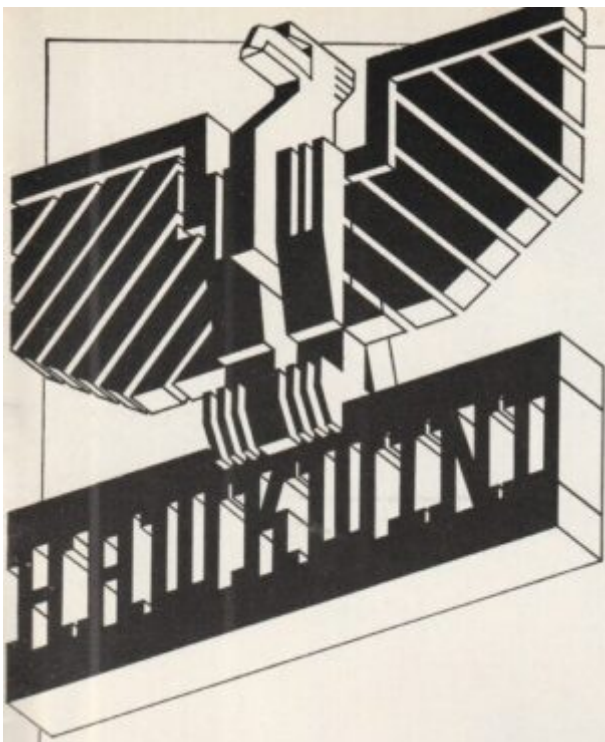




ASTOUNDING SOUNDS,
AMAZING MUSIC TOUR
TIGER · LIQUID LEN · ATOMHENG





Kennedy Street Enterprises Ltd Present

ASTOUNDING SOUNDS, AMAZING MUSIC TOUR

September

- 15. Sheffield - City Hall
- 16. Birmingham - Odeon
- 17. Liverpool - Empire
- 18. Manchester - Palace
- 19. Newcastle - City Hall
- 20. Edinburgh - Usher Hall
- 21. Glasgow - Apollo
- 22. Aberdeen - Capital
- 25. Oxford - New Theatre
- 26. Cardiff - Capitol
- 27. Bristol - Colston Hall
- 28. Guildford - Civic Hall
- 30. Dunstable - Queensway Hall

October

- 1. Southampton - Gaumont
- 2. Ipswich - Gaumont
- 4. Leicester - De Montford Hall
- 5. London - Hammersmith.

Other dates to be added. During late October and November, Hawkwind will be taking their ASTOUNDING SOUNDS, AMAZING MUSIC TOUR throughout Europe. Next stop will be the colonies, including the USA and Canada. Here at home watch out for XMAS SURPRISES.

The ASTOUNDING SOUNDS, AMAZING MUSIC TOUR comes to you with the help of: Lewis (Greenwich) Ltd, Projection and Display Services, Canworth Brokers, Theatre Projects, Colac Sound, C. J. Frame Up, President Tours, Button Badge Co., Ballantine Printing, Kennedy St. Enterprises, Music Center Promotions, Bron Agency Ltd., the Farmyard, Maurice Placquet, Keith Altham, EMI, Tiger, Concert Publishing, P&G Sports Souvenirs, Wizard Management, Larry Smart, Liquid Len, Barney Bubbles, Tony Hyde, a cast of, a thousand road crew and humpers, and last but not least, Charisma Records (70 Old Compton St., London W1.) Any further inquiries please contact the FAMOUS CHARISMA PEOPLE. We've undoubtedly forgotten to mention someone, so if you're reading this - sorry, and Thanks!

Dave Brock - Guitar, Synthesizer, Harmonica, Vocals.
Bob Calvert - Vocals, Trumpet, Walker's rhyming dictionary.
Simon House - Violin, Keyboards: Mellotron, Piano, synthesizer.
Paul Rudolf - Guitar, Bass Guitar, vocals.
Nik Turner - Sax, flute, vocals.
Alan Powell - drums.
Simon King - drums.

Special Note: On the album, two of the writer credits are reversed. The 'City of Lagoons' is an Alan Powell track, and 'Chronoglide Skyway' belongs to Simon House.



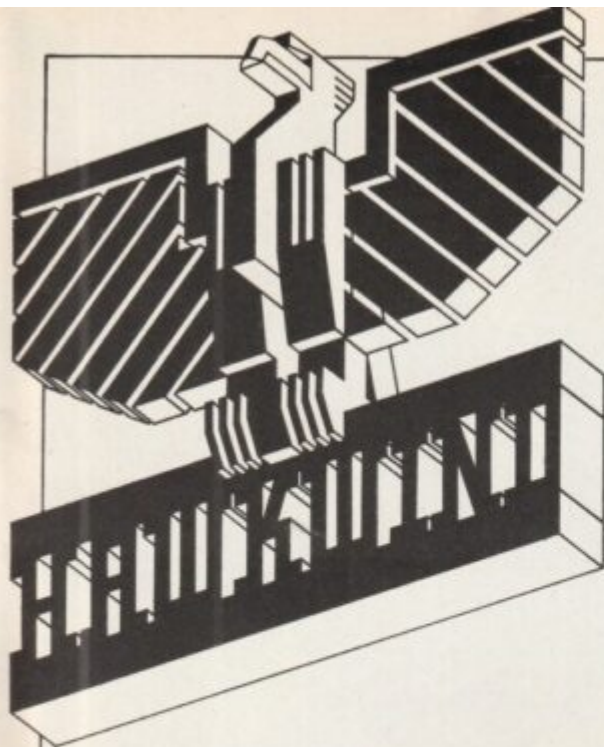


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Interview

by
Gary
Cooper

Beat Instrumental Magazine

When you set out to interview Hawkwind you don't expect to end up talking over the finer points of group finance and management. Somehow the psychedelic hawklords image which they have so revelled in and the way the Press has alternately supported and knocked has always made for an incongruous situation when you got down to asking them questions about business, playing etc. But things have changed for Hawkwind. The band has staggered from financial crisis to financial crisis never reaping the rewards of their labours which have often been quite considerable with a succession of charting albums, well attended gigs and a hit single with *Silver Machine*.

But chaos has always been the natural state of affairs in the Hawkwind camp, money has been (on the band's own admission) wasted and not channelled back into a better show which is what they have always attempted to present.

So changes have come about, including fresh management, a new record label and a superb album being recorded at the very excellent Roundhouse Studios in Chalk Farm, which was where we met the band to discover where things had gone wrong and what was going to be done to put them right.

The question that arose first, of course, was, to use deliberately unpleasant terminology, whether Hawkwind was still a 'marketable commodity'. Bob Calvert seemed quite certain that it was.

"Yes, I certainly think that Hawkwind is a marketable commodity. I think we're at the beginning of a science fiction boom rather like the spy boom we had a few years ago."

Lyrics

Calvert's greatest strength lies in his ability to bring a power in lyrics to the band that sets them apart from many other outfits as he explained.

"Most bands don't regard the lyric content as being very important. Mostly it's confined to clichés about sex and love. I heard a remark by Paul McCartney on the radio about Bob Dylan's

songs, saying that the thing he didn't like about Dylan was that you had to listen to the words! That's the attitude of a great many musicians — that the words are the last thing you do, scribbled down on the back of an envelope in the studio."

But the point of this article is to examine the business side of Hawkwind and there certainly is a change of attitude in the ranks. An interview with them is most often a pleasingly disorganised affair but this time the band (as if unconsciously emphasising their new found togetherness) group in the waiting room area of the studio and chip in their ideas — which seem to have been well thought out and totally agreed upon.

On the subject of their own misfortunes (like the incident a few years back when the band's gear was ripped-off leaving them with no equipment because there had never been any insurance cover arranged) Calvert gives sound advice.

"Keep in touch with your business affairs. You always have to be very much aware of the business side of art. When you're young it's easy to imagine that an artist is someone who is untouched by the realities of business and I think it's important to keep aware of the fact that your brain is still capable of dealing with practical matters — you have to be a man as well as an artist, it's really so easy to get left by the wayside if you don't control things."

Having learned the hard way, current policy has led to employing the services of a lawyer to independently handle all the band's past business dealings with various associates. That's a course of action they advocate for any band, regardless of what music they're into, regardless of how well they think they've got things covered. Judging by some of the ripped-off bands about whom music business rumours are constantly circulating that advice could well be too late for many — but not for bands who are on the way up.

Guitarist Dave Brock is slightly less optimistic about the chances of a young band avoiding the dreaded musicbiz hussles, however.





Monopoly

"It's a monopoly in this business and if you try to beat that monopoly without being at the top you'll just fall apart. There's another thing though, people say that London is the centre of the music business – that's rubbish because it's all over Britain and people should realise that. Everything goes in cycles in the music business and the current recording industry is bound to fall apart soon because it has reached that peak where there's a lot of money to be made but they've just begun to go over the top in the way they work. Now it's getting down to small companies starting up all over the country. That's what happened in the States in the '30s when a hell of a lot of Blues records were being made and released on a regional basis."

As we've said, Brock is not so optimistic about the chances of a young band avoiding all the pitfalls. "You've got to be very subtle and cunning with the people in this business, but a lot of the rip-offs are an apprenticeship and unless you begin with quite a lot of money behind you you're going to be ripped-off at first. What you've got to do is be like the hunter and get ripped-off as little as possible by keeping your eyes wide open."

As we've seen, Hawkwind are now about to put the band on a firm financial footing. They've changed their management set-up and are currently reported to be signing a new record deal for a lot of money. It doesn't seem as if they're abandoning their ideals, however, as Calvert points out.

"Frankly, Hawkwind never was intended to be a money-making enterprise we could all have earned a hell of a lot more money by doing more 'sensible' things."

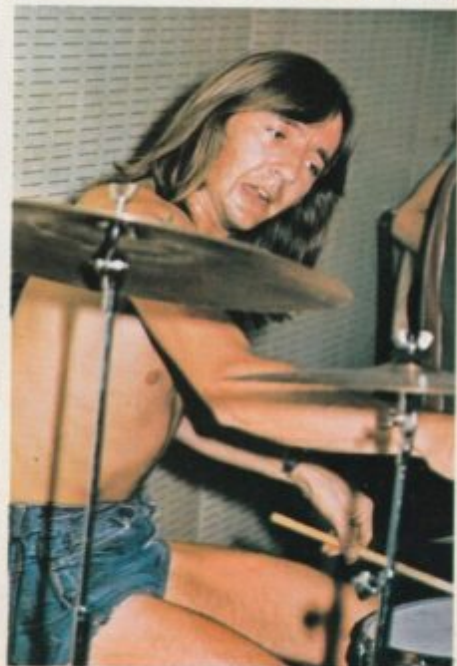
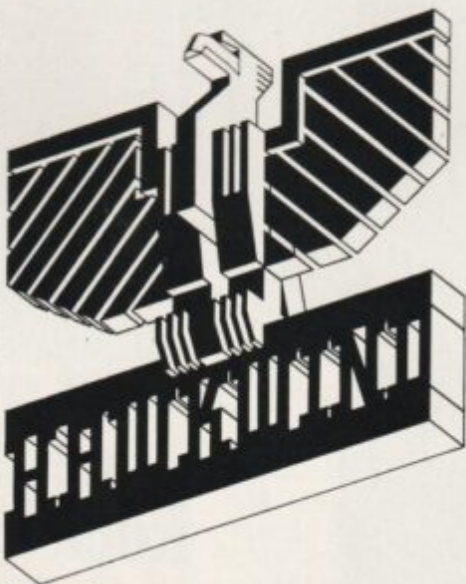
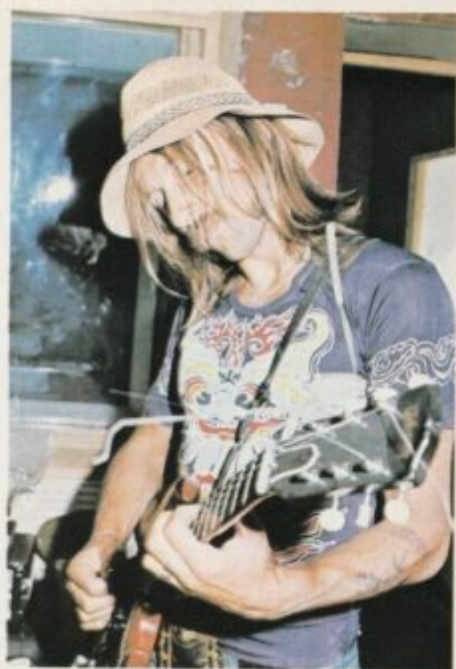
However, the prospects of a band earning bread are no longer confined to a brief span at the top of the singles charts – Nick Turner is quite convinced, for example that they *can* improve things over the level that has been attained in the past and that Hawkwind's hand hasn't been overplayed.

A&R Man

"I've noticed that the first few rows at our gigs these days are usually packed with younger kids and that's a good sign. It's like Alex Harvey having made it after all this while – a band doesn't have a finite life these days which should at least kill that old thing about musicians of 'Oh well, I've had my day, now where can I get a job as an A & R man!'"

So Hawkwind plan to rock on for a while yet and are to re-invest the profits that a tighter organisation will bring. There's a lot to learn from a band that's been badly run in the past – but only when they've finally got themselves together do they ever realise it. Hawkwind have realised that fact and as a result both the visual and musical sides of their show should improve. It pays to take care of business.





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Needletime's interview with Simon King

After a year of endless problems which almost threatened the future of the group, the space warriors of Hawkwind are back with a vengeance. A new single *Kerb-crawler* was recently released. They've already completed radio interviews with Swansea, Plymouth, City, Trent, Hallam and Pennine, and with Metro, Forth, Clyde, Portsmouth and Radio London to come, Seth Linder talks to one of the band's two drummers, Simon King.

First of all a brief rundown of the new line up. On drums there's Simon, who joined back in January 1972 and Alan Powell, a later addition, who's played with an impressive array of bands including Chicken Shack, Vinegar Joe, Pacific Gas and Del Shannon. Co-founders, saxophonist Nik Turner and rhythm guitarist Dave Brock, are still going strong and vocalist/lyricist Bob Calvert is back after an absence of 2½ years. The line up is completed by the legendary ex-Pink Fairies bassist, Paul Rudolph, and violinist and keyboards player, Simon House.

Hawkwind's sound, though always distinctive, has in the past shown an aversion to change, is this true of the present Hawkwind?

"The music has changed a lot in the last year, and for the better as well. Every time someone left they were replaced by a better musician and every time someone new comes in you get a different feel!"

Kerbcrawler, though perhaps not a top twenty certainty is a pretty nifty single, did you record this as a single or was it just another album track?

"We recorded *Kerbcrawler* for the album but when we did it we knew that if there was going to be a single this was it. So we added some chick voices and some brass and remixed it as a single. We won't be too upset if it doesn't make the charts because it's still a good advertisement for the album and anyway our audience is basically not a single buying one."

What about the album itself?

"The album is called *Astounding Sounds and Amazing Music*. It's got three instrumental tracks, each one very different—two of them are very laid back and the third is a ridiculous little electrical ditty—sheer madness. Then there's *Steppenwolf* which is a thirteen minute track and shows a lot of the musical changes. The production is much better this time—we did it ourselves. We did have a producer set up but that fell through so we found ourselves in the studio on our own. Luckily Paul Rudolph has a lot of experience of studios and he knows what he's doing behind a desk. Dave Gilmour of the Floyd did some of the remixes including *Kerbcrawler* and we did a lot of them ourselves."

A couple of previous albums have had definite concepts, does this apply to the new one as well?

"Not really. There's no story line or musical concept. It's meant to be like a 1930s Sci-Fi magazine and the cover is meant to be similar to their artwork and layout. The title tracks look like story headings for a Sci-Fi magazine and in that way they're collective, but each track is totally separate."

Who contributes the material these days?

"The whole band's writing material now. It used to be just Brock and Calvert but now everyone contributes. That's what's causing the changes in the music because you're getting more influences and ideas put in. It gives you more to work from."

The last year must have been a pretty traumatic one for the band, did you ever come close to splitting up?

"We had a pretty dismal eight months when things could have fallen apart. There were a lot of hassles what with leaving our old management and record company. But the talk of splitting just made us laugh. It always came from other people never from the band. We were off the road all that time and we were mostly working on separate projects with friends. But we did the album together which took a lot of time and I think after everything that happened we're more together than ever."





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**AND OF COURSE
HAWKWIND**

...to name but a few

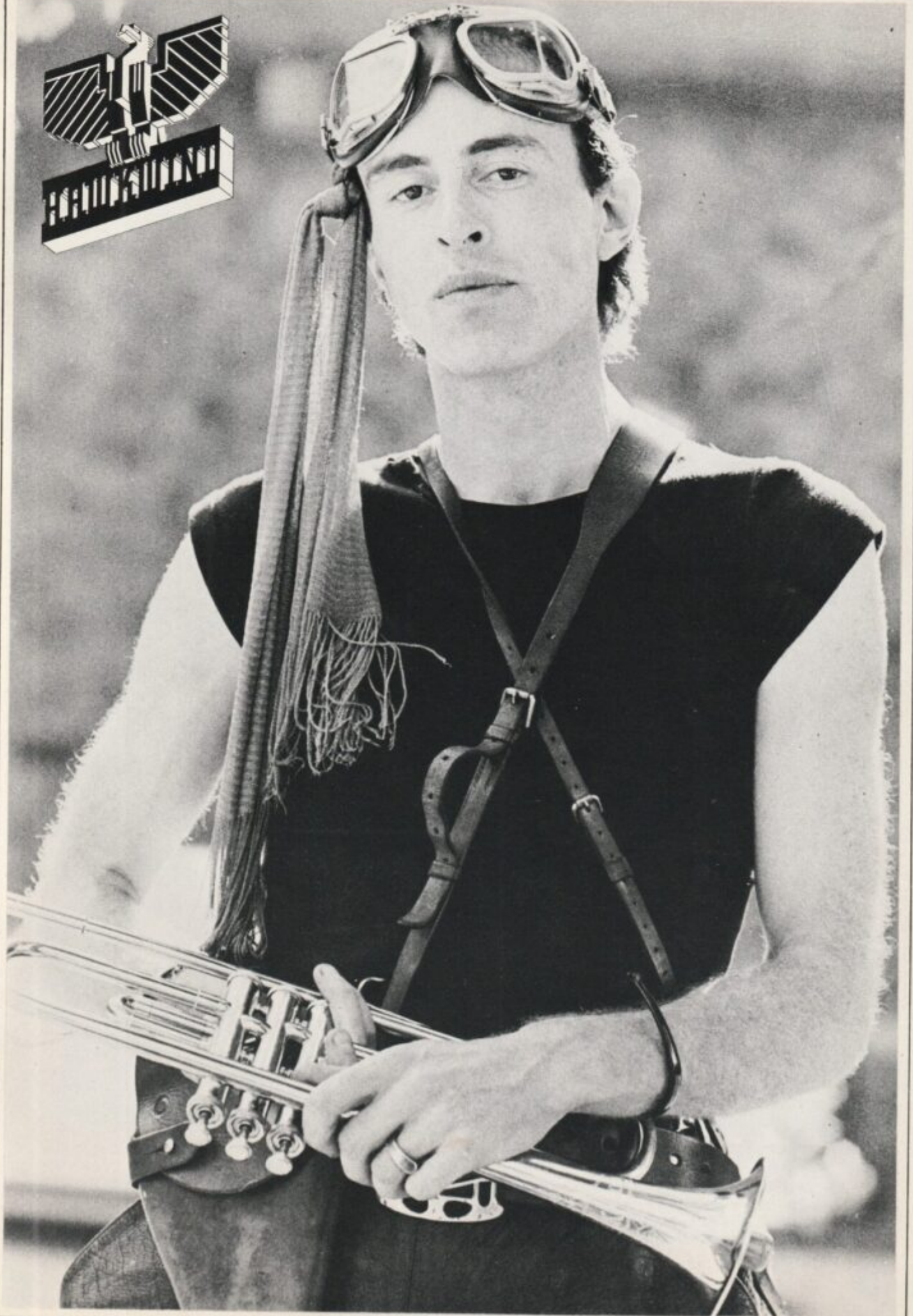


HAWKWIND

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Three or four brandies later, Hawkwind take the stage. A soupçon of amphetamine from a passing hippie enables your loyal correspondent to remain vertical and pay strict attention.

This is what you might call the new model Hawkwind, and one that I've never seen before. Lemmy has of course gone and been replaced by ex-Pink Fairy Paul Rudolph. Bob Calvert has returned to take up the vocal chores and play trumpet along with Nik Turner's tenor on what I guess must be their new single, "Kerb-crawler."

There's no doubt the new model is a good deal more sophisticated than any of the previous combinations. One of the band's major advantages was always its unstoppable rhythm unit. Now, with drummers Simon King and Alan Powell, plus Paul Rudolph on bass, it is, to use a well worked cliché, shit hot.

The top line is still shaking, however. Keyboard man/violinist Simon House has done a lot to replace the original Hawkwind clank-honk-tweet with slightly more advanced melody lines, but the content above the rhythm is still a fairly limited blur.

One of the high spots of the set comes when House takes over the bass, and Rudolph actually plays some guitar.

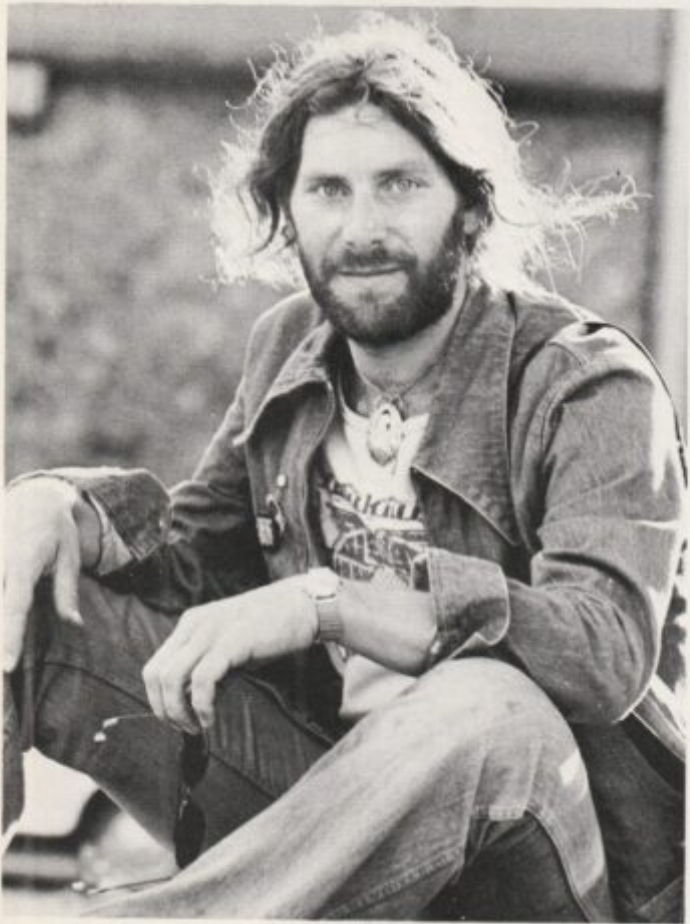
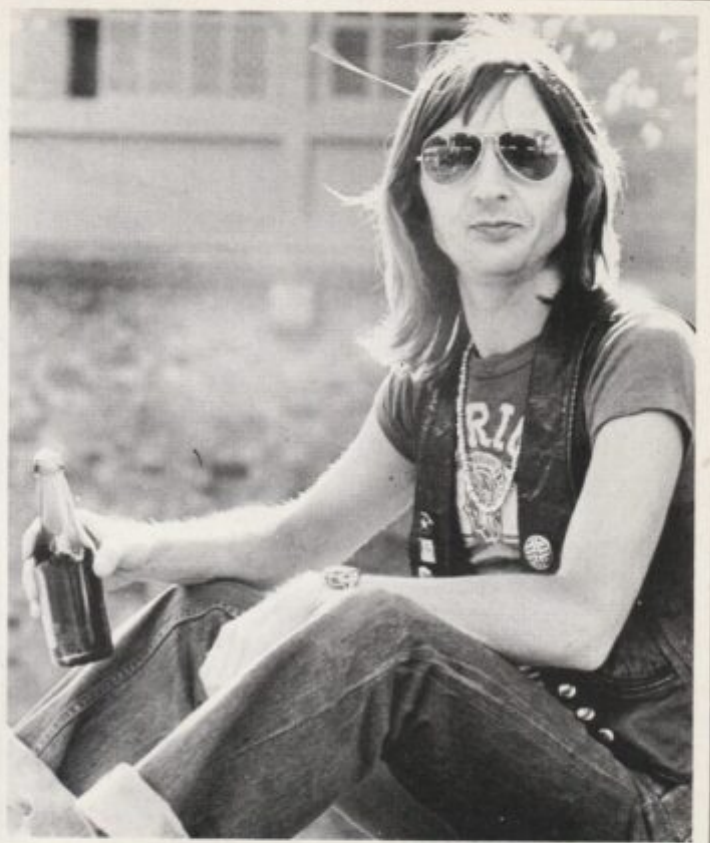
There have been times when I've heard Paul Rudolph stretch out and demonstrate, beyond a shadow of a doubt, that he is one of the best guitar players in the Hendrix tradition that we have around today. Unfortunately that's when he stretches out. He's one of those individuals who, for most of the time, would rather stay in among the boys than strut his stuff as a guitar king.

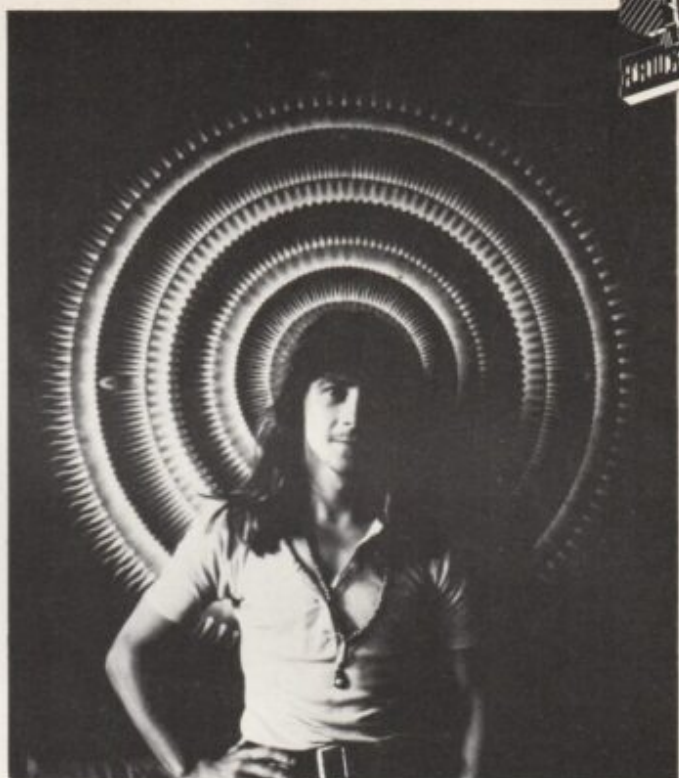
Visually Hawkwind are still the mutations you know and love. World War I aviator goggles seem to be the order of the day. Turner wears them with a Long John Silver tricorne hat and Dave Brock with the debonair grace of the first man to swim the Atlantic.

Bob Calvert, however, must take the prize. In black leather jodhpurs, riding boots, head scarf and flying helmet, he comes on like a cross between Biggles and Lawrence of Arabia with definite S & M undertones.

Mick Farren N.M.E. Cardiff Castle 76.

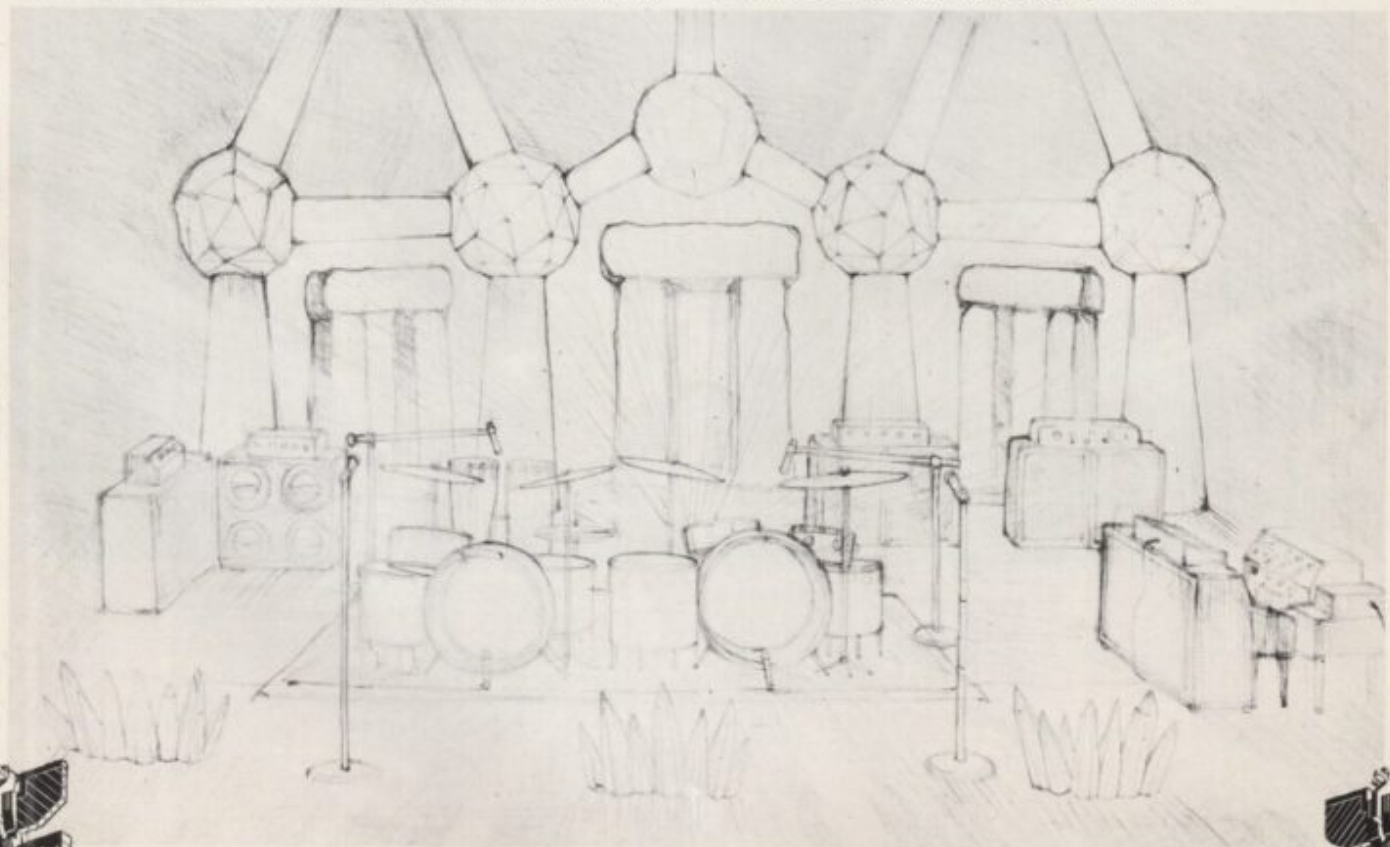






Okay slicks, we know you won't believe your eyes. WELCOME TO ATOMHENGGE, the temple for all HAWKLORDS. Watch it short-circuit the music world. Larry Smart of Exploding Galaxy fame designed it. His career includes special Beatle posters for their Apple shop, a mural for George Harrison. He's a full time painter and during OCT. his work can be seen at the Scene Gallery, Baker St., London. C.J. Frame Up constructed the sets using a glass fibre process: a full scale model of each constituent part is first constructed, in this case, from wood and sheet aluminium. A mold of glass fibre is then taken from this. Glass fibre matting is 'laid up'

with resin and the addition of a catalyst actuates a chemical change which causes the combined glass and resin to harden. In these moulds the final shapes are laid up and removed when hard. All the edges are then cut, the surfaces sanded down, and plywood backing is fastened in, before assembly with metal fastenings. Then electrical wizard Jonathon Smeeton takes over and with a little help from his friends, installs the lighting that gives LIFE TO ATOMHENGGE. Enjoy the show. And remember, in the words of the immortal bard, Leo Wyoming: "It's a heroic world. But only in pockets. So be careful what pockets you fall into!"





**"You can't beat
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**says Simon King and
Allan Powell of
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