obtrusive motion is in response to a fan; Brock demonically returns a finger. Hawkwind, though, has always been rather mechanical, one writer implying that, if one grows bored with the music, he "can always watch Bob Calvert's inimitable movements." When motion is intended to be an integral part of the music, as with the six dancers, it does not turn to an American industrial reduction Devo might refer to. Instead, Hawkwind's movement draws upon the choreography and dance of the Japanese Noh Theatre, with its subtle movement, and emotions—usually through a mask—overemphasized.

Calvert, obviously well-schooled in art, keeps abreast of modern literature and regularly attends fringe theatres. These are the qualities of an honest, concerned musician, not a squalid. Hawkwind cannot deny its past. The group does rise, like a Phoenix, from the ashes of what may be labeled hippiedom. But as the band progresses, it should be recognized for its growth and not quickly dismissed before being objectively evaluated. "Automoton," from 25 YEARS ON, bears little resemblance to conventional rock. A clock-like synthesizer balances the word "Automoton," which is spoken and recorded at an extremely slow speed, then quickens its pace until the word is a computerized memory. The process is comparable to, or inhabits the same field as the works of Phillip Glass and ex-Tangerine Dream keyboardist Michael Hoenig, who are both highly-rated experimental composers by magazines like Downbeat. Besides Hawkwind's exhibition of a few higher level aesthetic values, it should be noted that their crowds consist not only of thirty-year-olds, who some might consider leftovers from the 60s, but also includes scores of teenagers.

These are the people who may purchase records and attend concerts. They include the British girl who may know "Silver Machine" as a hit, but cannot recall who recorded it, and the American who only listens to A. M. radio and has no idea that Hawkwind has reached the top 100, and in 1978 lures more people in Chicago than either Pure Prairie League or Chuck Mangione can draw to the capital of Pennsylvania. It seems rather doubtful that the listener even recognizes the group's name. Hawkwind is not a singles group, and even the albums are non-conformist. Like a poem difficult to understand, the music's appreciation requires time and patience. And as their themes derive from the cities, so does their popularity, in the form of followers who take the time to listen to, and believe in, the group from London's Notting Hill.

Typical outlets for a follower to communicate with a group emerge through fan clubs. Groups like Kiss, and artists like David Bowie, enclose details for their fan organizations in each album.

"Hawkwind is not a singles group, and even the albums are non-conformist."

Hawkwind's management frequently seems content to let the group's following survive by writing letters and doing nothing more. This is partly due to the band's inability to remain with a single label. For a structured club to formulate, the group would most likely have to be firmly implanted in the record company. By their fifth year under United Artists, PR man Richard Ogden—he's worked with Aerosmith, Black Sabbath, and Ted Nugent—makes Hawkwind posters and iron-ons available to the public, and keeps fans informed of the group's history and each ensuing tour. HAWFAN, a fanzine devoted to the group and its followers, is started, but becomes legend with the change of labels.

The majority of Hawkwind news turns to rock publications. British weeklies, like Melody Maker, besides reviewing each album and occasional concerts, reveal tour dates, changes in line-up, and other odd gossip items. American magazines generally give Hawkwind the cold shoulder. Both Rolling Stone and Circus Magazine fail to review QUARK STRANGENESS AND CHARM, unlike Crawdaddy, a publication not entirely devoted to music, and Hit Parader, a magazine consistent for being after the fact. For some reason the band's management does not unveil the group when opportunities present themselves. It is all well and good that Philadelphia's Drummer newspaper offers Hawkwind a page of its issue, but the Drummer does not reach the multitude Rolling Stone does. Where British magazines are paid to illustrate full page advertisements, the American market remains silent. At times, the silence cuts into Hawkwind's impact on America.

With the lack of promotional assistance from management sources, Hawkwind allows the "it's not what you know, but who you know" mode of thought to infiltrate their structure. Michael Moorcock, who was rated as one of the world's six most popular science fiction writers by the Science Fiction Workshop (located at 56 Eighth Avenue in Manhattan), firmly supports the band, citing them for truly celebrating the city and technology. Joined by Michael Butterworth, writer of the "Space 1999" paperbacks, he unleashes TIME OF THE HAWKLORDS. The tale is actually Butterworth's work—he will write the next two books to complete the trilogy—but Moorcock's name appears just as boldly on the cover. Moorcock only conceives the storyline, but his name becomes the drawing card for both Hawkwind and Butterworth. The book, which probably influences the group to change their name to Hawklords, can serve to gather interest in the band, especially at a time when the band receives little promotion from other areas.

TIME OF THE HAWKLORDS envisions a crippled mankind in

a society suddenly evil. The only hope is the music of Hawkwind. In fact, the bad guys amplify songs by the Beatles, Elton John, Aerosmith, the Moody Blues, and even Simon and Garfunkel throughout the city streets. Upon hearing the sounds, people fall to the ground and writhe in pain. Hawkwind—Baron Brock and Astral Al, to name a few—usually arrives to save the day with guns which emit, of course, the music of Hawkwind.

The lords of the skies exist in a real world, though, and they must contend with real problems. The heart of every rock group is made up of specific individuals.

Hawkwind's roll call may read like the credits of DeMille's "Ten Commandments," but each artist, with his own musical style, likewise has a personal attitude which cannot be divorced from the group. These attitudes lead to the loss of members, and simultaneously to change.

Both Calvert and Paul Rudolph show that a musician can cope with certain pressures if he is willing. Rudolph temporarily sustains Hawkwind's ranks with the understanding that he can continue to play guitar with the Pink Fairies. (One wonders if a group named the Pink Fairies could survive in America.) Calvert finds that Hawkwind allows time for other viable projects when juxtaposed with the group's tours and studio hours. Besides recording two concept albums and publishing a book of poems titled CENTIGRADE 232—relatively Fahrenheit 451, the temperature at which paper burns—he writes two plays, respectively on the early life of Jimi Hendrix and the deaths of Rolling Stone guitarist Brian Jones and yachtsman Donald Crowhurst, who both died on the same day in 1969. Calvert says that Hawkwind is still his main area of concern, and it is hard to imagine him leaving when the band can comfortably maintain his external interests.



When a group becomes restrictive to an individual, where the individual can no longer help the group or himself grow both artistically and mentally, the musician should depart. Lemmy's bouts with acid do not sit comfortably with Hawkwind, and seemingly neither do the musical tastes of Allan Powell. For Lemmy—perhaps after coming to grips with himself—it is a positive move, for he later initiates Motorhead, a band more to his liking, more in keeping with his aggressive style.

Simon House's departure is not a total necessity. To refuse playing with an established artist does prove difficult. David Bowie offers him a chance to concentrate on violin in a new musical context, and the financial rewards cannot be ignored.

Splitting from a band, a band that has become a part of you, is a tough personal decision. After six years, wind and reed player Nik Turner quits, not out of dissatisfaction, but because he desires to work on solo projects. Calvert takes a two-year leave from Hawkwind upon completion of his first solo album, his reasons running deeper. His hasty entrance into rock mentally strains him. He requires rest. The attitude of Moorcock, who occasionally joins the band on stage, mirrors Calvert's reactions. Although Moorcock can plead that touring interferes with his literary commitments, he reveals that the pressure intrudes upon his own senses.

The greater portion of line-up changes in Hawkwind are amicable and positive. The group tour with Motorhead and a one-night Hawkwind offshoot called the Sonic Assassins, and featuring Brock and Calvert, performs a Christmas concert with Nik Turner's Sphynx. Besides the splits being an impetus for the parent group to further develop, more variations of Hawkwind form. There then exists more good music, more lines to expand from, and more opportunities for young musicians who must fill these vying groups.

An artist must eventually leave Hawkwind, although Brock might disagree, with a hawk tattooed on the upper portion of his right arm. But where do all good Hawklords go when they die? Some successfully infiltrate one band, as House does, or start their own, as in the case of Lemmy's Motorhead and Turner's Sphynx. Paul Rudolph and Allan Powell construct Kicks, doomed to failure, and Rudolph soon journeys to Africa for mandolin lessons. Del Dettmar chooses to completely leave music and settle in Canada on a farm. Even Brock expresses a desire to someday relax. He cannot do so, he reasons, until Hawkwind does the unthinkable tour. "It'll be the final f..... thing. And it'll be really spectacular, man. And it's going to take up so much time and energy that it will finish us."

25 YEARS ON, although the inner sleeve reveals this as the period from 1953-78, actually looks to the future and each ensuing quarter century; and as much as 1975's "Golden Void Part 2" leads "down the corridor of flame," so does 1978's "The Only Ones" sing of an Icarus who "flew too near the sun." Brock and Calvert, the Hawkwind stalwarts, understand the laws of gravity and thermodynamics. They are prepared for the fall, the pain of burning into nothingness, which may occur before they ever land. But the journey down will still be laden with invention, for Hawkwind is a band that exists mainly to invent and communicate, to communicate and invent. Headlining America on the debut tour, extensively combining lights and film, drawing ideas from literary and cinematic works, incorporating German vocalizations and Japanese Noh theatre into the stage show, and

most importantly, the ways Hawkwind has redefined the sounds of music, are all one-time rock novelties, practices of a Hawkwind past. Their use survives the band's present show, but becomes conventional with time. The band cannot live in the past, as Jethro Tull might advise. They need to develop. For Hawkwind to survive and do this, they must be free to invent. True, when they sing "We are the only ones who are free," they may be singing of themselves. But can their freedom be enjoyed and applied when they must contend with the grueling times as well as the financial and critical positive times? Hawkwind believes they are part of a cycle, in which their function is to keep pushing, surviving, for their fans and themselves, simultaneously developing the music which is their one true mode of communication. There lies success in this commitment. Hawkwind can be respected for it.

Discography

	US	UK
HAWKWIND ALBUMS		
71 HAWKWIND	UA UAS-5519	Sunset SLS 5037
72 IN SEARCH OF SPACE	UA UAS-5567	UA UAG 29202
4/72 GREASY TRUCKERS PARTY (with Brinsley Schwarz, Man, Magic Michael)	NR	UA UDX 20314
72 REVELATION (with Gong, David Bowie, Grateful Dead, Pink Fairies, Pete Townshend)	NR	(Rare LP from Glastonbury Fayre)
72 DOREMI FASOL LATIDO	UA UA-LA001-F	UA UAG 29364
73 SPACE RITUAL, ALIVE IN LIVERPOOL AND LONDON	UA UA-LA120-H	UA UAD 60037
9/74 HALL OF THE MOUNTAIN GRILL	UA UA-LA328-G	UA UAG 29672
6/75 WARRIOR ON THE EDGE OF TIME	Atco SD 36-115	UA UAG 29766
5/76 ROADHAWKS (compilation album including Silver Machine and Urban Guerrilla)	NR	UA UAK 29916
9/76 ASTOUNDING SOUNDS, AMAZING MUSIC	NR	Charisma CDS 4004
2/77 MASTERS OF THE UNIVERSE (compilation album with It's So Easy)	NR	UA UAG 30025
77 THE CHARISMA FESTIVAL (Charisma sampler with one Hawkwind song)	NR	Charisma CDS 6641 701
6/77 QUARK STRANGENESS AND CHARM	Sire SRK 6047	Charisma CDS 4008
10/78 (Hawklords) 25 YEARS ON	Charisma CA-1-2203	Charisma CDS 4014
HAWKWIND 45s		
71 Hurry On Sundown/Mirror Of Illusion	NR	Liberty LBF 1538
72 Silver Machine/Seven By Seven	NR	UA UP 35381
73 Born To Go/Lord Of Light	NR	UA UA 35492
73 Urban Guerrilla/Brainbox Pollution	UA UA-XW314-W	UA UP 35566
8/74 The Psychedelic Warlords (Disappear in Smoke)/It's So Easy	NR	UA UP 35715
75 Kings Of Speed/Motorhead	NR	UA UP 35808
7/76 Kerb Crawler/Honky Dorky	NR	Charisma CB 289
7/77 Quark Strangeness And Charm/	NR	Charisma
2/77 Back On The Streets/The Dream Of Isis	NR	Charisma CB 299
7/77 Quark Strangeness And Charm/	NR	Charisma
78 (Hawklords) Psi Power/Death Trap		Charisma HL 001
HAWKLORDS TRILOGY (written works) by Michael Butterworth and Michael Moorcock		
THE TIME OF THE HAWKLORDS	Warner Bks 78-986	Star Bks 39894
QUEENS OF DELIRIA		Star Bks 39602
LEDGE OF DARKNESS		

Hawkwind Roots And Offshoots

Robert Calvert		
6/74 Catch A Falling Starfighter/Ejection	NR	UA UP 35543
74 CAPT. LOCKHEED AND THE STARFIGHTERS (with HW, Eno, Arthur Brown, Vivian Stanshall)	Visa IMP 1011	UA UAG 29507
75 LUCKY LEIF AND THE LONGSHIPS (with House, Moorcock, Rudolph, Turner)	NR	UA UAG 29852
High Tide (with Simon House)		
69 SEA SHANTIES	Liberty LST 7638	Liberty LBS 83264
70 HIGH TIDE	NR	Liberty LBS 83294
Michael Moorcock and the Deep Fix		
6/75 NEW WORLD'S FAIR (featuring House, Powell, King)	NR	UA UAG 29732

Motorhead		
77 Leavin Here/White Line Fever (also released in 1979 Stiff boxed set of 10 singles)	NR	Skydog MH001 (Fr.) Stiff BUY 9
77 HEROES AND COWARDS (Stiff sampler)	NR	Stiff SEWL 1000
77 GEEF VOOR NEW WAVE (Dutch new wave sampler)	NR	Ariola 25541 ET
77 NEVER MIND OTHER LABELS, HERE'S CHISWICK (Chiswick sampler released in Germany)	NR	Chiswick 900.095
4/77 A BUNCH OF STIFFS (Stiff sampler)	NR	Stiff SEEZ 2
6/77 Motorhead/City Kids	NR	Chiswick S13
8/77 MOTORHEAD (first Motorhead album)	NR	Chiswick WIK2
8/77 HITS GREATEST STIFF (Stiff sampler)	NR	Stiff FIST 1
6/78 LONG SHOTS, DEAD CERTS AND ODDS ON FAVOURITES (Chiswick Chartbusters Vol. 2)	NR	Chiswick CH5
8/78 Louie Louie/Tear Ya Down	NR	Bronze BRO 60
3/79 Overkill/Too Late Too Late	NR	Bronze BRO 67
3/79 OVERKILL (second Motorhead album)		Bronze BRON 515
Opal Butterfly (with Lemmy and Simon King)		
Beautiful Beige/Speakup	NR	CBS 3576
Mary Anne With The Shaky Hand/Any Gration	NR	CBS 3921
You're A Groupie Girl/Gigging Song appear on	NR	Polydor 2008 048
ORIGINAL SOUNDTRACK for GROUPIE GIRL	NR	Polydor 2384021 1920
Pink Fairies (with Paul Rudolph)		
71 NEVER NEVER LAND	NR	Polydor 2383 045
71 The Snake/Do It	NR	Polydor 2058089
72 WHAT A BUNCH OF SWEETIES	NR	Polydor 2383 132
72 Well Well/Hold On	NR	Polydor 2058302
73 KINGS OF OBLIVION (without Rudolph)	Polydor 2383 212	Polydor 2383 212
FLASHBACK (Best of)	NR	Polydor 2384 071
76 Between The Lines/Spoiling For A Fight	NR	Stiff BUY 2
Rockin Vicars (with Lemmy)		
I Go Ape/Someone Like You	NR	Decca f 11993
Dandy/I Don't Need Your Kind	NR	CBS 202241
It's Alright!	NR	CBS 202051
Steve Swindells (Hawklords' keyboardist)		
74 Shake Up Your Soul/Energy Crisis	NR	RCA 2454
74 MESSAGES	NR	RCA LPL 15057
SWINDELLS' SWALLOW	NR	RCA SF 8435
Tanz Der Youth (with Allan Powell)		
78 I'm Sorry I'm Sorry/Delay	NR	Radar ADA 19
Nik Turner's Sphynx		
5/78 XITINTODAY (featuring Powell and Steve Hillage)	NR	Charisma CDS 4011
Widowmaker (with Huw Lloyd Langton)		
On The Road/Pin A Rose On Me	NR	Jet 766
When I Met You/Pin A Rose On Me	NR	Jet 767
5/76 WIDOWMAKER	UA UA-LA642-G	Jet LP 15
6/76 Pin A Rose On Me/On The Road	NR	Jet 782
5/77 TOO LATE TO CRY		Jet UAG 30038
6/77 What A Way To Fall/Mean What You Say	NR	UA UP 36263

NOTES: Robert Calvert sings on Adrian Wagner's DISTANCES BETWEEN US (UK Atlantic K50082) and acts as ringmaster for Nektar's DOWN TO EARTH (Passport PTSD 980051/PLPS 19190). Simon House appears on MUSIC FROM MACBETH (UK Harvest SHSP 4014) by the Third Ear Band, and tracks from that album are on the group's compilation album EXPERIENCES (4/76 UK Harvest SHSM 2007). His violin playing is featured on David Bowie's STAGE (78 RCA CPL2-2913/PL 02913). Paul Rudolph plays guitar and bass on four Brian Eno albums: ANOTHER GREEN WORLD (Island ILPS 9351/2302 069), BEFORE AND AFTER SCIENCE (Island ILPS 9478/2302 071), MUSIC FOR FILMS (Antilles AN-7070), and with drummer Simon King on Eno's debut album HERE COME THE WARM JETS (Island ILPS 9268/2302 063). Before joining the Fairies, Rudolph recorded one album with the Social Deviants (Sire SD SES 97016/LOGO 4001) and later played on the Mick Farren and the Deviants "Screwed Up" EP (7/77 UK Stiff LAST 4). Deviants' lead singer Mick Farren employs Allan Powell on his solo VAMPIRES STOLE MY LUNCH MONEY (UK LOGO 1010). The percussionist has also performed with Chicken Shack, Vinegar Joe, and Pacific Gas and Electric, and he co-wrote, with Robert Palmer, "Gotta Get A Grip On You (Part 2)" from Palmer's SOME PEOPLE DO WHAT THEY LIKE (11/76 Island ILPS 9420). Bass player Dave Anderson has worked with Germany's Amon Duul II, appearing on PHALLUS DEI (UK Liberty SLS 50257) and YETI (UK Liberty LBS 833 59/60). Calvert has published one book of poems, CENTRIGRADE 232 (Quasar Books) and written two plays, "The Stars That Play With Laughing Sam's Dice," concerning the early life of Hendrix, and another concerning the deaths of Rolling Stone guitarist Brian Jones and yachtsman David Crowhurst. Dave Brock wrote the sleeve notes for Neu's first album (UK BRAIN 1004). Besides writing countless science fiction and fantasy books, and editing England's New Worlds magazine, Michael Moorcock has had one book realized in film, THE FINAL PROGRAMME.