

GROUP 8

- IN SEARCH OF HAWKWIND



“And so it came to pass in the fortieth year of the voyage, the Mothership returned to the site of its launch & was joined by a horde of revellers, travellers & followers who so revered the Hawkwind vehicle that they had long since lost the ability to distinguish the sonic vibrations of its engines from the cosmic echoes of the music from its crew.

Not that they cared – a lifetime ago the musienauts had learned that contentment could be gleaned from letting their minds wander & allowing their senses to be, in turn, assaulted & embraced by the synesthetic energies of the band.

In this way they were all alike, & they used this shared experience as a common link between them - a bond that made them stand against the pallid environment of the citizens of the wider world & aspire to richer, more fulfilling levels of existence. This was the way of their tribe.

Today, united again in celebration, they endeavoured to step back from the Edge of Time, to rewind the cosmological chronometer forty solar cycles, & answer the universal question that was had been asked by friends & forebears before them – ‘*Where did it all begin?*’”

*Extract from “The tale of the homecoming”, from
“Of Time, of Space, of Course - The Chronicles of the Spaceship Hawkwind”*

Foreward

Forty years, in any context, is a long time - for many fans it is, quite literally, a lifetime - yet for four decades *Hawkwind* have remained the foremost exponents of a particular kind of music, show & attitude that has made them an inspiration to so many.

It is impossible to guess how many fans have been motivated by the band's work to change their personal perceptions and live a life less ordinary. This is, perhaps the greatest triumph of the band - for many, *Hawkwind* represents not a musical act, but a *way of life*. *Hawkwind* fans regard themselves as a family, with many common views, ambitions, tastes and outlooks, &, to them, to be known as a *Hawkwind* fan is a mark of honour & integrity, something to be intensely proud of, & vocally defended to the majority who 'just don't get it'.

I began to write this guide because, like many of my fellow fans, despite having a personal history of countless gigs (in my case 28 years), all of which have been highly pleasurable mixtures of music, light & dance - true multi-media shows - I have long held a fascination with the earliest days of the band, the times when their brand of performance was radical, fresh & truly unique. Much as I love the whole of the band's catalogue since 1969, on many occasions I inevitably end up putting on something from the early era because it represents not just a combination of talented, hard-working individual musicians but artists, writers, dancers, hustlers, heads, boggies & all manner of others coming together & creating something unique. It's also bloody good music.

For someone who wasn't there it's hard to imagine how the various elements interplayed, how so many influences were thrown together & coalesced into the entity that became *Hawkwind*. This document, a guide to the cultural melting-pot of late 1960s/early 1970s Portobello goes, I hope, some way towards explaining this phenomenon.

In order to complete the task of writing this guide I have drawn on three separate elements. First, a couple of years ago I left the rat race and studied for three years to become a qualified writer. The decision to do this was largely influenced by my love of *Hawkwind*, specifically their willingness to move into new creative territories. Their **example** showed me the value of embracing the new & moving forward yet still be able to sustain core values & enjoy the legacy of past creative enterprises.

At university I was advised to write about something I enjoyed, so I made the natural choice - *Hawkwind*. What better way to begin to flex one's creative muscles than to write about one's heroes? For my degree I completed a history of early free festivals, the acts involved & the social environment that surrounded them. This project built the skill that is the second element that helped me complete this project - the ability to research a project.

Research is the key to factual writing, & in this case I cannot take the credit. All I can honestly claim to have done is collect & collate the material that is out there & try to build it into something cohesive. The true heroes of this piece - the ones who painstakingly interviewed various parties & wrote down their findings, or spent hundreds of hours seeking out, transcribing & publishing material - are noted at the bottom of this page. Go to their websites, leave a nice message, buy their books or photographs & acknowledge their hard work, because they deserve a big pat on the back.

The last element is, of course, *Hawkwind* themselves, most especially Dave Brock who kept has kept the helm steady through that time. Life without *Hawkwind* would be a far less colourful place. Thanks for everything.

As you follow the Portobello trail, try to travel back & imagine what life was like in those interesting times. Stop & visualise Dave Brock playing his guitar on the corner, Nik & DikMik loading up the yellow wart, Lemmy strolling round the corner from his latest squat to play his first gig, Calvert & Brock chatting over a greasy supper at the Mountain Grill, or a bewildered Doug Smith watching a bunch of freaks turn up, tune up & turn it on at the All Saints' Hall so many years ago. Remember also the hard work put in by the band & its associates - the long hours of practice, the free gigs, building the songs, the art & the lightshows. Whilst the band may have benefitted from fortuitous collisions of individuals, their success was no accident; the whole enterprise was made up of creatives who were driven towards a shared vision of what was destined to become *Hawkwind*.

Enjoy the walk. Love, Light, Peace, - *Jimski*

Acknowledgements

The writer acknowledges the immense contribution of the following sources: Steve 'Starfarer' Youles', Dave Law (*Davemod*) & contributors to the *Hawkwind* forum, Michael Moorcock & contributors to *Moorcock's Miscellany*, Johnathon Green (*Days of the Underground*), Mick Farren (*Give the Anarchist a Cigarette*), the *International Times* & BOC Listserv archives, *Mojo* magazine, *Ptolemaic Terrascope*, Carol Clerk (*The Saga of Hawkwind*), Ian Abrahams (*Sonic Assassins*), Lemmy with Janiss Garza (*White Line Fever*), Phil Franks, the Royal Borough of Kensington & Chelsea, the Kensington & Chelsea History Group, and more.

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1. LEAVE NOTTING HILL STATION TURN RIGHT INTO PEMBRIDGE RD.

Carrying his guitar on his way to one of his many busking trips, Dave Brock would have often used the station to travel to Tottenham Court Rd. There he met fellow busker John Harrison, who later joined *Hawkwind* as bassist. Huw Lloyd-Langton worked in a music shop near Tottenham Court Rd. It was also the location of The Astoria, for many years the location of the band's Christmas gigs. No. 130 Notting Hill Gate was home to the third *Virgin Records* shop, a scatter-cushioned den described in Richard Branson's biography thus: "To shop at Virgin was an experience rich with the ambience, & often the aroma, of an evening relaxing over red Moroccan or Afghan black in one's pad"

2. FURTHER DOWN THE ROAD TAKE THE LEFT TURN INTO PORTOBELLO RD.

As you walk down Portobello you will see the Portobello Gold bar on your left. At the next junction (Westbourne Grove) is the Earl of Lonsdale. Both pubs were used by members of *Hawkwind* & their associates, the Lonsdale being preferred on Saturday afternoons. 400 metres or so right along Westbourne is Hendrix' famous *Purple Haze* house (167). 3 blocks to the left is 22 Lansdowne Crescent, where the guitarist was found dead in September 1970.

3. CONTINUE DOWN PORTOBELLO RD. UNTIL BLENHEIM CRESCENT APPEARS ON THE LEFT.

119 Portobello/2-4 Vernon Yard was the offices of *Virgin Records*. In 1976 fans of *Gong* held a sit-in here over whether the name belonged to the continuing band (Pierre Moerlin, etc.) or Daevid Allen (who played with *Here & Now* as *Planet Gong*, then as various variations of the name). On the left is the Portobello Star, another of Brock's busking haunts. Opposite is Colville Terrace. Mike Moorcock lived on the right at no. 8 pre-'65. The Terrace leads to Powis Square & All Saints' Church. Further down the road, on the corner of Elgin Crescent, is the Duke of Wellington, at one time a notoriously rowdy pub with a reputation for drugs. Just past the pub is the Electric Cinema, home to films, multi-media shows & featuring both Jon Smeeton (Liquid Len) & Colin Fulcher (Barney Bubbles).

4. TURN LEFT INTO BLENHEIM CRESCENT

On the right is Minus Zero Records, formerly the Family Dog Head shop where Nik Turner used to work on deliveries. *Frendz*, the *Legalize Cannabis Campaign* & other organisations were also based here. Further down the Rd. on the opposite side is a bright red house (no. 51), the ground floor & basement of which were Moorcock's last residence in the area. Tom Jones also resided in the Crescent. A kilometre further East is Freston Rd., once run-down & laden with squats & declared the *Free Republic of Frestonia* – home to festival favourites *Here & Now*.

5. FOLLOW THE ROAD & TURN RIGHT INTO LADBROKE GROVE

Central to the creative environment that spawned acts from *The Deviants*, *Edgar Broughton Band*, *Pink Floyd*, *Hawkwind* through *The Clash*, *Here & Now*, *The Sex Pistols* & *Aswad*. Ladbroke Grove is probably the most famous thoroughfare of London counterculture, lending its name to a progressive & fresh musical movement that has lasted over 40 years.

6. FOLLOW LADBROKE GROVE TO WESTBOURNE PARK RD. & TURN RIGHT BACK TOWARDS PORTOBELLO

On the left of the Grove is 87, another basement/ground floor home to Moorcock when he was both editing *New Worlds* magazine & performing with *Hawkwind*. On the corner is The Elgin, home to Joe Strummer's *101'ers* & *The Clash*, amongst others.

7. ONCE BACK IN PORTOBELLO RD. TURN LEFT & CONTINUE

On the corner of Portobello & Lancaster Rd. you will see the Market Bar, formerly the Market Porter, home to bands such as *Stonehenge Free Festival* veterans *Aswad*. In 1969, the psychedelic Middle Earth Club moved along Lancaster Rd. to the Royalty Theatre, putting on such acts as *Tyrannosaurus Rex*, *Caravan*, *Pete Brown*, *Country Joe & the Fish* & *Steppenwolf*. As you head left, you will see 261, the location for the typesetters of the various underground & sci-fi magazines produced in the area, 271, former home of *New Worlds* magazine (now The Grain Shop) & 275, the legendary Mountain Grill (now Cafe Ravenous).

8. KEEP WALKING & PASS UNDER THE BRIDGES

This is the famous Westway where *Hawkwind* used to perform for free. On the left, beyond the open-air market, are the remains of Portobello Green. On the right (now demolished) was the Duke of Sussex Finch's pub & the hippie recycling centre. The final issues of *IT* were produced in a studio above the shops here (financed by John Lennon). Further along in Acklam Rd. is Acklam Hall/Subterranea club, venue for some later *Hawkwind*/*Pink Fairies* gigs, as well as a plethora of punk & new wave bands, including a young *U2*. No. 10 is the base for *Knockabout Comics*, publishers of Gilbert Shelton's former *IT* cartoons *The Fabulous Furry Freak Brother* & *Wonder Warthog* (inspiration for *Pigs of Uranus* by *The Pink Fairies*), Alan Moore's *From Hell* & *The League of Extraordinary Gentlemen III* (Moore is a friend of Mike Moorcock, speaking with him at public events) & Bryan Talbot's psychedelic *Brainstorm* comics.

9. CONTINUE ALONG PORTOBELLO RD. TO THE PARADE OF SHOPS

In combination with the gigs around the Westway, the properties on the left of the road are amongst the most significant in the early development of the band & the environment that surrounded them. In order they are: 293 – John Trux's *Greasy Truckers' Promotions*; 295 – Howard Marks' *Forbidden Fruit* headshop; 305 – *Motherburger/Frendz*; 307 – *Teenburger* (Barney Bubbles' studio).

10. CONTINUE ALONG PORTOBELLO RD. PAST THE MARKET STALLS (& THE LONG WALL ON THE RIGHT) FOR APPROXIMATELY 3 JUNCTIONS TO FARADAY RD.

As you cross Goldbourne Rd. look to the right & see the inspiration for *High Rise*, the Trellick Tower. At 93 Goldbourne was *Rock On* imported record shop, run by *Thin Lizzy*'s manager Ted Carol & used by Lemmy. About a block towards the tower is the other end of Acklam Rd. (Acklam Hall). Continuing along Portobello, on the corner with Faraday Rd. is the green-painted shop *Temptation Alley*. Adjacent to this is the entrance to 361a, the flat of photographer Phil Franks (Phil M Phreax), where the band often crashed.

11. RETURN TO THE WESTWAY, PASS UNDER THE FLYOVER & TURN LEFT INTO THE PEDESTRIAN ZONE, CROSSING INTO BASING ST.

On the corner is a former chapel decorated with graffiti. This is Basing St. Studios. Records recorded here include *III & IV* (*Led Zeppelin*), *OK Computer* (*Radiohead*), *Aqualung* (*Jethro Tull*), *Invaders must Die* (*Prodigy*) & many others. The studio cat features on the cover of *Zeppelin's Physical Graffiti*. Incidentally, *Led Zeppelin IV* was mixed by George Chkiantz, producer of *X In Search Of Space*.

12. TURN LEFT INTO LANCASTER RD. FOR ONE BLOCK TO ALL SAINT'S RD., TURN RIGHT (AWAY FROM THE GREEN)

Motörhead once had a flat here. Estate agents refused to show clients around adjoining flats until after 3pm for fear of the adverse reaction from the band members. Towards the end, All Saints' is crossed by St. Luke's Mews, another known Lemmy crash. Today, a typical property in the Mews

sells for £1.5 million.

13. AT THE END OF ALL SAINTS' TURN LEFT, CROSS THE ROAD & TURN RIGHT INTO POWIS GARDENS

You will pass a distinctive abstract wall mural. As you walk down the Rd. you will see All Saint's Church. It is here, on 29th August 1969, that Group X played their first public set & Hawkwind was born.

14. TURN LEFT AT THE BOTTOM OF POWIS INTO TALBOT RD. FOR ONE BLOCK

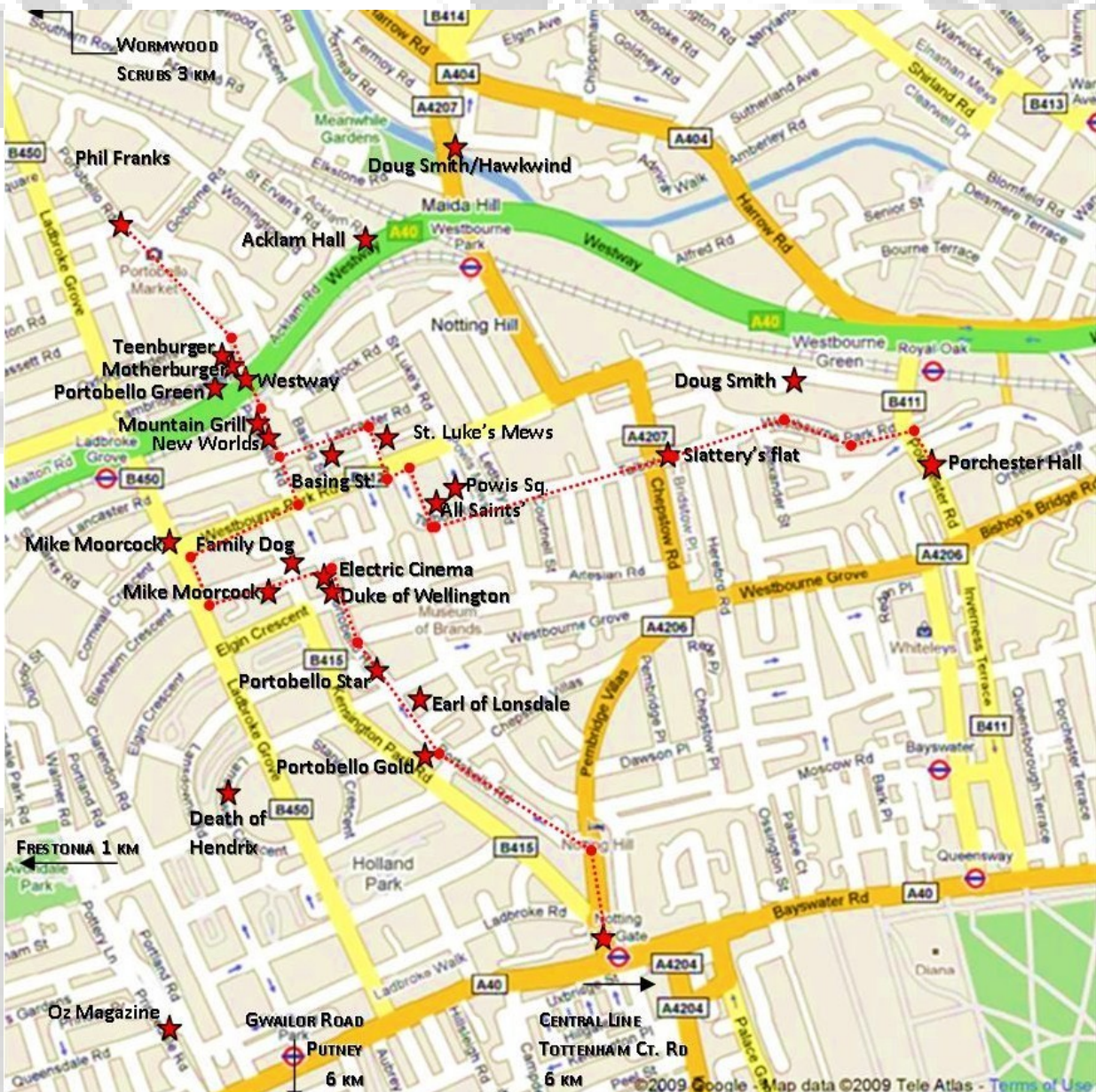
You will enter *Powis Square*, notable for its grassy children's playground. On one side is the Tabernacle, on the facing corner is **25** ('The Performance house') & at the other end is Colville Terrace, previously noted as Moorcock's residence, also where *The Edgar Broughton Band* lived. The new houses on the fourth side of the square appear to have replaced no. 1, where Lemmy debuted with the band in August 1971.

15. CONTINUE ALONG TALBOT RD. FOR A CONSIDERABLE DISTANCE INTO WESTBOURNE PARK RD.

Somewhere along here, the exact location long-lost, was the flat Mick Slattery shared with Terry Ollis, where the band would meet before rehearsals. It is possibly here that Dave Brock took his first LSD trip.

Talbot Rd. crosses Chepstow Rd. after 4 blocks or so. It is possible to turn left here & follow it as it dog-legs back towards Westbourne Park tube station & back under the Westway. One record has a property adjacent the bridge & canal (no. 13?) rented by Doug Smith (top floor) & Hawkwind (basement). Talbot Rd. joins with Westbourne Park Rd. at the church. As you pass along Westbourne, to the left is a small walkway leading to Westbourne Park Villas. Although I cannot obtain an exact location for the address, the 1970s build flats appear to have replaced Westmoreland Mews, home to Clearwater Productions.

16. CONTINUE TO THE JUNCTION OF PORCHESTER RD.



OUT OF NOTTING HILL GATE CAME HAWKWIND
OUT OF HAWKWIND CAME ROBERT CALVERT

Portobello Gold (Princess Alexander /The Alex /Henekeys), 95-97 Portobello Rd. W11 2QB

The Alex became a favourite with some band members & other Portobello musicians & characters. Mick Farren wrote: *"The bullshit level in Henekeys", by about 1972 or so, caused Edward Barker & Roger Hutchinson to walk diagonally across the St. & check out a pub that no one used except a few dodgy used car dealers. But there was a pool table. It was called the Princess Alexandra - The Alex. Boss, Lemmy, George Butler & I followed. Then Crazy Charlie & the Hells Angels also adopted it. Bit by bit we made it our own & it stayed that way until it got too well known & full of Swedish Hawkwind fans hoping to spot Lemmy or Nik Turner. Ultimately it would be bought out, tarted up & become The Gold."*

When not on tour, Lemmy could regularly be found at the Alex, often on the fruit machine. The pub was also used to by other members of Hawkwind, the Pink Fairies, & later by Sex Pistols, Clash, Damned, Ramones & Stray Cats.

The Earl of Lonsdale (previously 'top' Finch's /Henekey's), 277-281 Westbourne Grove

"The surrounding area is London's freak section & Henekeys Pub where Portobello Rd. crosses Westbourne Grove is the place to be at Saturday lunch time" – International Times, 'Touring Guide to London'

'The prime freak pub of the time', becoming too much of a tourist & police attraction, before the pub's 'biggest drugs bust in history.' – Mick Farren.



The Lonsdale, 2009

Previously known as the 'top' Finch's (Part of the HH Finch's chain), the Earl of Lonsdale sits on a crossroads in Portobello Rd., two sides of which are residential areas, the others hosting the bustling commerce of the market. During the '60s the pub was a bohemian meeting place frequented by a cross-section of the 'in-crowd', including Peter Blake, Julie Christie & Terence Stamp, & various playwrights & poets. As the '60s gave way to the new decade the pub became more associated with hippies & heads & its reputation declined. Lemmy, Farren, Turner & others used the pub before vacating to the Alex over the road. There used to be a militaria stall in the market nearby where Lemmy used to buy his paraphernalia. The atmosphere in the pub is probably best described by two internet bloggers: *"We never tried to score at Henekey's it was too risky, there were always raids."*

"Oh my God the back bar, a den of iniquity. The carpet was so sticky that going there in flip-flops was not recommended, in fact going there in any kind of clothing was not recommended.

The walls were black with dirt & everywhere else, in every spare space was a cramped crowd of mean-looking tattooed, denim-shredded, leather clad, smelly bikers, proper bikers with initiation ceremonies & "colours". I seem to remember that these were special patches sewn on to their jackets when they had passed some terrible test to show membership. They also had sleeveless torn denim jackets that they wore over their worn out thick leather bikers jackets"

Portobello Star, 171 Portobello Rd. W11 2DY

The Portobello Star was situated at the market entrance to Colville School. A 1970 busking edition of *Strange Days* magazine noted Dave Brock busking outside here.



"Do'in' it in the road"—Dave Brock busking c. 1967

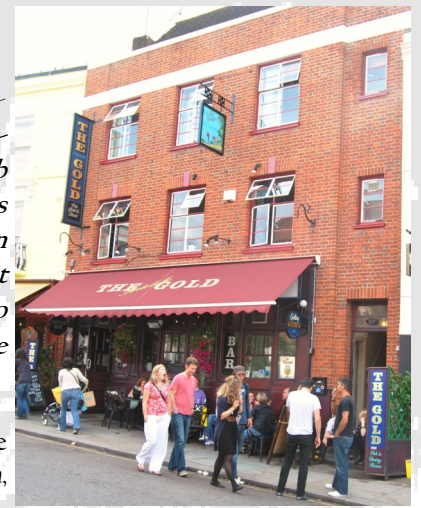
Dutch magazine *The Ear* also noticed Brock, writing: *"..the wind-blown & semi-estranged character of famous Ladbroke Grove."*

The Portobello Star is now simply The Star, a black-painted bar/cafe adorned with a simple star symbol.

Duke of Wellington (Finch's), 179 Portobello Rd. W11 2DY

IT Guide to Touring London: *"Pubs: Henekeys (described above), & Finches, corner of Portobello & Elgin Crescent - similar to Henekeys but more wasted."*

Sarah Malone, again in the 1970 busking edition of *Strange Days* magazine, mentions Dave Brock *"..do'in' it in the Rd."* outside



Portobello Gold, 2009

Finch's, a line that later appeared in the chorus of *Urban Guerrilla* a couple of years later. She talks of “*..Saturday morning freak show time again...instant Arabs, tourists, plastic hippies & plain clothes fuzz snapping away*”

Alternative London guide says of Finch's: “*Rough enough to keep out Americans. You can play, sing or anything else as long as you don't need room to move.*” Whilst Brock is known to have played outside, it is not known if he or *Hawkwind* played inside, although the *Pink Fairies* are noted as performing there, as are Turner's *Inner City Unit* in 1979. The pub had a reputation for drugs. *Frendz* magazine even wrote: “*..where your cooler, more nervous, refined or trendy dealer goes to relax over a jar or two of plump barmaid.*” Other known regulars included Michael Moorcock, Julie Christie, Crazy Charlie (Windsor Hells' Angels), Germaine Greer, Keith Moon, Malcolm McLaren & the *Sex Pistols* & many other notables - even Mark Knopfler of *Dire Straits* used the pub. Finch's succeeded Henekey's as the Portobello rock bar.



The Duke of Wellington, 2009

“*Speed in the Alex. Dope in the Blenheim. Junk in Finch's. They kept on tarting up Finch's & Henekey's but we kept tarting them down again. As my friend DikMik put it late one evening: you could take the needles out of the toilets but you couldn't take the toilets out of the needles*” – Michael Moorcock, *King of the City*

Mick Farren, fresh from a nervous breakdown whilst touring with *The Deviants* in the USA, swore never to perform rock & roll again during a whisky & LSD bender in Finch's. *The Deviants* continued without Farren as *The Pink Fairies* (named after *The Pink Fairies Motorcycle Gang & Drinking Club* – a group of hard-drinking musicians & artists who were regulars at the Speakeasy club) & Farren went on to become an agitator, first organising the Phun City free festival at Worthing featuring the *Fairies*, the *Edgar Broughton Band* (another Portobello-based group who were establishing themselves on the free circuit) & the first UK performance of the MC5. Farren, through IT, then orchestrated the protests against the Isle of Wight festival, where *The Pink Fairies* & *Hawkwind* (having already played together on a trailer at the Bath Arts festival) played for the audience outside the festival on Desolation Hill, donating a large amount of what fees they were given to provide their fans with food & drink.

This performance, legendary amongst *Hawkwind* fans, led to many other joint gigs, both as separate bands & together as *Pinkwind*. The tale of a depressed Jimi Hendrix dropping into watch *Hawkwind* play outside the festival and, allegedly, mentioning the possibility of playing with them later is plausible, because Hendrix lived in the Portobello area in 1970 (in 1966 Hendrix was returning from the Marquee to a flat at 167 Westbourne Grove – just around the corner – which had been freshly painted purple & had the inspiration for *Purple Haze*). DikMik certainly thought that it was a possibility, saying to IT in 1970: “*The other thing is a free concert next Midsummer's Day at Stonehenge. The Dead are going to do it, & Hendrix agreed to appear the day before he died.*”

Whatever the truth of this story, the Isle of Wight was a breakthrough for *Hawkwind* but marked the terminal decline of superstar Hendrix. It is, perhaps, ironic that Portobello would breathe life into the emerging space-rockers but Hendrix would die there – at 22 Lansdowne Crescent, just a couple of blocks south. Mick Farren went on to perform & record occasionally with *The Deviants/Pink Fairies* & collaborate with Lemmy, co-writing tracks such as *Lost Johnny* for *Hawkwind*, & *Keep us on the Rd.* & *Damage Case* for *Motörhead*. Farren became a journalist for *NME* & established himself as a Science Fiction writer & biographer of 60/70s British counter-culture.

“*The chick began to run after the black truck as it started up & rolled a little way before it had to stop on the red light at the Ladbroke Grove intersection. “Wait,” she shouted. “Jimi!” But the camper was moving before she could reach it. She saw it heading north towards Kilburn. She wiped the clammy sweat from her face. She must be freaking. She hoped when she got back to the basement flat that there wouldn't really be a dead guy there. She didn't need it.*” – Michael Moorcock *A Dead Singer*,

The Electric Cinema, 191 Portobello Rd.



“*We hope you'll support us for your own entertainment and/or expanded awareness – in the knowledge that your bread will go back into the community.*” – manifesto of the Electric Cinema

In the late 1960s some hippies began the Electric Cinema Club at the local Imperial Cinema. Renamed to the Electric after a friendly takeover, the cinema staged showings of cult films & mixed-media shows, with profits often going to worthy causes, such as Release, the BIT underground information service ('no bureaucracy, no files'), regular Sunday night 'Implosion' gigs at the Roundhouse (that featured *Hawkwind* & *The Pink Fairies*), the London St. Commune & Mick Farren's *Nasty Tales* obscenity defence. Sam Hutt (a.k.a. musician Hank Wangford) was the Electric's resident 'head doctor'. As a young doctor in a Ladbroke Grove practice he had discovered that, although illegal, Cannabis could be prescribed in tincture form. Once identified, this loophole was exploited to the benefit of many of the local heads.

Another character & 'good cause' supported by the Electric was Eric the Tramp. Staff at the cinema gave Eric a sleeping bag. Recognising his change in fortune, Eric became a hippy & regular fixture at the cinema *'...cadging joints & molesting hippy girls.'*

"On top of the risk of injury from falling plasterwork, there was the ever present danger of brain damage from mind-altering drugs combined with Surrealist films." - Anon.

John Smeeton, in his pre-Liquid Len days, was projectionist at the Electric. Previously, as an art school student, Smeeton had built light shows which he used at the UFO & Electric Garden venues. To supplement his Summer income he worked on light shows at the new Middle Earth club where they *"...needed someone to run their light-show.. which meant fixing their projectors, learning how to boil ink & stay up all weekend long."* This initial lightshow became known as *The Ultradelic Alchemists*.

By the Summer of 1972 Smeeton's lightshow was a regular fixture at Hawkwind gigs. Smeeton had worked with *Free*, *Mott The Hoople* & *Traffic* (bands associated with local Island records) as well as *Beefheart* & *Zappa*. It was at the latter's fateful gig at Montreux Casino that the lighting rig was lost in a fire (immortalised by *Deep Purple's Smoke on the Water*) & Smeeton had to begin from scratch. It was at this time that he was asked to build the lightshow for *The Space Ritual* tour.

Doug Smith: *"In the early days, Jon & I spent a lot of time smoking ganja & had lots of crazy ideas, one of them was called 'Crowd Control'. We planned to have lots of little robots like obstacles on the ground; they would be filled with some very heavy weights & patrol the audience — & when people got silly they would start nudging their legs."*

What is surprising is that despite designing the band's album covers & promotional material (with its distinctive mock-Teutonic & mystical overtones), painting their instruments & speakers & even building a cosmological significance to how the band was positioned on stage – almost their entire visual image – little of Bubbles' work directly filtered through to the lightshow.

Smeeton: *"From a content perspective there was little of Bubbles' work. The main providers were Sally Vaughan, who had been responsible for the first sets of animation slides for the Traffic show back in '70, Nick Milner, plus leading sci-fi artist David Hardy, who contributed a fund of 'spacescape' slides. The band were the band, the lightshow was the lightshow; I don't think we ever projected any of Barney's art other than the Hawkwind double-headed Hawk logo. We both lived in the Ladbroke Grove area in London so we saw a lot of each other. Things were discussed in normal conversation, but we never really sat down & had a production meeting."*

Only later, during the *Hawklord*-era shows, would Smeeton & Bubbles coordinate their efforts, with BB contributing art, film loops & other material that was actually synced with the music.

The Electric Cinema still stands on the same site today. Adverts in the IT record the cost of membership in 1972 as being *"10p for the year, all seats 35p."* The Electric would show films such as the Dadaist *Dreams That Money Can Buy*, the abstract & electronically scored *Jangleflex*, the voyeuristic *Chant D'Amour*, alongside other more conventional offerings such as *Easy Rider* & *Metropolis. Performance*, due to its subject matter & locality to the area, was a regular offering.

The Family Dog shop, 2 Blenheim Crescent. W11 2NN

In 1969 number 2 Blenheim Crescent was the home to the Family Dog, a typical hippy clothes & head shop, employing 29 year-old Nik Turner to deliver for the shop. This link is crucial to the early formation of *Hawkwind*, because Turner had access to a van and, along with his friend Michael 'DikMik' Davies, joined the band, first as roadies, then as full-blown musicians.



The Family Dog (with nose!)

The Family Dog, for a while featuring a distinctive giant nose facade (see left), was run by beatnik Bill Hopkins. As well as the main business downstairs, Hopkins rented out upstairs as (another) production facility for the local free press. Initially used by *The Word* underground poster designers, the Family Dog was later to host *Frendz* in its final incarnation under editors Jon Trux & John May (part-time dancer for *Hawkwind* c. *The Space Ritual*) & designers Barney Bubbles & Richard Adams (of *Oz*) until the magazine's demise.



Electric Cinema c. mid-'70s
(showing *'The Life & Times of Colonel Blimp'*)



Number 2 seems to have been a very busy place - as well as *Frendz* the upstairs is noted as having been used by a variety of individuals & operations including *The Index of Possibilities* (a post-New Worlds Moorcock publication), the Legalise Cannabis Campaign, Gong, Marianne Faithful, Nik & Lemmy/Hawkwind, *Bananas* quarterly surrealist magazine & Hasslefree Press/Knockabout Comics (featuring, amongst others, *The Fabulous Furry Freak Brothers* comic strip, which made the jump from *IT*, & artist Robert Crumb, former *Teenburger* resident & creator of *Fritz the Cat*).

The building is easily recognisable today. Now occupied by Minus Zero records, the double doors remain unchanged.

Mike Moorcock's last house in Notting Hill, 51 Blenheim Crescent W11 2EF

"Ladbroke Grove was & is still is crammed with rock'n'roll people, & it was almost impossible not to know at least half-a-dozen musicians who were either already famous or would soon become famous in the atmosphere. With Island's amazing studios 10 minutes walk from my house & almost everyone you knew working in some capacity for the music business, it felt a little weird if you didn't have a record contract."

Blenheim Crescent meets the Portobello Rd. at a point that bisects its famous neighbour into two different cultures. To the south the shops are mainly boutiques, antique purveyors, coffee shops & bars; to the north lie more vegetable stalls, used clothes, cafes & bric-a-brac of the market around the Westway.

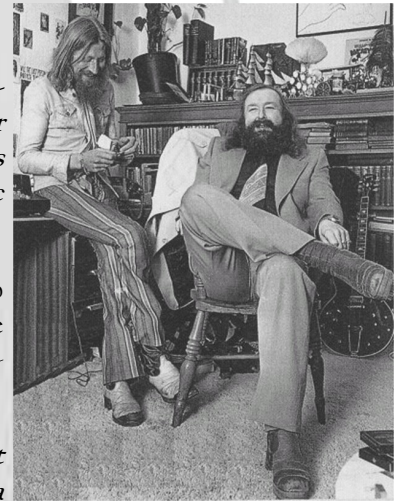


**51 Blenheim
Crescent, 2009**

Dave Brock: *"There was a big sense of community, although it collapsed later on. It was like a reflection of San Francisco in a way, happening at Notting Hill Gate."*

Even today, on a sunny afternoon, looking down the Crescent at the tall, brightly painted houses with your back to the rich Portobello multi-cultural environment, one cannot help but be reminded a little of Haight-Ashbury, the American spiritual cousin of Portobello in the late 1960s.

Moorcock's last address in the area was another ground floor/basement flat. Ideally located for the *New Worlds* office & in such close proximity to the other cultural centres of activity around the area at just the time that the *Hawkwind* machine was reaching its peak, the address was frequently visited by band members. Says Moorcock: *"A lot of Hawkwind stuff went on there."* - including photo sessions & interviews for such organs as the *New Music Express* & *Melody Maker*. The flat was later occupied by Robert Calvert, who lived with, & subsequently married, Moorcock's partner Jill.



**Nik Turner & Mike Moorcock at
51 Blenheim. C. 1975 Just off-camera is a poster for *The Land that Time Forgot* (penned by the writer).**

Mike Moorcock's house (*New Worlds*-era), 87 Ladbroke Grove W11 2HD

"What I liked about Hawkwind was that they seemed like the crazed crew of a spaceship that didn't quite know how everything worked but nevertheless wanted to try everything out. There was a sense that they were completely out of it, but yet were producing something actually very interesting." - Michael Moorcock

It was, perhaps, inevitable that Michael Moorcock was fated to be involved with *Hawkwind*. As a writer he seems to have existed within a couple of degrees of separation from the band through his writing (the band were fans), his editing of *New Worlds* (publishing Calvert & sharing production facilities with the local free press who supported the band), his involvement in music & his modernising attitude to creativity. and he was, of course, a seasoned local.

Moorcock: *"I remember the Move at [St Marks] when they threw meat into the audience & the audience (consisting of some very hard-nosed people, including local whores & pimps) got up & threw the meat right back at them - something they hadn't expected. We weren't exactly a typical 'bourgeois' audience! I knew Barney from around the time he got his studio there. He & I were best men at Jon Trux's marriage to Cathie Moonshine who turned out to be the Florsheim heiress (as Jon discovered after their divorce..). I loved Barney. Great spirit. I lived in St Marks Rd. first, then 8 Colville Terrace, then 87 Ladbroke Grove, then 51 Blenheim Crescent. Then I moved to Fulham.."*

Of Moorcock's residences in the area, his ground floor/basement flat in Ladbroke Grove seems to be mentioned more than the rest. It was here that Moorcock did a huge amount of work editing & laying out *New Worlds* magazine. It was here that he first met Robert Calvert. Artist Jim Cawthorn presented the band with t-shirts based on his *Friends* comic strip about them here, & Moorcock rehearsed with his own band *The Deep Fix* in the flat. Named after the fictional band from his Jerry Cornelius books, *The Deep Fix* were portrayed in the big screen version of the Cornelius book *The Final Programme* by Hawkwind, although footage of the band was omitted from the completed movie. Later, *The Deep Fix* would record *The New Worlds Fair*, the 1975 album that included Hawkwind members Brock, Turner, King & Ollis, as well as Snowy White & Pete Pavli (amongst others) & featured Barney Bubbles artwork.



The band with Jon Finch (as Jerry Cornelius) on set during filming of *The Final Programme*. The sequence was not used.

*"I knew Hawkwind via Bob Calvert - we graduated from the same lunatic asylum, which was the *Frendz* magazine thing. He introduced me to the band after he'd edited a science fiction edition of the magazine. I found the group a lot more im-*

pressive than, say, the Pink Floyd, who were making a lot of conscious use of science fiction. With Hawkwind it seemed a lot more natural... They looked like a bunch of spacemen who had been on a ship for a thousand years & gone completely wacko" - Michael Moorcock.

"He was great. We used to go round to his house for free food now & again, & he would have these notices on the door: 'If I don't answer the first ring of the bell, don't ring it again or I'll come out & kill you. It means no, it means I'm not in, it means I don't want to see you. Fuck off everybody. I'm writing. Leave me a-fucking-lone.'" - Lemmy

"I lived in Ladbroke Grove, everything happened [there] in the 60s & 70s..it all happened around me. You couldn't actually move for bloody rock & roll bands." - Mike Moorcock

Typesetters /Charles Platt, 261 Portobello Rd. W11 1LR

Not all the jobs associated with producing magazines could be handled in-house by the writers. *Oz*, *Frendz* & *Ink* & other shared typesetting facilities to reduce overheads to costs & manpower. Graham Charnock (friend of Moorcock's): *"If the editorial process was centred at Mike's place in Ladbroke Grove, the main engine-room on the production side for a long time was Charles Platt's flat, which he shared with his girlfriend Diane Lambert, not far away at 261 Portobello Rd. Here Charles had installed a cheap mechanical compositor.*

It was basically a high-quality typewriter that printed & justified a line of type at a time, depending on some complex calculation the operator had to feed into the machine a line at a time..All this stuff was legwork, which would have been as beyond Mike as tuning his guitar, on the principle of can't do it won't do it, but perhaps fortunately he had people like Charles, and, Graham Hall, & even me to a degree around, who could handle those mechanical things. It was a tough job, mama, but someone had to do it."

New Worlds Magazine, 271 Portobello Rd. W11 1LR (later 307 Portobello Rd., W10 5TD)

"Yeah, well he was living in Notting Hill Gate & it's a strange thing as well. I used to read all his books you know, & I used to think 'Cor, these are really fantastic books' & I used really get into reading them & all that. & I thought 'I'd love to meet him', you know, & of course when we used to do these gigs - we used to do these gigs down there with the Pink Fairies, which was another very enterprising, sort of free & easy band. We used to play gigs together & Mike Moorcock used to turn up, you know, & do the odd poem on stage, underneath the freeway at Notting Hill Gate & all that." - Dave Brock

"Barney Bubbles was never an art editor of New Worlds. Our art editors included Charles Platt (who lived in Ledbury Rd.), Nigel Francis (who lived over the shop, as it were, at 271 Portobello Rd., the New World offices) & Richard Glyn Jones." - Michael Moorcock (prior to Platt moving to 261 Portobello)

New Worlds magazine had been the leading British science fiction periodical since its inception in 1946, & in 1963 Moorcock took over as editor & introduced a series of changes to format & content designed to embrace the 'new wave' of sci-fi (or 'speculative fiction' as Moorcock preferred). *New Worlds* contributors included Harlan Ellison, JG Ballard, Philip J. Farmer & Moorcock himself,

as well as less usual fare such as poetry by writers like Robert Calvert (*Ode to a Time Flower* appeared in one of the collections). The magazine also published work from Michael Butterworth, who was later to pen the *Hawkwind*-based *Time of the Hawklords* fiction series.

That was 'New Worlds' & the underground scene at the time. It was almost totally based around Notting Hill so I just started getting to know musicians again 'cos there were so many people living round there, so that if you socialised at all it was almost impossible not to know a few people who were doing music. In fact it was Bob Calvert & John Trux, who was an underground journalist, who came round & we were talking about Hawkwind. I don't think they had a record out at that point, & it was John rather than Bob, although it was Bob who had actually brought John Trux around, but I got on very well with John Trux, he said "Why don't you come along & see Hawkwind because Dave & Nik like your stuff. I went along to a gig in Shepherd's Bush & I really liked the whole atmosphere of the band. It fitted very closely with what I imagined a rock'n'roll band should be & it wasn't like the image which by that time ('70-71) had got a bit slick.. Half of it was DikMik just finding out what would happen with the synthesizer." – Michael Moorcock

Hawkwind were science fiction fans & had read Moorcock's work, & several stories still circulate regarding the association of the name *Hawkwind* with one incarnation of the author's 'Eternal Champion', Dorian Hawkmoon. Moorcock saw *Hawkwind* a couple of times but initially declined to be involved but on 23 July 1970, Moorcock stepped in to perform for the first time with the band (although *Starfarer's* comprehensive website lists 22 June 1971 as his first 'venue' performance).



A rare picture of Moorcock (2nd left) performing with Space Ritual-era Hawkwind

Mike Moorcock: *"Dave almost immediately asked me if I'd do some work, but at that time Bob was working with them & it didn't feel right somehow to move in as Bob was starting up his career, so I felt a bit awkward about it, I wouldn't do anything. Finally Bob went into the loony bin, obviously by this time I was involved in it, & Dave said "Could you do something?" & Sonic Attack was the first thing I did & I was the first person to perform it. I*

was helping organise some free gigs in the Portobello Rd. under the motorway & it just naturally happened because I was helping organise the gigs & so I was involved in it anyway & Dave said "Why the hell don't you do it?" I hadn't been on stage for some time, & I did it. So I said to Bob, until he wanted to come back I would fill in for him, which is basically what I did, & that was more or less how it ran thereafter. I did all the first 'Sonic Attack' on that first stretch & then Lemmy started doing it & I think it was Lemmy that finally did the first recorded version. The weird thing is there's no recorded version of me doing 'Sonic Attack' - there was going to be but I don't think Dave liked it so it never came off."

New Worlds, however, was in decline. Despite the quality of its contributors (many of whom are now held in highest regard within literary circles), funding from the Arts Council, moving to 307 Portobello Rd. & sharing facilities such as typesetters with local magazines *Oz*, *Friendz* & *Ink* (see 261 Portobello), the magazine folded in late 1971.

In Butterworth's *Time of the Hawklords* 271 Portobello Rd. was the "Yellow Van commune", a reference to the mode of transport used by the band to get to gigs & festivals, such as the Isle of Wight (the van had the less-than-complimentary nickname of *The Yellow Wart*). In the book the *Hawklords'* headquarters had been previously occupied by *"..outlaw publishers of underground pamphlets, friends of Hawkwind who had been killed by marauding gangs of puritan vigilantes"* & kids gathered outside for 'sonic healing' from the band.

Graham Charnock: *"Manuscripts came in, were read quickly, filtered, discarded, selected then passed to type-setters, who would send back pages of type to be physically cut-and-pasted on the kitchen table into printable pages. Later more of those jobs were handled in-house. Fortunately most of the people involved in production lived within a half-mile radius of each other in the Notting Hill area, Mike (and not to forget his family, Hilary Bailey & kids Max & Sophie)*



New Worlds, 2009 - now The Grain Shop

in Ladbroke Grove, Langdon Jones & Jim Cawthorn & Graham Hall in the Cambridge & Oxford Gardens axis (and whatever Americans AbRd. came over to lodge in Mike's commune for a changeable duration), they were all co-opted in varying degrees into the editing/production process. It was a case of any hand to the pump in fact."

The Mountain Grill, 275 Portobello Rd. W11 1LR

Of all the *Hawkwind* locations in Portobello, the Mountain Grill is probably the most famous due to its name-check on the fifth album. Now occupied by Café Ravenous, the famous lop-sided façade that featured on the inner sleeve of *Hall of the Mountain Grill* has now gone, replaced by a bland shop front. The famous image was captured by local photographer Phil Franks (a.k.a. Philm Freax), who also snapped the band pictures on the cover of *X In Search of Space*. During live performances of HOTMG the Liquid Len slideshow projection showed a sequence featuring a tree/cottage/village/town/city going back to a tree in a park.

The last property heading North towards the tube line & the Westway, c.1969 the Grill was something of a Bohemian meeting place. Robert Calvert:

"The Mountain Grill was a working man's cafe on Portobello Rd. – frequented by all the dross & dregs of humanity. Dave Brock used to go & eat in there – which is how I first met him..because I used to eat there too, when I worked at Friends magazine (at 305). It was a kind of left bank cafe/meeting place for the Notting Hill longhairs, a true artists' hangout, but it never became chic, even though Marc Bolan, David Bowie & people like that often went there."



**The Mountain Grill,
2009**

In 1973, IT's Guide to Touring London said: *"The surrounding area is London's freak section, & Henekeys Pub where Portobello Rd. crosses Westbourne Grove is the place to be at Saturday lunch time. The Mountain Grill qualifies not so much for its food as for its local social significance. 'See Hawkwind waiting for the bus to take them to the gig'. A very Greasy Spoon."* (In a 1972 ZigZag interview Doug Smith, *Hawkwind*'s long-term manager, noted that the band still met up for lunch or supper before heading off to perform.)

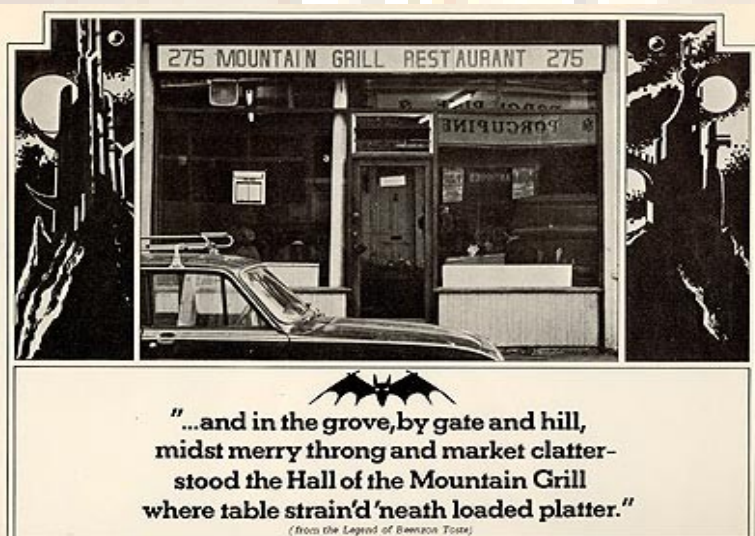
Thomas Crimble: *"When I was in Skin Alley, we were getting fuck all. I was living off 2/6 a day, which was enough to get me one meal at a greasy cafe on Ladbroke Grove. So suddenly to be getting a fiver a night for a gig was a hell of a lot more money."*

Westway flyover, W11 1LR

"We did the first gigs 'under the arches' where the Westway crosses over the top of Portobello Rd. On a Saturday you'd just walk up & down Portobello Rd., saying hello to everyone, & somebody said "why don't we do a gig?" – so we said we'd give it a go. Slung a 13 amp cable around the corner to the fish-shop, they seemed perfectly happy, & we just made a racket! Loads of people turned up, & went away smiling. We plugged in there, set up & played on Saturday mornings. The cafe people were up for it. People coming to see the band bought cups of tea." - Thomas Crimble

Portobello of the 1950s & early '60s was far different from the area of hip & trendy dreams a decade later. Peter Rachman, the notorious & decadent landlord, had evicted sitting tenants from his properties & crammed immigrant families into the squalid & cramped conditions. Rachman, whose mistresses included Mandy Rice-Davies, had used violence to intimidate his residents and, in turn, had his own empire terrorised by the Kray twins organisation. Long after Rachman's death in 1962, the area had a reputation for racial tension, poverty & was virtually regarded as a slum, but the construction of the Westway flyover injected a thread of creativity & activism through the Portobello community. Groups such as the Free School & the Notting Hill People's Association sprang up to defend the integrity of the community from demolition. Perversely, Rachman's cramming policy had created a multi-cultural mix with a unique identity within the area, & events to celebrate this, such as the first carnivals, sprang up.

"I knew Peter Rachman & did some work for him briefly (handyman not hitman) & rather liked him. He was always very fair with those who worked with him & I knew people who loved him - old ladies he'd helped & so on. He wasn't, in my view, the monster they said he was." - Michael Moorcock



**The restaurant, as pictured on the inner sleeve of
Hall of the Mountain Grill.**

Hawkwind played a series of gigs in the area, most notably under the Westway, & the T-shaped flyover supports can clearly be seen in the pictures of the band playing on the inside sleeve to *X In Search of Space*. The pictures also feature children, & a spacesuit-wearing character (possibly Nik Turner) 'dancing' with kids. Around this time an adventure playground was constructed under the Westway, now gone



Playing under the Westway, from *X In Search Of Space*.

& replaced by industrial units, although graffiti on the North side of the Westway still proclaims "*Acklam Rd Adventure Playground*" in bright red letters. Apparently the site continued for a number of years, even evolving a skate park, but the gentrification of the area sounded its death knell. Today, walking around Portobello one cannot help but feel the absence of children on the streets, & those that are there tend to be ferried about in large cars or travel with foreign visitors to the market.

Dave Brock: *"We did a lot of benefits. & we used to give away copies of *Frendz*, whose office was also in the Grove, & we did things with the Hell's Angels, the White Panther Party, the Urban Guerrillas, Greenpeace.. "*

Hawkwind/Pinkwind played several gigs under the flyover, including the Westway Theatre on the site of the Portobello Green Arcade, where the White Panthers had set up a seated arena from railway sleepers. The White Panthers were originally a far-left, anti-racist collective from the USA linked to the MC5. In the UK the group was founded by Mick Farren & the parallels between the US group & the MC5 & the UK group & the Fairies & bands such as *Hawkwind* are clear. Although its actions were less radical than its US counterparts, the Panthers' manifesto ambitions still included "*Total assault on the culture by any means necessary including sex, drugs, rock 'n' roll & fucking in the streets*" as well as the freeing of all prisoners & the effective abolition of money. Both Black & White Panthers are name-dropped in the *Hawkwind* song *Urban Guerilla* ("*...I'm society's cancer/I'm a two-tone Panther...*") & one particular local *Hawkwind/Pink Fairies* gig that was broken up by Police is recorded in the Fairies' track *Right On, Fight On*.

Frendz: *"A large crowd of freaks were gathered, quietly smoking dope & playing guitars, when a bunch of pigs (in this case policemen), cunningly disguised as bushes & shrubs, leapt out & busted part of the crowd."*

Perhaps the *Hawkwind*'s most notable gigs of this period, at the Westway & the Acklam Hall along the Rd., would have been on July 23rd, August 7th & 28th 1970 (with *The Pink Fairies*, some as *Pinkwind*) because these straddle both groups' legendary 2-day performances on 'Desolation Hill', overlooking the Isle of Wight Festival. Many of the audience, fuelled by copious volumes of drugs & the stance of the bands, egged on by editorials in *IT* & led by activists from the White Panthers (supplemented by veterans of Farren's recent Worthing Phun City festival, the US Embassy riots & two of the architects of the Paris riots) went to the festival & were among the group that battled security, stormed the fences & turned the Isle of Wight into a free festival.

Mick Farren: *"We were a bit obnoxious to them, at first," he chuckles. "They were a bunch of country lads coming up to the big city, & we'd already fought the revolution, you know? But it was a whole scene: Quintessence, Hawkwind, The Pink Fairies. Portobello Rd. was the focus, playing for free under the arches & along the green."*

Portobello Green (market area), on site of Portobello Green Arcade

They would often be accompanied by The Pink Fairies -whose drummer, Twink, would take over from Terry Ollis when he was "too far gone" to complete the set - & 'Pink Wind' gigs became a staple of the Saturday afternoon Portobello market scene. "They really complemented each other," says Farren. "One was an incompetent guitar band & the other was an incompetent psychedelic band. They got on-stage & made this huge fucking noise together, & everyone was extremely happy that the police hadn't been called & we hadn't all been arrested.."

In 1970, on the west side of Portobello (in the area of Portobello Green adjacent to the flyover), the White Panthers constructed the Westway Theatre stage - a small, open air auditorium with seating largely built from old railway sleepers. The stage was used for a

series of events called the “Fun’n’games Groverock gigs” featuring the usual favourite bands. During the weekend of the 1971 Notting Hill free carnival *The Pink Fairies*, *Mighty Baby*, *Graham Bond*, *Skin Alley* and, of course, *Hawkwind* were all billed as playing on the Green. *Hawkwind* also played Kensington Old Town Hall & Powis Square the same week, the latter gig marking the debut of Lemmy with the band (see below).

‘We’d cut a deal with somebody who had a flat that we could run extension leads into the night from,’ says Farren. ‘We’d play for half an hour before the police turned up. I remember an inspector standing behind our drummer, Russell Hunter, & he said, “Next person to make a noise, you’re all nicked.” We looked at Russell & knew he wouldn’t be able to help himself. He hit the bass drum & we were all carted off. It was anarchy.’

Duke of Sussex (bottom Finch’s), 266-272 Portobello



Portobello Green (west of Westway), 2009



**Street entertainment at the Westway.
Note the “It’s only Rock’n’Roll” sign**

Mick Farren (regarding scoring hashish): *“Our destination was one of the pubs in the Finches chain. Finches attempted to give all its pubs individual names, but no-one bothered to remember them.”*

The Duke of Sussex Finch’s pub was another haunt for local musicians for many years. Adjacent to the pub was the self-styled ‘Hippie recycling centre’ free shop, which featured piles of shoes, clothes, old sofas etc. for residents to take or exchange. Also at the site was a Gipsy fortune teller’s caravan with sign proclaiming *“It’s only Rock’n’Roll”*.

The pub & shop are both gone, victims of the Westway expansion, but in 2009 the *Rock & Roll Library* opened here featuring up to 10,000 items of music memorabilia from local band *The Clash*’s guitarist Mick Jones personal collection. Unfortunately, the library is due to close a few days before *Hawkwind*’s return to Portobello for their 40th anniversary.

Acklam Hall (Subterranea Club), 12 Acklam Rd. W10 5QZ

After the demolition of All Saints’ there was a need for local facilities for bands to play. Part of the proceeds from the 1972 Round-house gig were earmarked towards *‘..building a centre in NH gate which will be a cheap & alternative rock venue, a playschool & generally just somewhere to go when you’re bored’*. What the community got was Acklam Hall (cited as the ‘New All Saints Hall’).

Although it is reported that both *Hawkwind* & *The Pink Fairies* played here, there is little more information available. This is because the hall’s history is dominated by its later denizens – early punk groups such as *The Clash*. However, there is some significance in the relationship between the then-experienced *Hawkwind* who, with their truckloads of lightshow & long instrumentals, should have represented the antithesis of all things punk. Surprisingly, this is not entirely the case. Many of the local groups grew out of the Notting Hill melting pot, & musicians would have been familiar with *Hawkwind*’s down-to-earth ‘make do & get on with playing’ attitude.

John Lydon (a.k.a. Johnny Rotten) was a fan & went to gigs, even meeting the band. Lemmy was out drinking when a young Sid Vicious came up to him with news: *“I’m in a band! I’ve joined The Sex Pistols!”* Lemmy: *“Doing what?? You can’t even play bass.”* SV: *“Playing bass!”*

Joe Strummer’s local rock band *The 101’ers* played in various pubs, notably *The Elgin*. *The 101’ers* were one of the notable acts at the 1975 Watchfield Festival (alongside Freston Rd. ‘*Republic of Frestonia*’ squatters *Here & Now* and, of course, *Hawkwind*). When punk exploded, Strummer sacked the band & found replacements Paul Simonon & Mick Jones hanging around the market & formed *The Clash*. U2 even played the Acklam Hall when they first signed with Island around 1980.



John Trux/Greasy Truckers Promotions (& *Injun Dog* clothes branch of the *Dog* shop) . 293 Portobello Rd. W10 5TD

In the late 1960s, 293 Portobello was famous for being the original branch of *I was Lord Kitchener's Valet*, the archetypal boutique for the hip & trendy of the era. Brian Jones of the *Rolling Stones* took Jimi Hendrix there in 1967 where he bought his iconic military jacket. The name was changed to *I was (not) Lord Kitchener's Valet* after court injunction, then to the *Injun Dog*. Eric Clapton also shopped here & this points to another *Hawkwind* link - Dave Brock is noted as selling Clapton his first guitar & having played, or at least practiced, with future *Yardbirds* Clapton & Keith Relf.

The property also held the office of *Greasy Truckers Promotions* – set up & run by John Trux with the stated ambition of being *"...a loose organisation of individuals whose ideals were based on those of the Diggers in San Francisco, recycling money into worthwhile causes."* GTP organised the 'Fun & Games' & 'Grove Rock' sessions, as well as the 'Magic Roundabout' gigs in the bays under the East of the Westway, where the iconic *X In Search of Space* cover photos were taken by Philm Freax. Other acts to perform at these sessions included Gong, *Skin Alley*, Kevin Ayers, Chilli Willi, *Henry Cow*, the *Global Village Trucking Company*, Keith Christmas & many others. Trux was also tour manager for the *Pink Fairies* & Mike Moorcock (assumedly with *The Deep Fix*) & later edited the counterculture magazine *Frendz*.

Dave Robinson (ex-Hendrix roadie, founder of Stiff Records & promoter, *Greasy Truckers* Ball): *"I was managing Brinsley Schwarz at the time, & we did this benefit for The Greasy Truckers. Totally sold out!"*

The *Greasy Truckers* Roundhouse gig of 13 February 1972 is legendary amongst *Hawkwind* fans, because it spawned the version of *Silver Machine* which, benefitting from having Lemmy's vocals dubbed over Calvert's originals, became the band's anthemic top ten hit. At the time Lemmy & DikMik were sharing a flat in Earl's Court

Lemmy: *"Me & DikMik had been up for four days, right, on Dexedrine capsules, so we're pretty well bent. But we had this gig at the Roundhouse - the one where we recorded Silver Machine - so we had a couple of Mandrax to calm down. Then it got a bit boring so we had two black bombers each. We get to the Roundhouse & somebody comes in with a lot of bombers & we take 10 each - a lot. Then someone comes up with some Mandrax & we were getting very twisted up by now so had at least three each to calm us down again.*

Then somebody came up with cocaine, fucking big bags of it, & we thought we'd have some of that. All this time in the dressing room there is constant smoking - we were all blasted out of our heads on dope. & people were producing acid & mescaline. We all had some of that. By the time we come to go on-stage me & DikMik are stiff as boards. I said, I can't move, DikMik, can you? He went, 'No. It's great isn't it?' I said, What are we going to do when we can't play? He said 'We'll think of something.' "

Forbidden Fruit headshop, 295 Portobello Road. W10 5TD

Howard Marks: *"The sleaziest, blackest, most druggy end of the Portobello Rd"*.

In the late 1960s number 295 Portobello Rd. was the *Forbidden Fruit* headshop (a.k.a. the *Afghan Shop*), run by now-infamous hashish smuggler Howard Marks (at the height of his 'career' Marks was said to have controlled up to 10% of the world trade in the drug).

Although essentially not a direct *Hawkwind* landmark, it is inevitable that the hash smoked by the band, many of its fans & local freaks would have originated from Marks. The band *Ten Years After* set

up outside the shop & were filmed playing to promote their 1969 album *Stonedhenge*. The moment was caught on still camera by Philm Freakz, who was popping to Barney Bubbles' studio a few doors down the road when he saw the band performing on the street (guitarist Alvin Lee was, inevitably, another local resident).



Injun Dog, c. 1967



293 & 295 Portobello, 2009

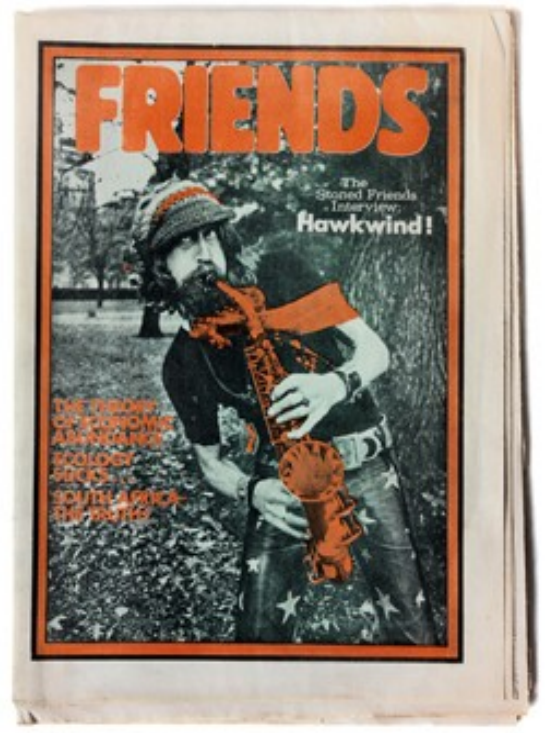


Ten Years After outside Forbidden Fruit, 1969

Frendz, 305 Portobello Rd. W10 5TD

Andrew Bailey (Rolling Stone editor): *"It was the highlight of my week to go up there & score off Little Tony. Friends was unbelievable. It was so exciting... nothing had prepared me for this. There was Friends, ripping off every image they could find, doing it all on IBM golfballs & actually making a far more vibrant product than the supposedly professional techniques we used at Rolling Stone managed. The north end of Portobello Rd. on a Saturday morning to me was absolutely magic, I loved it."*

Frendz was, arguably, the iconic counterculture Portobello location in the early 1970s. Frendz started life as the UK version of Rolling Stone magazine but, after financiers Mick Jagger & Jann Wenner pulled out, the publishers were forced to change the name to Friends of the Rolling Stone. This title was swiftly truncated to Friends following copyright action by Wenner & a legend was born. 307 & Friends was initially shepherded by Alan Marcuson & Charlie Radcliffe, who turned the location into a heady mix of pop, politics & pot, & the magazine soon established itself as the favoured rag of heads, politicians & up-and-coming journalists. According to David Leigh's biography of Howard Marks, High Time, Scotland Yard put their energies into busting IT but *"..they should have busted Frendz as that's where the (mainly Angry Brigade) radicals were."* (The Angry Brigade was a London-based group whose tactics embraced terrorism, even bombing the homes of politicians)



Friends featuring Hawkwind interview

"From what we could gather, Famepushers - which was a candid name if nothing else - had one cheque for ten grand & at least ten accounts around which it proceeded as required." - Jonathon Green

The premises were known as 'Motherburger', part of Famepushers (*"..the underground roadie mafia of the legendary Eddie & Steve.."*), an organisation which became renowned for a series of bold & notorious publicity stunts & events (although one account recalls the publication being financed by Marcuson selling dope provided by Radcliffe to make ends meet). With a clear agenda to make an impact, & based in the seedier end of a slum district packed with hippies, immigrants, radicals & other wheeler-dealers seeing out the turbulent transition from the love & peace ideals of the late 1960s to the harder, more turbulent 1970s, Motherburger soon became a magnet for the burgeoning counterculture society around Portobello. As well as housing Friends magazine upstairs, the property also boasted a downstairs market, which included IT & White Panther stalls. As well as the usual paraphernalia, the market sold Hawkwind shirts & patches & promoted the band's gigs.

Downstairs at Motherburger was also The Bunker, an underground studio used by Quiver, Nick Lowe, Uncle Dog and, most significantly, The Pretty Things for practice sessions. Here again are more Hawkwind links – not only did Dick Taylor (lead guitarist) produce Hawkwind's first album but he also played on the track that was open the album, Hurry on Sundown. Additionally, Del Dettmar roadied for the band for a while (as well as Edgar Broughton, Cochise, Juicy Lucy & others).



305 Portobello, 2009—Uncle's Restaurant

Dave Brock: *"[The first album] was recorded at Trident Studios, just off War-dour St., Soho. Dick Taylor was asked to come & produce it. He was like the caretaker to keep us in order & used to play in the Pretty Things. A wonderful musician & a nice man too, a great character. Yeah, he played twelve string on it."*

Nik Turner: *"It was produced by The Pretty Things' guitarist, Dick Taylor, who set the equipment up & told us to simply run through our live set. We did it three times all the way through, & that was it."*

In a 1981 interview Brock went even further: *"Well the first single was 'Hurry On Sundown'...and the first album – that's with Dick Taylor, who was with the Pretty Things. He come & helped us produce it. He actually played on a few gigs with us, too. He was really a great help, actually, he really was, because, er, I mean, we hadn't really been in a studio doing an album before, he helped us along."*

It must be remembered that The Pretty Things weren't just, as many perceive, a bubblegum pop band – they were serious rock & rollers. The Rolling Stones had begun life as the second incarnation of a fledgling Pretty Things before differences split them into two bands. They were in Abbey Rd. studios recording their seminal work SF Sorrow (regarded by many as the first rock & roll opera) at the same time

The Beatles were recording Sgt. Peppers & Barrett's Pink Floyd were working on Piper at the Gates of Dawn. The Famous Cure had supported the band when they toured SF Sorrow – a show which featured a running theme & an impressive light show (shades of The Space Ritual, perhaps?). Later they were to tour with Led Zeppelin & live the full rock & roll lifestyle – including the tours, the drugs & inevitable line-up changes & bust-ups.

In a few short months, 305 had made the transformation from a run-down shop into a headquarters for the counterculture. In early 1970, the ground floor was the 'Much Ado' antiques shop. Soon it was to be the home to the market downstairs, the basement studio, Friends upstairs and, later, Ross Granger's Sunflower head shop (purveyors of the usual Moroccan & Eastern paraphernalia) & featured as the focal point for several documentaries about the scene in the area. Even the International Times was promoting 305 as *"...a place for people to come & rap, give us stories & get it on."* Frendz actively promoted local artists Brindsley Schwarz, Mighty Baby, Chilli Willi, The Pink Fairies and, most significantly, Hawkwind. (The Sonic Assassins was a comic strip written by Moorcock & illustrated by Jim Cawthorn for Frendz in 1971. The story featured adventures of the band.)



Frendz' Sonic Assassins comic strip

"We're going to have a Christmas party at the Roundhouse – probably on December 13th. It'll mean we have to charge admission so we can pay for the hire of the place, but there's going to be free food, & probably free acid. Split any profits down the middle – half to the Roundhouse, & the rest to the people who need it like IT & Friends." - Nik Turner

In March 1971, Jon Trux took over as editor & re-launched the publication as Frendz but, perhaps inevitably, the dream was not to last. Smiling Michael, a Hawkwind associate-cum-roadie, died in an accident at the shop. He would later be immortalised on Quark, Strangeness & Charm in Calvert's lament for the Portobello era, Days of the Underground (*"And some of us made it/But not Smiling Michael/His black motorcycle/Got eaten by rust."*) On November 21, 1971 there was a fire in the basement. Upstairs there was a selection of locals crashed out & it was largely through luck that one of them, known as Tiny Tony, was woken by the sounds of neighbours trying to break down the door. Tony woke the others & they escaped unscathed.



305 & 307 Portobello Road, c. 1967

good-natured guy.. Nobody 'important' but someone I liked a lot & was very sorry to lose."

After the fire, Frendz relocated to 307 Portobello Rd. & entered the last chapter of its existence.

Teenburger (New Worlds, Time of the Hawklords' HQ), 307 Portobello Rd. W10 5TD

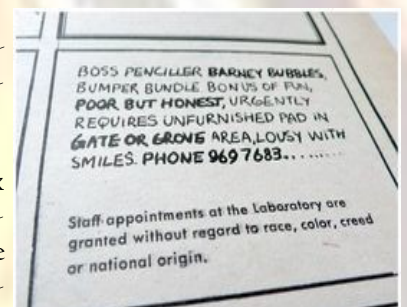
Jonathon Green: *"Barney was an inveterate hippie. Drugs with everything. He's made an arrangement with a caff, I think the Venus, in Golbourne Rd. He'd give them a lump of hash & every time we went there for lunch, which was most days, they'd crumble a little over his steak & chips."*



Colin Fulcher, a.k.a. Barney Bubbles

Next door to the flourishing 'Motherburger' was 'Teenburger' – another hotbed of creativity that would have an enormous effect on the development of Hawkwind.

Colin Fulcher left Twickenham College of Art in 1963 to work as a typographer. By 1965, Fulcher had built a distinctive portfolio & reputation, so much so that he joined the in-vogue Conran Group as Senior Graphic Designer, working on a variety of projects including the iconic Norman archer logo for Strongbow cider.



Ad for accommodation placed by Bubbles

Living in flats at Addison Crescent (some 500m south-west of Notting Hill Gate), between 1965-67 Fulcher teamed up with two college friends to organise private events & 'happenings' before moving on to operate a light show for *Quintessence*, *Gun* & other bands at gigs & multi-media events at the Electric Cinema (where he met projectionist Jon Smeeton, a.k.a. Liquid Len), Roundhouse, Middle Earth & the Beckenham Arts Lab. During this time plain Colin Fulcher became *Barney Bubbles*, & a *Hawkwind* legend was created.

In the summer of 1968 Bubbles visited the United States & experienced the West Coast hippie counter-culture first hand. In San Francisco he met poster artists Stanley Mouse & Alton Kelly (legendary for their psychedelic artwork for the *Grateful Dead* & others) & worked his light show at San Francisco's Avalon Ballroom. In early 1969 Barney Bubbles moved into 307 Portobello Rd. and, working in association with Edward Moulton, set up the Teenburger Designs studio.

Where 305 had become a hot-bed of political intrigue, journalism & stoned pop music, 307 was a more literate & artistic creative scene. Working out of a single room studio with friend & associate John Muggerridge, Teenburger produced work for *Friends* & *Oz* magazines as well as album art for acts such as *The Edgar Broughton Band*, *Chilli Willi*, Mike Moorcock's *Deep Fix*, *Quintessence*, *Brindsley Schwartz* and, of course, *Hawkwind*.

"We were this sort of crazy people's ideal of a band," says Nik. "Michael Moorcock saw us like that, & he turned Barney Bubbles on to us." – Nik Turner

From as early as 1970, Barney Bubbles was involved in developing an image for the emerging band. He watched & listened to them, merged their developing character & ideas with his own & produced stunning & original artwork that not only promoted the band significantly but is also talked about & treasured by both music & art fans nearly forty years after its creation.

This symbiotic relationship created an artistic feedback loop between the designer & the group. As Bubbles watched them perform he came up with ideas for a unique visual image for the band, a kind of blend of mock-Teutonic/Modernist style blended with fantasy loaded with spiritual & cosmological symbology. He created the famous gate-folding album covers, painted the band's equipment & developed the lightshow, even producing stage layouts for the band that encompassed the motion of the planets. The significance of this extra dimension was not lost on the band; in turn, they produced music & ideas that embraced & promoted their visual context & developed it further. This 'creativity loop' was essential to the direction of the early band – by 1972 their musical skill & hard work building their audience were fully integrated with, rather than being supplemented by, a visual & emotional element. *Hawkwind* were a true 'multi-media' band, years before the phrase was coined.

Doug Smith: *"After the first Hawkwind album we started getting involved with Barney Bubbles for the design. Barney was probably, as far as media and media direction of the youth of this country, probably the most important artist of our generation. His influence on the band was substantial. Once he did his first one, "In Search of Space", we became very close to him. And his life was really tripping out of his head and painting."*



**Inside cover of the original
X In Search Of Space album**



**Teenburger group photo, including
Barney Bubbles 4th left,
Robert Crumb (*Fritz the Cat*) far left.**

Bubbles also worked on the packaging for the *Glastonbury Fayre* album. The 1971 event was conceived & independently financed by Andrew Kerr & Arabella Churchill as a free festival of arts & music. Friendz reported that *'Arabella Churchill put up a lot of the bread & suffered constant hassles from her family.'* – a not insignificant challenge considering she was the granddaughter of Sir Winston. Although Michael Eavis willingly provided Worthy Farm as a site for the festival & provided milk etc. to the revellers, it should be noted that Churchill & Kerr were the prime movers of this breakthrough event.

It is no surprise that most of the acts to feature were Portobello regulars – Churchill's Revelation Enterprises was based at 307, as was the office of former Hendrix Roadie Dave Robinson, manager of *Brindsley Schwarz* (later co-founder of Stiff Records, many of whose artists utilised Bubbles as sleeve designer). The Glastonbury event was filmed by Nic Roeg, who had used nearby Powis Square as the base for his earlier film *Performance* starring Mick Jagger as a burned-out rock star. *Glastonbury Fayre*, produced by David (later Lord) Puttnam, features performances from familiar Portobello

associated acts, *Hawkwind* & David Bowie declined to be featured. The *Hawkwind* set is notable for the absence of Dave Brock (who was reported to have suffered 'stomach problems') & the 'official' debut of Stacia (who had first appeared in Redruth, then performed at Exeter gig the following evening).



307 Porto, 2009

Trellick Tower (High Rise)

"Where are we? Is this Hell?" "Just my London Headquarters" - dialogue from the 1967 film *Bedazzled*, as Satan/George Spiggott (real-life local resident Peter Cook) leads Stanley Moon (Dudley Moore) into a seedy, isolated building on the barren demolition site that was to become the Trellick Tower.

Moving North of Portobello, to the East can be seen the notorious Trellick Tower, its distinctive main body & adjacent access tower looming tall over the Westway. This concrete housing block was the brainchild of Erno Goldfinger (whose name Ian Fleming borrowed for his Bond villain) & was lauded as the future of London housing. The late writer & visionary JG Ballard used the tower as the model for his urban nightmare work *High Rise*, where residents become absorbed into a bitter & increasingly primitive struggle between clans on different levels.

Ballard, commonly regarded as one of Britain's finest modern writers, was a long-standing friend of Moorcock from their days together in *New Worlds* & other magazines and, inevitably, Calvert must have been aware of the author & the book as well as the geographical location & social significance of the tower. The *Hawkwind* song *High Rise* (on PXR5) owes some inspiration to Ballard & the Trellick building, at least notionally.

Phil Franks (aka Philm Phreax), 361a Portobello Rd. W10 5SA



361a Portobello Rd., 2009

"Nik was a showman. Dave really was the quiet rhythm guitarist who wrote great songs. I have nice memories of Dave staying over at my place, just playing his guitar & singing his newest song".
- Phil Franks

On the corner of Portobello Rd. & Faraday Rd., a few hundred yards north of the Westway & main body of the market, is 361 Portobello Rd. At the side of the shop is the door that leads to 361a, one-time residence of Phil Franks, a.k.a. Philm Phreax. Franks is the photographer who captured many of the famous images of *Hawkwind*. His portraits & images of the band playing can be seen on the sleeve & log of *X In Search Of Space*, as well as the famous image of the Mountain Grill on the inner sleeve of the fifth album & many others.

"So perhaps when Saturday comes, we'll find ourselves wandering once more down Portobello in the rain, knowing always that at the end of that road, Phil waits in his almost-furnished flat with tea, choccy biccies, & roll-ups, all that's needed to help us make it through to Sunday afternoon." -

Bob Greenfield, writer & associate of Franks' from their *Rolling Stone* magazine days.

As a local resident, Franks knew & photographed many of the artists associated with the area. Members of *Hawkwind* & *Gong* would drop in & crash and, like the early Yes & Graham Bond (*Skin Alley*), be photographed in the kitchen.

"It wasn't exclusive, no colour prejudice - & this was London not too many years after you could walk around Notting Hill & see signs saying 'No Coloureds' or 'No Irish'. There were no trendy restaurants. There was a macro-biotic cafe & the Mountain Grill, a greasy-spoon cafe, where we'd all go to eat..Anytime, day or night, you could walk up & down the Portobello Rd. & meet someone you knew, not just Fridays & Saturdays when the market was on. It was our Haight-Ashbury.. We'd all broken away from wherever it was we'd come from. In a sense it was no-man's land, but at the same time everybody's" - Phil Franks



'High Rise', 2009

Island Records Studios, 8-10 Basing St. W11 1ET



Chris Blackwell originally formed Island Records as an outlet for the West Indian music he loved. As Island got bigger it took on a more diverse stable of artists and, to accommodate its expanding requirements, bought the old chapel at 8-10 Basing St. & turned it into their own recording studio to produce their own artists.

It was here that Bob Marley recorded *Exodus* & local act Aswad recorded *Punky Reggae Party*. King Crimson produced work here, as did Free, Nick Drake, John Martyn, Quintessence, Fairport Convention & The Sensational Alex Harvey Band. Ian Anderson remembers Jethro Tull recording *Aqualung* here, & being jealous because Led Zeppelin (whom Tull had previously supported) had the smaller of the two studios, the one with a better sound. *Band Aid* was recorded here.

SARM Studios, formerly Island Records, 2009

Significantly, Mike Moorcock reports that it was here that Robert Calvert recorded his second solo album, *Lucky Leif & the Longships*.

All Saints Rd./St. Luke's Mews (Lemmy & Motörhead)



"If we moved in next door to you, your lawn would die." – Lemmy.

Joining All Saint's Rd. to Basing St. is a small cobbled thoroughway of terraced houses. St. Luke's Mews is known to have been the location for another of Lemmy's squats. Today, the idea of a squat in the area would be incredible. The far end of St. Luke's, on the other side of All Saints' is now closed at one end & features multicoloured townhouses with cast-iron balconies, ivy & multitudes of enormous plant pots on the pavement.

St. Luke's Mews personifies changes in the area over the past forty years. Whereas in the early '70s it was run-down & prone to squatting, now it is well-to-do & features residents from 'the Chelsea set'. Other notable pop residents in the early '70s included Joan Armatrading, Chet Baker, Ritchie Havens & Marsha Hunt (who lived there whilst pregnant by Mick Jagger).

Motörhead also resided in All Saints' in the late '70s/early '80s. It was here that drummer Phil 'Philthy Animal' Taylor broke his hand ejecting a speeding fan (who was hustling the band) although Taylor still toured, securing a drumstick to his palm using gaffa tape! Road crew around this era included a biker called 'Goat', a Hells Angel called Mikkelson (notably the only black HA, he died in police custody) & DikMik.



All Saints Church./All Saints Hall, W11 1JG



All Saints' Church

Sound Scene, *International Times*, March 1969: *"SQUASHED – Following mounting complaints about noise disturbing people living nearby, the flourishing experimental Thursday night scene at All Saints Hall, Notting Hill, has been told to quit. Steve Pank was hoping that the March 13 gig would go ahead as planned, featuring the Third Ear Band, but this was not certain when we went to press. 'It's time to get priorities right', says Pank. 'This has been a constant neighbourhood problem & Kensington & Chelsea Council has to start taking some serious remedial action. A section of the space under the new flyover would be ideal for the purpose. There are hardly any meeting places in the ghetto that can be used for music at night, which is now a prime social requirement'.*

'Kensington Council has just increased the local rates. What are they going to do with the extra bread? Is North Kensington still the Cinderella of this rich borough that includes much of South Ken & Chelsea? You betcha life it is. Efforts are being made to find temporary premises until an alternative location is found.'

How close that famous first gig was to never happening, or at least taking a different direction, is astonishing. The combination of factors that brought those musicians together, barging their way into a place with a brief but rich history of musical innovation that was recently almost closed down, to debut a few minutes of unique music to a sympathetic audience that

included local record producers, an influential DJ & fellow musicians who would later join the band, borders on the miraculous. Fortune, on that day, favoured the brave.

The legendary All Saints' sessions began on September 30, 1966 with the first 'Sound/Light Workshop' featuring *The Pink Floyd*. This was followed up by another session by the band on October 14 & (encouraged by the 'hip' vicar) a 10-gig residency "*At All Saints Hall, Powis Gardens, West II, every Tuesday.*"

Peter Jenner (then-manager of Pink Floyd) noted that the 250-capacity hall was *'..unremarkable, with a high ceiling, wooden floors, & a raised dais at the end..'*, but also that Notting Hill was a major influence on the creative scene due to *"..cheap rents, multicultural residents, activities like the London Free school, & a thriving trade in illegal drugs."*

Other gigs of the era included *The Crazy World of Arthur Brown*, Ron Geesin, Vincent Crane, *The Edgar Broughton Band* & even a notable jam featuring Alexis Korner (who lived on Moscow Rd. off Westbourne Grove, where *The Rolling Stones* stayed), Pete Brown (*Cream* lyricist), Arthur Brown, Nick Mason (*Pink Floyd*) & Mick Farren playing *Lucille*. Jeff Nuttall's *People's Band* happening at the venue featured, bizarrely, *"motorcycles with scantily clad female pillions throwing jam covered newspaper & paint missiles at the audience."*

Clearwater Productions, a local venture, began to promote gigs at the venue, notably including one by David Bowie in his mime phase (he was running the Beckenham Arts Lab at the time). Acts on Clearwater's books included *High Tide* (featuring Simon House), *Cochise* (roadie Del Dettmar), *Skin Alley* (Thomas Crimble), & *Trees* (the last two featuring former drama school student Tim Blake playing occasional guitar).



All Saint's Hall

Playing in the band that evening was Dave Brock, Mick Slattery, Nik Turner, Terry Ollis, DikMik & John Harrison. Hearing that there was a promotional event featuring *High Tide* that evening, on 29 August, 1969 the band headed towards All Saints' determined to play. Asking to perform for free, the band were allowed in (possibly by Blake, who was working at the gig, primarily as sound engineer prior to his stint at Marquee Studios), set up & played *Sunshine Special*, their own take on *8 Miles High* by *The Byrds*. In the audience was DJ John Peel (at the time residing locally at Stanley Square) who had come to see *High Tide*.

"We were the same age as the bands & it was very eleventh-hour management. Very chaotic," he recalls. Promoting Friday night shows at the All Saints Hall was a useful way of squeezing some of Clearwater's bands onto the bill. Two-and-six entrance, no booze, just orange squash & sandwiches. Suddenly this bunch of complete freaks walked in the door out of their boxes, & said, 'Here, we're a band, can we play?' & they just went crazy on stage. Afterwards, John Peel, said, 'Douglas, sign 'em. They could be big.' We thought, Hmmm, maybe we better them get on board.." – Doug Smith, Mojo, Sept. 1999



Hawkwind c. 1970 (note Thomas Crimble and Huw Lloyd-Langton have replaced John Harrison and Mick Slattery by this time)

The significance of this gig is not lost on *Hawkwind* fans. The stoned, haphazard, laid back way in which they in which they brazenly threw away conventional process & got down to just playing the music has been synonymous with the band throughout its history. Powering the band to further heights, sometimes propelling them towards disaster, this often-chaotic approach has been labelled by some as reckless - *Hawkwind* fans prefer to say interesting, or inspired.

The All Saints' Hall has long gone, replaced by housing. While the overwhelming need for accommodation is understandable, it is a shame that the site of so many historic events - especially the debut of a band forged in the local cultural melting pot of Portobello & so closely associated with it for so long - was replaced by something so anonymous.

On a point of trivia: the evening of 29 August, 1969 was Simon House's 21st birthday, the eve of Nik Turner's 30th & 9 days after Dave Brock's 29th.

"Hawkwind turned up: 'Can we play. Use your gear man, it's all nice and new...' and Wayne went 'Well... be careful' and so on and up they went and played and the whole night ended and John Peel walked out of the hall, looked at me, and went 'Sign them. Big band.' I walked on, didn't think any more about it, then two months later decided to get involved.

Went round to see Peel, dinky toy collection out, playing with it on the floor, and I said 'We got the name John, we got the name. Hawkwind Zoo.' He looked at me: 'Hawkwind Zoo? No. Get rid of the zoo.' And that's how that happened." - Doug Smith

1 Powis Square (Lemmy Debut)

"When Lemmy joined they were still doing acid, they were still doing speed like you wouldn't believe. I remember Dave Brock, kicking Lemmy up the arse & saying, 'Fucking slow down cunt!' Then there'd be other nights when Lemmy would be speeding out of his head & he'd think 'Can't take this any more.' & the mandies would come out & they'd go on stage & get slower & slower." - Doug Smith



Powis Square looking down Colville Terrace towards Portobello Road. Gardens on right.

acquired by the council & converted into a children's playground. Shortly afterwards, Nic Roeg used no. 25, the corner house of the square, as the location for Mick Jagger's jaded, drug-fuelled central character's home in the 1968 film *Performance*, & the square's entry into Notting Hill notoriety was assured.

On 1 Sept 1971, almost exactly two years after their *Group X* gig in the Church Hall around the corner (used by the NHPA as a 'People's Centre'), & with immediate neighbours including fellow politically-active festival favourites *The Edgar Broughton Band* (Colville Terrace) as well as various band members, *Hawkwind* played here. Scheduled to support a 'People's Party' *Frendz* gig at the old Kensington Town Hall that evening with *Skin Alley*, the band managed to turn up sans Dave Anderson but, crucially, with his equipment. Without a bass player, the band rooted around for a replacement & DikMik introduced friend Lemmy to the band.

In 1966 Nancy Sinatra put Powis Square Gardens on the pop music map by posing for sleeve photographs for her *Nancy in London* LP. Local citizens, however, were not as lucky because, like so many other small, isolated plots across the metropolis, it was enclosed by railings & locked to all but a few privileged residents.

From 1967 a local activist group, the Notting Hill People's Association, took action to open the gardens to the wider community by organising protests & mass picnics. In 1968 they organised a traffic demonstration in Powis & nearby Colville Squares that was hijacked by anti-Vietnam protestors who forced open the gates & occupied the space leading, in July, to the gardens being ac-



Lemmy, striking a natural pose c. 1973

"Who plays bass?" DikMik: "He does!" Lemmy: "Bastard!" Nik: "Make some noises in E. This is called 'You Shouldn't Do That'".

Ian 'Lemmy' Kilminster was a guitarist who'd played with *The Rocking Vicars*, Sam Gopal & *Opal Butterfly*, as well as being a Roadie for Jimi Hendrix (being laid off when Hendrix returned for a stint in America). Making ends meet by *'..dealing dope in Kensington Market'*, Lemmy had been squatting with a girl in Gloucester Rd. who introduced him to Michael 'DikMik' Davies, *Hawkwind*'s early electronics player (according to Lemmy, Davies had been heading to India but had set off in the wrong direction). The two immediately hit it off, indulging in a sleepless, 3-week speed binge & discovering they *"..had this mutual interest in how long the human body can be made to jump about without stopping"*.



Powis Square looking down Talbot Road, All Saints' church in background.



DikMik

"And, um, what actually happened... DikMik was going to India – he was always going to India, you see. I don't know if he ever got there, half the time he never even got out of the country, you know!" – Dave Brock

"The last member to join was a 25-year-old miscreant named Michael Davis (aka DikMik), one of several 'chemist-robbers & a speed-dealer' Nik had first met in his days 'selling psychedelic posters on Margate beach'. Brought in to help drive the van, within weeks DikMik had talked his way into the band, too, by building a contraption he called an 'audio generator': cannibalised, he liked to claim, from an old vacuum cleaner, in reality it was a customised ring modulator." – Mojo, Sept. 1999

Lemmy had already seen the band a couple of times & they had grabbed his attention. With the thought *"I'll have to join them – I can't watch them"*, he targeted the position of second guitarist left by the newly-departed Huw Lloyd-Langton, but events at Powis Square changed that ambition. He played his first gig as bass player & was to continue in the role for four albums & countless performances.

The transition to full-time member was not, however, immediate. For a few weeks he shadowed the band, watching as they played, & this has led to later speculation by Nik Turner & Dave Anderson that he was being 'broken in' for the job. Whatever the truth, he fitted, no objection was raised to his membership by the remaining members & he went on to stay for four years, playing on the albums that are considered by many as the band's most creative & 'golden' era, singing on the band's most successful commercial hit, & building a character reputation that far exceeds his *Hawkwind* tenure.



Hawkwind c. The Space Ritual—the 'classic' line-up?

Notting Hill is, literally, peppered with locations where Lemmy lived or squatted, & one of these is Colville Houses, around the corner from his debut. Of the venue for the gig – number 1 – there is no sign. None of the older properties bears the number, & the more recent redbrick apartments that flank one side of the gardens (and probably replaced the site) number between about 70 & 100.

"When we first moved to London we lived in Colville Terrace not far from All Saints Hall...we jammed at the Thursday sessions at All Saints Hall. I remember the Floyd were there once. Syd turned up & played my Strat. Oddly that Strat was played by Syd, Peter Green & Eric Clapton at various times. Good eh? The Grove was full of lovely hippie girls & boys & acid derelicts who were amusing to dangerous. It had its drawbacks back then although most people seem to think it was a perfect decade. Wrong!" – Rob 'Edgar' Broughton

"The drug scene in Notting Hill was mostly acid. That's how Hawkwind came into reality." - Anon.

Mick Slattery's flat, Talbot Road

"Now I had a flat just off the Portobello Rd. in Talbot Rd. & Terry Ollis lived in the back room & most days everyone would meet up there, mainly to exchange drugs & get high before going off to rehearse. It also gave Nik the opportunity to heat up his tin of baked beans & blag several cups of tea." - Mick Slattery



A typical Talbot Road restoration

Although no evidence exists of its *exact* location, Mick Slattery's flat c. 1969 perhaps tells us more of the nature of the early *Hawkwind* than many of the other sites listed here. Situated in Talbot Rd., an area packed full of Victorian residences that lend themselves naturally to the bedsit-land of the less-than-affluent late 1960s Notting Hill (and just a stone's throw from All Saints'), the flat seems to have been a meeting point for the musicians of the early line-up.

Slattery & Brock have both been recorded as saying the band existed, in one form or another, prior to the now-famous initial *Hawkwind* line-up. Slattery maintains that the band existed for about two years prior to the All Saint's gig & was a natural evolution from *The Famous Cure* (of which both Brock & Slattery were members); Brock that the band played as early as 1968. This is highly plausible. It is known that the nucleus of the band used to practice at Gwalior Rd., Putney for some two years, first in the flat Brock shared with his then-wife Sylvia, later moving into Bob Kerr's music shop further down the Rd. (Kerr was a musician himself, associated with the *Bonzo Dog Doo-Dah Band*, later forming *The Whoopie Band* – who featured at

Dave & Kris Brock's wedding at Hawkfest 2007) The shop's basement had the advantage of being large enough to accommodate Slattery's home-made speaker unit. (DB: *"Fucking great speakers – like a wardrobe!"*).

Brock (in interview regarding Putney): *"The late 60's, 1966 or '67, I frequented Middle Earth, a psychedelic club. We used to have Arthur Brown & various others playing there, which was very good. I think we played as "The Famous Cure" in some of these clubs."*

The 1969 line-up was yet to evolve. Slattery, Brock & bassist John Harrison (another busker whom Brock had met playing at central London pitches, notably Tottenham Court Rd., & subsequently recruited as bass player) advertised for a drummer in *Melody Maker*, & 18 year-old Terry Ollis was hired. The band was soon joined by DikMik & Nik Turner & the unique sound & character of early *Hawkwind* began to emerge. Talbot Rd. must have been a meeting point for the band in its later stages of formation - Ollis had already joined & was living with Slattery, & Turner had made the jump to full member (Turner had initially been a roadie with the band in its Putney days).



Crimble, Ollis & Langton at rehearsals, Devon.

Slattery seems to have been resident in the area for some time. In an interview in Mojo magazine Brock mentions taking his first LSD trip at Slattery's Ladbroke Grove flat: *"I got spiked up round there, actually, but it was not unpleasant - in those days it was more religious, you know?" Enthralled by a book of Turner's paintings that Slattery had given him to gaze at - "Fucking hell! Now I can see!"- what he wanted to do, he decided, was "...to create the aural equivalent of an acid trip. That was the idea behind it all."*

Alternatively, Carol Clerk locates Brock's first foray into psychedelics to the home of Pete Meaden, one-time *The Who* manager & freelance publicist, & quotes Slattery as saying: *"At one point we were rehearsing in a school hall in Twickenham, everyday for about three weeks.. Pete Meaden had come along & offered us stuff that turned out to be a load of bollocks, but force-fed us acid & played all this psychedelic music to us"...*Brock recalls taking his first trip at Meaden's home.



Nik Turner at the Isle of Wight festival, 1970

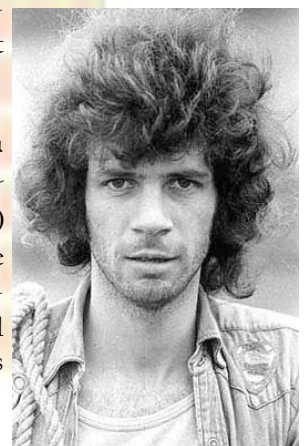
Whatever the exact location, Brock's involvement with LSD seems to have begun whilst still at Putney: *"But, by now, I'd seen bands like the Floyd, Arthur Brown's Kingdom Come and, of course, Jimi Hendrix, & I wanted to do something new & more.. electric." He would sit at home with a reel-to-reel & battered Harmony Stratotone guitar, "...drop some acid & just plonk away with an echo-unit, bowing the guitar with my harmonica & going weeannnggg!"*

Even Robert Calvert had made a fleeting appearance around the earliest days. Brock: *"Well it was formed in 1969 by me & then I met Bob Calvert who was a poet down Notting Hill Gate & he comes up to me & says "I got this idea, I've written this Space Ritual" & Nik Turner, this mate of mine, wanted to join up with the band, so he did. & then, he (Bob Calvert) left, he decided he could do better by himself & he suddenly discovered he couldn't so he came back again, a wandering star, he is."*

Clearwater Productions Offices, Westmoreland Mews (behind Westbourne Park Rd. bottom of Great Western Rd.)

There is one person associated with the group who, it could be argued, had the biggest effect on the success & on-going survival of the band for many years than anyone except the musicians themselves. That man is Doug Smith, *Hawkwind's* long-term (some would say long-suffering) manager.

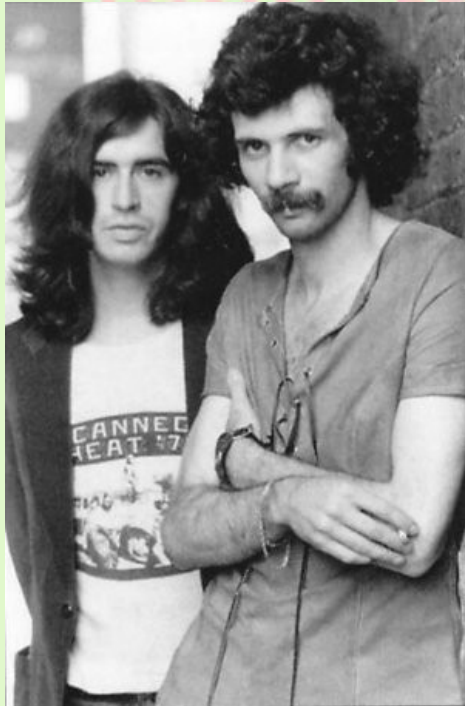
Douglas Smith, the son of an RAF officer, had moved to Notting Hill sometime in the early '60s. After a spell playing music (with *The King Bees*) & as an interior designer he was asked to manage a band, *England's Hope & Glory*, then the folk group *Trees*. Teaming up with Richard Thomas (who managed *Skin Alley*) & Wayne Bardell (who managed *High Tide* & had experience in the music business, including at Apple Publishing, dealing with Liberty Records & DJs such as John Peel) the trio formed Clearwater Productions, working out of Smith's attic flat above garages in Westmorland Mews. Clearwater, using All Saints' Hall & Porchester Halls as regular venues to promote their bands, soon established themselves as a major managerial team promoting mainly Portobello-based talent.



Doug Smith, c.1970?

Their main competition came from Blackhill Enterprises, the organisation set up by *Pink Floyd* & their then-managers Peter Jenner & Andrew King. Where Clearwater had links to Liberty Records & man-

aged Mick Softly, Mick Slattery, *Cochise*, *Skin Alley*, *High Tide*, *Trees* & *Hawkwind*, Blackhill (based round the corner at 32 Alexander St., Westbourne Grove) were aligned to Harvest Records, an offshoot of EMI specifically created to handle *Pink Floyd*, & managed acts such as *The Edgar Broughton Band*.



**Two-thirds of Clearwater Productions—
Wayne Bardell (l) & Doug Smith (r)**

ZigZag, 6 Oct 1969: *“For three consecutive Fridays the fabled All Saints’ Hall rocked again - to the frustration of neighbours, council officials & Mothers’ Unions. It was hardly a financial wow, but it gave new bands a chance to blow & be heard. Then it stopped. Just as radio announcements from Messrs Drummond & Peel had made the scene known. Possibly it’ll get together on Thursdays, but whether it does or not, the hang-ups which Clearwater experienced in their first month or two of existence pinpoint two weaknesses in the current (or any) underground music revival... Skin Alley, Trees & the unnamed Group X form the nucleus of Clearwater... Where the hell can you play? The prospects of decent venues - other than arse-ends of pubs - are remote anywhere in central London, & pretty impossible elsewhere. It’s easy enough if you guarantee to make no noise, & can hire a hall for a fee that ensures a loss on bread taken at the door. So it’s all down to money.”*

As well as managing the band, the Clearwater stable had a substantial effect on future line-ups of the band. *High Tide* featured a young violinist called Simon House. Thomas Crimble played for *Skin Alley*. Del Dettmar was a Roadie for *Cochise*, & a young ex-drama school student called Tim Blake played a little guitar for both *Trees* & *Skin Alley*, as well as assisting with sound engineering.

Clearwater folded in 1970, but this only marked the beginning of *Hawkwind*’s relationship with 25 year-old Doug Smith. He would see them develop from anonymity & charity gigs through the ups & downs of commercial success (a top-ten hit & being the first British band to headline an inaugural first US tour) via line-up changes, drug busts, tax busts, banned records & terrorist raids, psychotic breakdowns, lucrative record deals & crippling expensive tours, break-ups, name changes, reformations & further success. Where the band produced music & promoted social attitudes, & Barney Bubbles was the interpreter of the unique image that was translated so brilliantly by Smeeton, Smith was the man that kept the whole thing glued together – he was the bag man.

Manager Doug Smith *“It came down to money, who would pay the studio bills & stuff, & the big labels had the connections to America – most musicians are self serving & wanted to be rich & famous – All Saints Hall was fine but you made no money & you’d ask yourself why you’d played it.”*



Doug Smith decamped to the Great Western Rd. for a period, taking on a top floor flat adjacent to the canal & a bridge for a few weeks (possibly number 13).. The basement was vacant & (via Smith) the band rented it, decorated it in ‘*Hawkwind*-style’, & it became a rehearsal studio/crashpad for the band

Smith: *“There were 2 basements, one on top of the other. They had the higher one. They decorated it in all these fantastic colours, & they’d get out of their box & just jam for hours & hours – with strobe lights”*

Porchester Hall, Porchester Road

International Times, 11-25 March 1971: *“Ladbroke Grove boggies pelted officials at Porchester Hall with oranges & bananas when officials tried to stop Hawkwind concert from over-running. Large sections of Hall’s chandelier were also stolen..”*

‘I don’t know about memorable,’ laughs Brock. ‘People were dropping acid! We did play a gig at Porchester Hall. They had these chandeliers & people started nicking them because they were tripping.’

Little information is available about *Hawkwind*’s previous visit(s) to the Porchester Hall. Clearwater Productions used it as an alternative venue to All Saints’ for their promotions but the only other recorded gig there was 4 March 1971. Wayne Bardell, co-founder of Clearwater, recalled *“..an especially brilliant gig by Hawkwind &*

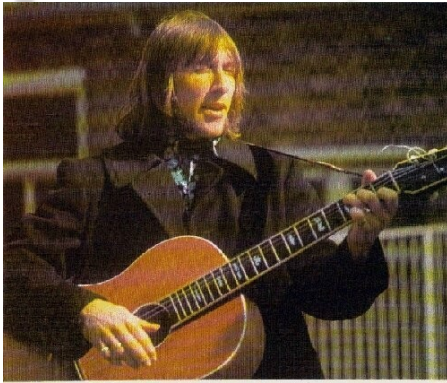


Porchester Hall—and public library!

High Tide” in an interview but, apart from the above quotes, there is simply no accessible written or anecdotal stories about the venue (although following the 40th Anniversary *Happening* this is likely to change!).

The hall itself is a very unusual location. There are no hoardings advertising bands, no electric lights to highlight the venue & it is accessed via a single ornate door through a library. If it were not for the *Happening* it would be impossible to tell there was a venue there, let alone a band.

Locations & quotes that just wouldn't go elsewhere!



Brock busking (c. 1968?)

Tottenham Court Rd., 6 km east of Notting Hill

John Harrison was a fellow busker who Dave Brock met at Tottenham Court Rd. Harrison's background is, perhaps, the most surprising of the original line-up. An ex-member of the *Joe Loss Band*, one account reports that he preferred golf to LSD! Harrison joined as bass player for the band.

Young, aspiring musician Huw Lloyd-Langton worked as an assistant in at the *Ivor Moran's music shop* in the area of Tottenham Court Rd. around Denmark St. that still contains many music stores & publishers. Brock used to use Moran's for his equipment and, after Slattery left, he invited Lloyd-Langton to gig with the band on 16 January 1970. Lloyd-Langton, disgruntled at the management in Moran's, joined shortly after as a full-time lead guitarist.

Wormwood Scrubs, 2-2.5 km west of Portobello

On August 23, 1970 *Hawkwind* played 'Wormstock' on the common outside the prison. Dubbed a "Spacerock skinhead moonstomp", the band won over local skinheads who appeared to be ready to cause trouble in the crowd. *IT* reported that they went down so well that the skinheads requested them back! "[These] brilliant young men from Notting Hill [doing] their own proverbial multi-echo booming explosive thing..." - Kensington Post



Hawkwind at 'Wormstock'

Latimer Road/Freston Road (1 km west of Portobello. Straddling the Westway)

Residence of Simon King, long-time drummer for the band (and once roadie for *Cream*. Ironically, Ginger Baker would be the drummer who tried to replace him in *Hawkwind*). also festival favourites *Here & Now*. Community projects, such as the London Free School, were based here & set up crèches & arranged the first carnival. This radicalism left a legacy in the social housing on Freston Rd. Squatters created the *Independent State Of Frestonia* in 1977 when threatened with eviction by the evil GLC. The residents wanted cheap housing & forced the government to build some.

Dave Brock: "*I lived near Ladbroke Grove, West London, in various places around there. It was the era of psychedelia, loads of people smoking dope, taking LSD, loads of parties, lots of psychedelic music everywhere, clubs, strobes in all the clubs. Luke, a harmonica player, Francis & me got invited to Marc Bolan's party, well, not invited - we gate-crashed really [laughs]. Luke was a wonderful harmonica player, played like Sonny Boy Williamson, & I played guitar.*

We were at the party & heard Marc Bolan clanking around on his guitar. Luke said to Marc [thick Geordie accent] "Ee mon, give im yer geetar!" So I had this guitar & played some blues & of course Marc Bolan didn't like that 'cos we were good [laughs]. We were asked to leave. Consequently that's why I didn't turn up on his TV show in Manchester that time - I carried resentment for many a year! I gave the excuse my car broke down! I didn't fancy travelling all that way just to mime the show for our latest single 'Quark, Strangeness & Charm' anyway."

"As a band, they hardly reflect an American influence, & on the surface, at least, it's difficult to imagine American kids beaming out on *Spaceship Ladbroke Grove*. *Hawkwind* have always seemed a peculiarly English phenomenon, encapsulating a typical eccentricity & inspired amateurism."—Simon House, 1974

“Hawkwind loss!

Hawkwind, who recently had a hit album with In Search Of Space, may have to disband as a direct result of the theft of their van & equipment. The white Transit van & equipment, valued at a total of £10,000, were stolen from Russell Rd., Palmers Green, London this week. There is a £500 reward for information leading to the recovery of the equipment, which is impossible to dispose of in its present state, as it is elaborately painted & stencilled with the group's name.

Already, the band has had to cancel a tour of Northern Ireland trouble spots as well as a number of capacity dates in Britain, & the only gig they can honour is the Bickershaw Festival on May 5, where they can use the Festival's system. It is estimated that the group has donated about £4,000 to charity this year. They have supported a number of charities & political organisations, including Release, CND, & The Friends Of The Earth .”

From *International Times*:

“EX-HIGH TIDE VIOLINIST needs lucrative work/gig. Phone Wayne at Clearwater 229.2177 “—International Times, 22 April-6 May 1971 (Simon House!)

“The British Rock Paper costs 2/6 from any newsagent. For a year's jive, plus a free Hawkwind, Gochise, or High Tide album, tee-shirt & badge, -send £ 3. 5. To Subscription Dept., Strange Days, 56 Grafton Way. W.1.”—10-24 Sept 1970

“Yes, we've done it again! Yet another stupendous FREE OFFER from your fave rave u/g mag, HAWKWIND'S album DOREMI FASOL LATIDO. If you subscribe to receive 26 copies of IT shoved through your letterbox during the next year, & use this form, you will also receive this record ABSOLUTELY FREE, complete with poster & all the usual stuff. How can you resist! Send [name & address] together with cheque/PO for £4.80 made out to Cardinellar Ltd, to John Carding, IT, 11b Wardour Mews, London W1A 4PF.”

“The lads at Nasty Tales want to thank Hawkwind for their generous contribution of a percentage of the take to the Nasty Tales Defence Fund. This fund is being organised to pay the expenses of our current obscenity trial. More information from Mac, Nasty Tales Defence Fund, 11b Wardour Mews, London W1A 4PF (01 434 1372).” -10 Aug 1972

“Ever wondered how a bunch of stone crazy freaks got on Top of the Pops? What was it that changed a maniac speed-freak into a rock 'n' roll star? What was the mysterious influence that mad genius Bob Calvert exerted on the Ladbroke Grove hippies? All this & more is revealed below, in Let It Rock's elementary Hawkwind primer . Now Hawkwind are taking their space concept even further. Bob's original Space Opera has become the Space Ritual, & the band is taking it on the road for 30 dates, using five roadies, four dancers, a four-man light show, & two stage & set designers - one, the ubiquitous Barney Bubbles, former Frendz whizz-kid & designer of the In Search of Space sleeve.

It's not yet known whether Bob Calvert will be actively involved in the tour, having performed only sporadically with the band in recent months. Bob has plans to do a solo album, Captain Lockheed & the Starfighters, with royalties going to the families of deceased fighter pilots. Barney has extensively re-modelled the Space Opera concept; the Space Ritual is loosely based on the dreams of astronauts in suspended animation, & takes in along the way nifty little items like the part of it, but Nik's going to be doing the poetry & he'll be the wizard. Barney's done all the designs, written the story, done the posters, things like that - all the design side.”