



Dave & Roger at Abbey Road Listening to the soundtrack for the Wall. Below: Nick gets a swan.



THE NEXT ISSUE?

Don't know whether there will be one yet.

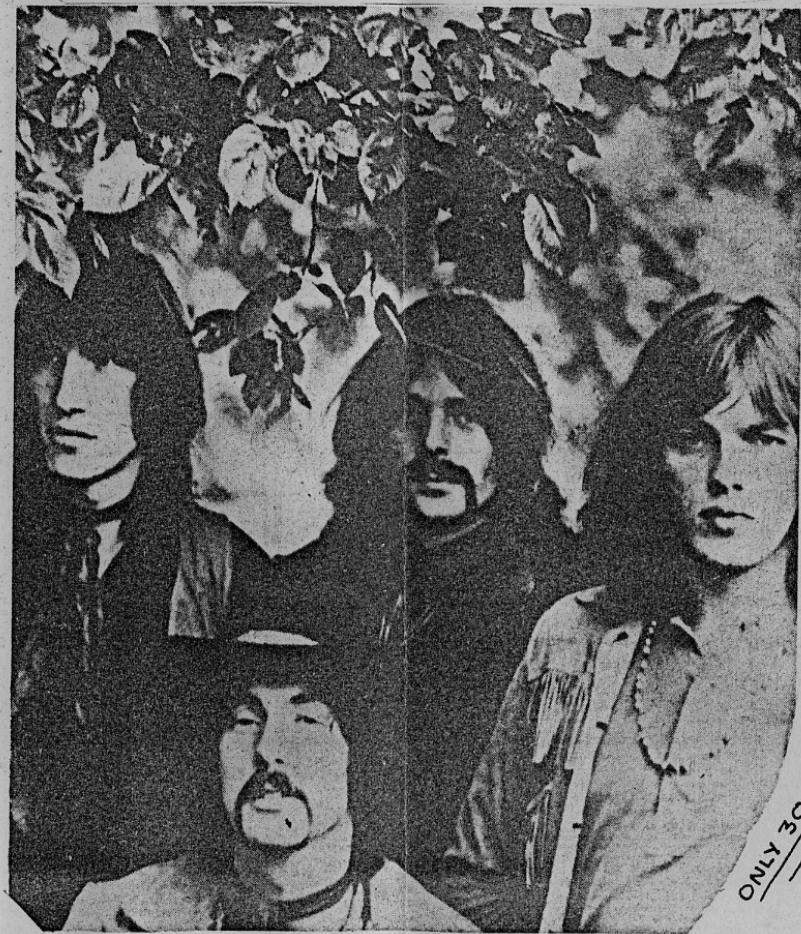
About Opel

Issue two will be out early December.

If you have any better ideas for the title of this fanzine, please let me know-ok.

THE AMAZING GRUDDING

PINK FLOYD



ONLY 30P

2

"THE AMAZING PUDDING"

HELLO-Welcome to this first issue.I hope you will find something of interest in this small leaflet concerning the Pink Floyd from 68 onwards.If you are interested in the music of Syd Barrett then you may find "OPEL",my first venture,interesting too.I would like to keep the two seperate because some people are only interested in one or the other."OPEL" No.1 is still available priced 25p plus a SAE and No.2 is due out Christmas.

If you can contribute anything to TAP then don't hesitate to write.Constructive comments and contributions are most welcome.I would particularly like to print reviews of some bootlegs,so if you can help please do.It would also be nice to compile a complete discography including promotional releases e.t.c. I can't pay for any contributions as this fanzine is non-profit making i.e. I'm only doing it for the love of the music.

Hope you enjoy it,

Ivor Trueman

"RECIPE"

Take one saucerful of secrets and add several species of small furry creatures,four screaming abdabs,an atom heart mother and two pigs on the wing.Chop some sheep up on the dark side of the moon (being careful with that axe...)and mix in some sea shell and stone.Pop this into the oven for a short amount of time,setting the controls for the heart of the sun.Let there be more light until green is the colour and serve.This recipe is guarented to make Alan ask for more.

By the way if you are wondering why this is called "THE AMAZING PUDDING" well that was what Atom Heart Mother was called at one stage.



GILMOUR: "People do get strange ideas about us"

FLOYD JOY

OH FLOYD — wherefore art thou? What lies yonder — on the dark side of the moon? Madness they do say, and present death. In their seventh year together, paranoia and fear seem to haunt their music, despite or perhaps because of success.

Much of the Pink Floyd's latest album (actually over a year old in terms of studio time) reflects the pressures and obsessions that afflict the itinerate rock musician. Without the lifestyle, there would not be music; and without the music, the lifestyle could not be supported.

Mad laughter and sane voices intermingle in the Floyd's measured, timeless compositions, and it would be easy to read into the characters of the men who make up one of the most original and fulfilling of groups, a kind of omniscience.

Fans — and journalists — can and have been disappointed, or surprised to find that the Pink Floyd are but human. Their output is not prolific, they have been known to repeat material at concerts, they have yet to announce details of any plan to save the world, and what is more, they operate and enjoy taking part in a moderately successful football team.

Time wasted, the curse of money, ambitions unfulfilled, these are all matters that concern the Floyd, and form the basis of many of their musical ideas. They are not esoteric subjects and should be easily assimilated without recourse to mystical interpretation.

Yet even today, the Floyd occasionally feel misunderstood. But they can also feel a tremendous satisfaction in the knowledge that the band said to be "finished" when Syd Barrett left them all those years ago, has reached a peak that is impressive even in this age of supergroups.

Acceptance of the Floyd's poised and delicate music has never been greater. On their

The Cult Heroes have truly Moved into interstellar Overdrive with their hugely successful 'Dark Side of The Moon'

On the eve of Saturday's Earls Court concert, Pink Floyd's Dave Gilmour talks to CHRIS WELCH.....

last American tour they casually sold out massive venues from coast to coast; the "Dark Side Of The Moon" has taken world charts in its stride, while their forthcoming London concerts at Earls Court — for charity — sold out as quickly as tickets could be passed over the counter.

The Floyd have doubtless earned an attractive penny in their time, but unlike many other successful artists, they do not wallow in riches.

Roger Waters lives in a modest house in Islington, where his wife bakes pots in the garden shed. And while David Gilmour lives on a farm in the country, it is through his own efforts that the establishment has been made habitable. He might boast an ornamental pool in the garden, stocked with gaily coloured fish, but he dug it himself.

IT WAS to this rural retreat that I drove one sunny day last week, wending through the fields of Hertfordshire, made fearful by juggernauts wallowing on

S-Bends and locals driving dented grey Cortinas at speed.

Arriving at the village at the appointed hour, a further sixty minutes were spent following the conflicting directions of rustics pushing bicycles. Still lost, I consulted a map that seemed to have been drawn up in 1932.

Hurling this aside my gaze perceived a fissure in the hedge opposite. It seemed scarcely possible I was parked outside the Gilmour estate and had passed it innumerable times in the last hour.

Such was the case. In a secluded courtyard an Alsatian stood guard and a venerable old horse clomped about. A youth in faded blue jeans and straggly black hair appeared like Heathcliffe at the cottage door. "Mr Gilmour's abode?"

"Yes indeed. Come in and have a cup of tea. It will calm you." My motorist's fury began to abate, as I drank in the ornate, but tasteful decor. Low beams, a juke box here, woodcarvings there — since taking over the abandoned Victorian farm house a couple of years ago, the guitarist had worked

no electricity or heating, and he lived rough as he created an open plan living area, constructed a music room, dug the aforementioned pool and cleaned out stables for Vim, his retired brewers' dray horse. He had even permitted himself the luxury of a swimming pool, following the satisfactory sale of many of the Pink Floyd albums.

Then came Nemesis, not in the shape of a writer to Mailbag, but a man from the council, only minutes before my arrival. He had presented a copy of the council's plans to build a housing estate on the surrounding greenbelt land, and to compulsorily purchase great chunks of the Floydian paradise.

"We'll have to pack our bags and move," he said with hopeless resignation. Our eyes turned to megalopis creeping over the horizon, the threatening blocks of Harlow, poised ready to march.

We toyed with ideas to build a wall of fire around the premises, to be touched off at an instant the bulldozers arrived, and I sug-

gested sowing landmines in Vim's meadow. Eventually we decided it would be more cheering to speak of the Pink Floyd.

FOR the benefit of new reader George Loaf (12), it should be explained that the group was born in 1967 during the heady days of flower power and UFO. Mr Gilmour replaced the legendary Syd Barrett on guitar, who had written such chart hits as "See Emily Play."

The Floyd went through a bleak period when they were written off but quietly drew about them an army of fans, and went about their creative work, wholly unmoved by the shifting fortunes and fashions that affect their contemporaries.

They are a proud, pioneering and somewhat detached group who sometimes look upon the caperings of some of their fellow groups with faint dismay, not out of sour grapes, but from purely aesthetic considerations.

But first what had the Floyd been doing these last few months, and how long had it taken them to

conceive "The Dark Side Of The Moon," which I believed was their best yet?

"We did the American tour," said Dave. "We only ever do three week tours now, but that one was 18 dates in 21 days, which is quite hard. We started recording the LP in May last year, and finished it around January. We didn't work at it all the time of course. We hadn't had a holiday in three years and we were determined to take one. On the whole, the album has a good concept."

"Isn't that their best yet?" "I guess so. A lot of the material had already been performed when we recorded it, and usually we go into the studio and write and record at the same time. We started writing the basic idea ages ago, and it changed quite a lot. It was pretty rough to begin with. The songs are about being in rock and roll, and apply to being what we are on the road. Roger wrote 'Money' from the heart."

Money seemed to be a touchy subject for musicians and fans alike. Were the Floyd cynics?

"Oh no — not really. I

just think that money's the biggest single pressure on people. Even if you've got it, you have the pressure of not knowing whether you should have it, and you don't know the rights and wrongs of your situation.

"It can be a moral problem, but remember the Pink Floyd were broke for a pretty long time. We were in debt when I joined and nine months afterwards I remember when we gave ourselves £30 a week, and for the first time we were earning more than the roadies."

For a band that relies on creating moods, good sound was essential for the embryo Floyd.

"We hardly had any equipment of our own. We had a light show, but we had to scrap it for two years. We've had lights again for the last couple of years, but in the meantime we developed the basic idea of the Asimuth co-ordinator."

"We did a concert at the Festival Hall with the new sound system, and none of us had any idea what we were doing. I remember sitting on the stage for two hours feeling totally embarrassed. But we developed the ideas,

setting moods, and creating an atmosphere."

To digress, what did Dave think of Hawkwind, the newest prophets of the UFO tradition?

"I don't ever listen to them, but they seem to be having jolly good fun," said Dave without the trace of a smile.

What about the Moody Blues?

"I'm not too keen on the Moody Blues. I don't know why — I think it's all that talking that gets my goat. It's a bit like poets' corner."

Dave did not want to be drawn on the subject of rivalry, but he did admit to cheering with pleasure than an expensive piece of equipment belonging to another group had collapsed. The group had recently tried to poach the Floyd's road crew.

LOOKING BACK over his six years or so with the group, what milestones did he see in their development?

"There haven't been any particular milestones. It's all gone rather smoothly. We've always felt like we have led some sort of a cult here, but in America it's been slow but sure. This year in the States it's been tremendous, but I can't say why — specifically. We have been able to sell out ten to fifteen thousand seatsers every night on the tour — quite suddenly.

"We have always done well in Los Angeles or New York but this was in places we had never been to before. Suddenly the LP was number one there and they have always been in the forties and fifties before.

"No — success doesn't make much difference to us, it doesn't make any different to our output, or general attitudes. There are four attitudes in the band that are quite different. But we all want to push forward and there are all sorts of things we'd like to do.

"For Roger Waters it is more important to do things that say something. Richard Wright is more into putting out good music and I'm in the middle with Nick. I want to do it all, but sometimes I think Roger can feel the musical content is less important and can slide around it.

REVIEW REVIEW REVIEW REVIEW REVIEW REVIEW REVIEW REVIEW
 BRESICA 20/6/71
 TRACK LISTING:

Echoes/Set the controls.../Cymbaline
 Saucerful.../Atom heart mother/Careful with that axe
 Fat old sun/Embryo.

REVIEW
 As no titles were printed on the cover of this 2LP set I didn't know what to expect as side one began to play. Well first to appear was Echoes which was cut, so you miss all of the first batch of singing. Atom Heart Mother and Embryo also suffered similiar fates though most of the other tracks were complete.

On the whole the quality is fairly murky but free from crackles and hiss. The best track is Saucerful of secrets where the floyd really let rip, the track is only spoiled towards the end when the song is again cut in the middle of the last chord sequence.

There is very little talking in the crowd, the majority occuring during Fat Old Sun which features that jazzy middle break as usual.

Cymbaline is also fairly weak and includes the walking and banging doors sequence while the remaining track, Set the controls... , was only saved by a good freakout middle section.

On the whole this is not a very good LP but it could have been far worse. It would have been nice to have a complete version of Saucerful but still.

The cover is deluxe, showing a colour pic of Gilmour -r, and scarcely anything else. And the labels are white without any design.

G. Stephenson.

If you want to send in any reviews, please do. In fact anybody who can contribute articles of any kind would be welcome to write.

make the tapes of effects like the heartbeat on the LP. At concerts we have quad tapes and four track tape machines so we can mix the sound and pan it around. The heartbeat alludes to the human condition and sets the mood for the music which describes the emotions experienced during a lifetime. Amidst the chaos — there is beauty and hope for mankind. The effects are purely to help the listener understand what the whole thing is about.

"It's amazing ... at the final mixing stage we thought it was obvious what the album was about, but still, a lot of people, including the engineers and the roadies, when we asked them, didn't know what the LP was about. They just couldn't say — and I was really surprised. They didn't see it was about the pressures that can drive a young chap mad.

"I really don't know if our things get through, but you have to carry on hoping. Our music is about neuroses, but that doesn't mean that we are neurotic. We are able to see it, and discuss it. The Dark Side Of The Moon itself is an allusion to the moon and lunacy. The dark side is generally related to what goes on inside people's heads — the subconscious and the unknown.

"We changed the title. At one time, it was going to be called 'Eclipse,' because Medicine Head did an album called 'The Dark Side Of The Moon.' But it didn't sell well, so what the hell, I was against 'Eclipse' and we felt a bit annoyed because we had already thought of the 'Dark' title before Medicine Head came out. Not annoyed at them, but because we wanted to use the title. There are a lot of songs with the same title. We did one called 'Fearless' and Family had a single called that."

DID the Floyd argue among themselves much?

"A fair bit I suppose, but not too traumatic. We're bound to argue because we are all very different. I'm sure our public image is of 100 per cent spaced out drug addicts, out of our minds on acid. People do get strange ideas about us. In San Francisco we had a reputation from the Gay Liberation

Front: 'I hear you guys are into Gay Lib'. I don't know how they could tell ..."

As a guitarist Dave had been somewhat overshadowed by the Floyd's strong corporate image. But his virile, cutting lines are one of their hallmarks and a vital human element. Did he ever fancy working out on a solo album, or forming a rock trio?

"I get all sorts of urges but really nothing strong. Put it down to excessive laziness. No I don't do sessions, I don't get asked. Any frustrations I might have about just banging out some rock and roll are inevitable, but are not a destructive element to our band. I have a lot of scope in Pink Floyd to let things out. There are specially designated places where I can do that."

In the past the Floyd have been subject to criticism, not the least appearing in the MM. How do they react to that?

"React? Violently! People tend to say we play the same old stuff — that we do the same numbers for years.

We don't. We are playing 'all new numbers now, except for 'Set The Controls For The Heart Of The Sun.' The Who are still playing 'My Generation,' and nobody complains about that.

"We can take criticism when it's valid. But we are only human and we can only do so much. Sometimes it surprises me when we play really well, and spend some time on presenting a special show, like we did at Radio City in New York, and we get knocked.

"Some people dislike the basic premise of what we are all about. Then their criticism is a waste of time. For someone to criticise you who understands you, and can say where you have fallen down — that's valid.

"There are some people who come to our shows with no real interest in what we are doing, don't like the group, so they don't like the concert. We put all the bad reviews into a little blue book."

This time Dave was smiling. (Geo. Loaf, please

note. Musician's joke: Gilmour does not really have a 'little blue book.' He was speaking lightly, in fun).

"I remember after Mick Watts did his piece on us, we all gave him a complete blank in an aeroplane. It wasn't deliberate. We just didn't recognise him. But he made some snide remark in the MM, so we sent him a box with a boxing glove inside on a spring. Nick got them specially made. But it wasn't taken in good humour. Syd Barrett would never have done a thing like that. All very childish really.

"We don't get uptight at constructive reviews, but when somebody isn't the smallest piece interested in what you are doing, then it's no help to them or to us. We did get uptight at what Mick Watts said — it was very savage. But you can't stay angry for long. We tried to turn the feud into a kind of joke — with the boxing glove. You've got to have a sense of humour," said Dave scowling into his tea.

"There's humour in our

music, but I don't know if any of it gets through."

AS A KEY MEMBER of a band with its gaze fixed firmly on the future, it seemed unlikely Dave would want to reminisce, yet he was happy enough to recall their origins.

"Nick Mason had got a date sheet ten yards long with all the gigs in red ink — every one since 1967. It's quite extraordinary when you look at the gigs we got through — four or five a week.

"We couldn't do that now, not when you think of the equipment we carry. The roadies have to be there by eight in the morning to start setting up. It's a very complicated business. Things still go wrong, but we virtually carry a whole recording studio around with us, all the time.

"In 1967 no one realised that sound could get better. There was just noise, and

"He was one of the great rock and roll tragedies. He was one of the most talented people and could have given a fantastic amount. He really could write songs and if he had stayed right, could have beaten Ray Davies at his own game.

"It took a long time for me to feel part of the band after Syd left. It was such a strange band, and very difficult for me to know what we were doing. People were very down on us after Syd left. Everyone thought Syd was all the group had, and dismissed us.

"They were hard times. Even our management Black-hill believed in Syd more than the band. It really didn't start coming back until 'Saucerful Of Secrets' and the first Hyde Park free concert.

"The big kick was to play for our audiences at Middle Earth. I remember one terrible night when Syd came and stood in front of the stage. He stared at me all night long. Horrible!

"The free concerts were really a gas. The first one had 5,000 people and the second has 150,000. But the first was more fun. We tried to do two more singles around this time, but they didn't mean a thing. They're now on the 'Relics' album."

WHERE LAY the future for Floyd?

"God knows. I'm not a prophet. We have lots of good ideas. It's a matter of trying to fulfill them. It's dangerous to talk about ideas, or you get it thrown at you when you don't do it. We have vague ideas for a much more theatrical thing, a very immobile thing we'd put on in one place.

"Also we want to buy a workshop and rehearsal place in London. We've been trying to get one for some time.

"No we don't want our own label — but we do have our own football team! We beat Quiver nine-one recently, and now there's talk of a music industries' cup. Oh — and we played the North London Marxists. What a violent bunch. I bit my tongue — and had to have stitches."

So that's what lies on the dark side of the moon — a pair of goalposts. But the Floyd will be all right — as long as they keep their heads.

Floyd take a shot at the moon

PINK FLOYD take their own shot at the moon this week. They appear on BBC TV's satirical show "What If It's Just Green Cheese" on Sunday and they have composed a piece for the show as well as the theme music.

Appearing with them are Tom Courtney, Judy Dench, Marian Montgomery and Dudley Moore.

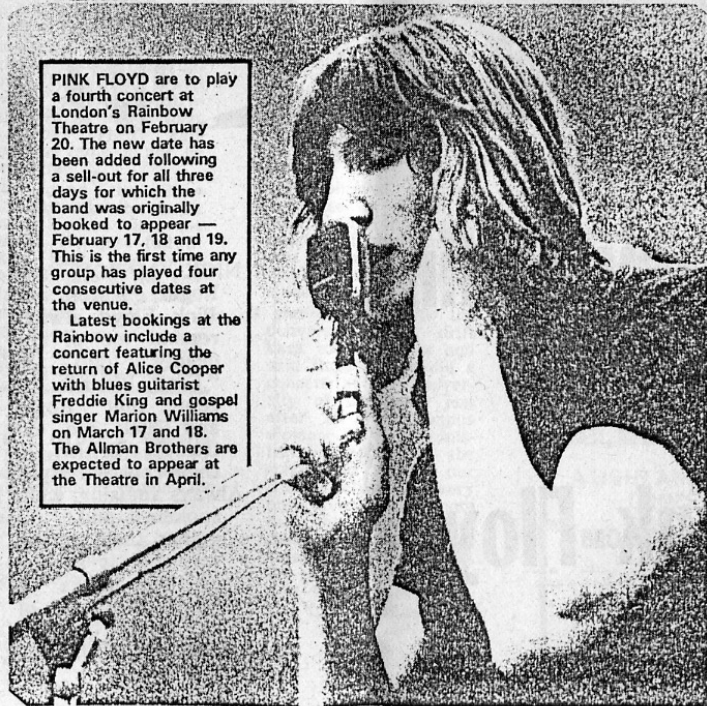
On July 22 the Floyd fly to Stuttgart to play music for a German TV show which also ties in with the American Apollo 11 moon shot.

On July 24 and 25 they continue their lunar probe by providing music in Amsterdam for Dutch TV's "On Man On The Moon."

Harvest records are releasing the Pink Floyd's double album on September 1. It comprises a live album recorded at Mothers Club, Birmingham, and Manchester College of Commerce. The other album features four tracks recorded by each member of the group with their own compositions and performances on all instruments. The price will be 57s 6d, a pound under the normal cost of a double album.



PINK FLOYD



PINK FLOYD are to play a fourth concert at London's Rainbow Theatre on February 20. The new date has been added following a sell-out for all three days for which the band was originally booked to appear — February 17, 18 and 19. This is the first time any group has played four consecutive dates at the venue. Latest bookings at the Rainbow include a concert featuring the return of Alice Cooper with blues guitarist Freddie King and gospel singer Marion Williams on March 17 and 18. The Allman Brothers are expected to appear at the Theatre in April.

that's how rock and roll was. As soon as you educate people to something better, then they want it better — permanently. PA's were terrible in those days — but we've got an amazing one now.

"Before we do a gig, we have a four page rider in our contract with a whole stack of things that have to be got together by the promoter. We have to send people round two weeks beforehand to make sure they've got it right, otherwise they don't take any notice.

"There have to be two power systems, for the lights and PA. Otherwise the lighting will cause a buzz through the speakers. Usually a stage has to be built — to the right size. We've got eleven tons of equipment, and on our last American tour it had to be carried in an articulated truck.

"Oh yes, it's the death of rock and roll. Big bands are coming back.

"There was a long period of time when I was not really sure what I was around to do, and played sort of back-up guitar. Following someone like Syd Barrett into the band was a strange experience. At first I felt I had to change a lot and it was a paranoid experience. After all Syd was a living legend, and I had started off playing basic rock music — Beach Boys, Bo Diddley, and "The Midnight Hour." I wasn't in any groups worth talking about, although I had a three-piece with Ricky Wells who's now with Peter Frampton's Camel.

"I knew Syd from Cambridge since I was 15, and my old band supported the Floyd on gigs. I knew them all well. They asked me if I wanted to join when Syd left, and not being completely mad, I said yes, and joined in Christmas '68.

"I later did the two solo albums with Syd. God, what an experience. God knows what he was doing. Various people have tried to see him and get him together, and found it beyond their capabilities.

"I remember when the band was recording 'See Emily Play.' Syd rang me up and asked me along to the studio. When I got there — he gave me a complete blank.



ROGER WATERS/NICK MASON

Easy Riding with Pink Floyd

NICK MASON and Roger Waters of Pink Floyd always remind me of the deadly duo in "Easy Rider," except that Roger and Nick are extremely British in their cool life style. Always amusing, well-spoken and together, their aplomb was slightly shaken by the intake of large quantities of ale, forced between their lips by the MM this week.

THEFT

They recently returned from a tour of the States where they achieved considerable success, without causing widespread rioting, and had all their equip-

ment stolen — and rescued — by the FBI. They were both laughing about their memories of the Fats Domino band they chanced upon in a night club during their travels, when they entered the MM boozier. "They had the greatest brass section in the world — until they played together," said Nick.

"And it got better" said Roger "to the accompaniment of clinking glasses and bottles from the crowd. The band were playing instrumentals in their tuxedos. Then Fats Domino came on and he was great."

"We found that New Orleans was the worst music scene in the world. It's just full of strip joints and there was no jazz at all, just drunks. All the jazzmen have split.

"We spent about seven weeks in the States and it was a good trip, for

PINK FLOYD "A Saucerful Of Secrets" (Columbia). Exciting, penetrating, experimental sounds by Britain's top psychedelic group, much maligned, and misunderstood.

They really score on recording rather than "live" performances, particularly on the eerie title track, which proves that the experiments in jazz, pop, contemporary serious music and electronics are all moving in the same direction.

WRECK

"Students here attempt to live out a situation that doesn't exist. I feel strongly about English students who wreck debates when they should accept it as a medium of communication."

What happened when all the group's equipment was stolen?

"That was nearly a total disaster. We sat down at our hotel thinking — well that's it. It's all over. We were pouring out our troubles to a girl who worked at the hotel and she said her father worked for the FBI. The police hadn't helped us much, but the FBI got to work and four hours later it was found — £15,000 worth."

"Next time we go back to the States we play at the Lincoln Centre in New York which is like moving up from UFO to the Albert Hall."

Chris Welch

MANIA

There followed a long discourse in which it was agreed the recent burst of football mania was the most intense display of nationalism since 1914.

It seemed logical for the conversation to drift back to the States and said Roger: "We did a concert at the University of California just after all the campus violence. The administration had closed the school but we did our concert which was very nice. It was sad to note that the students had really got themselves organised in readiness for trouble. There were field dressing posts available for casualties.

A LIVE recording session

PINK FLOYD EAST OF EDEN & GUESTS

SAT., APRIL 26th, 1969

A LIGHT AND SOUND
CONCERT

**BROMLEY TECHNICAL
COLLEGE**

Rookery Lane
Bromley Common
Trains: Bromley South
or North

Floyd's star trek

BURNING flashlights, wind-blown sparkles just, the pre-recorded voice of Malcolm Muggeridge and a trip to the dark side of the moon all added up on a Saturday to the most successful night's business London's Rainbow Theatre has enjoyed since its opening last November.

The occasion was the third night of the Pink Floyd's extravaganza, and the converts packed the theatre to such an extent that manager John Morris could happily have retained the group for another seven days.

The greater part of the group's new act is taken up with their latest opus "The Dark Side Of The Moon." Like so much of the group's material it is a kind of space fantasy opera where the all-round speaker system, pre-recorded tapes (including Muggeridge's voice) and spectacular lighting columns play as big a part as the instrumental work on stage.

Musically, there were some great ideas, but the sound effects often left me wondering if I was in a bird cage at Regents Park Zoo. At times they were pretentious to the point of absolute silliness, but I was obviously in a minority, judging by the total involvement of all around me. Floyd fans are very serious about their jungle calls.

For me, the most enjoyable part of the show was the familiar material. They did "Careful With That Axe, Eugene" and "Successful Secrets," a number which allows Roger Waters ample scope for his J. Arthur Rank song work, but which takes an awful long time to get to the enjoyable vocal and organ piece at the finale.

The fans got three encores and demanded a fourth. Just to show they were not limited to psychedelia, there was a blues jam as one of the encores and they closed with my particular Floyd favourite: "Set The Controls For The Heart Of The Sun," which for me was the

best thing in the act. — CHRIS CHARLESWORTH.

THE WALL—ONE BRICK AT A TIME

The Wall is one of the Floyd's most commercially successful album's. Whether you consider it to be a great artistic work or a boring mega-yawn you can't disagree that Waters at least put a lot of effort into this one. The lyrics in particular show a coherence & clarity that is absent or at least obscured in other Floyd works of the same mould.

The first release since Animals came in the form of Another Brick In the Wall/One of my turns, a welcome return to the single format. This had at least one variation label wise in the U.K. The b-side either showing a blank wall or a blank wall and a hotel room window. It was not a particularly good single but it did well on both sides of the Atlantic, and it was released high on everywhere, even Poland and South Africa (where it was banned).

When the double album itself was released it too became a No. 1 best seller. There weren't many variations in sleeve designs etc though some copies had a black & clear plastic sticker. I have seen a white/clear sticker of the same design though I don't know where this originated. Promotional & D.J. copies also had a timing strip and very slight sleeve variations.

Pressings have also been made in Single and 12" formats of a number of tracks from the L.P including:

Run Like Hell/Don't Leave Me Now (nice irony)

Run Like Hell/Comfortably Numb

Comfortably Numb (long and short versions)

Hey You/ (unknown b-side)

Come como loco (Run Like...)/Joran Codlica (Young Lust) (Argentinian single)

Most, or at least some of these contain edited versions and there are probably many more variations and couplings.

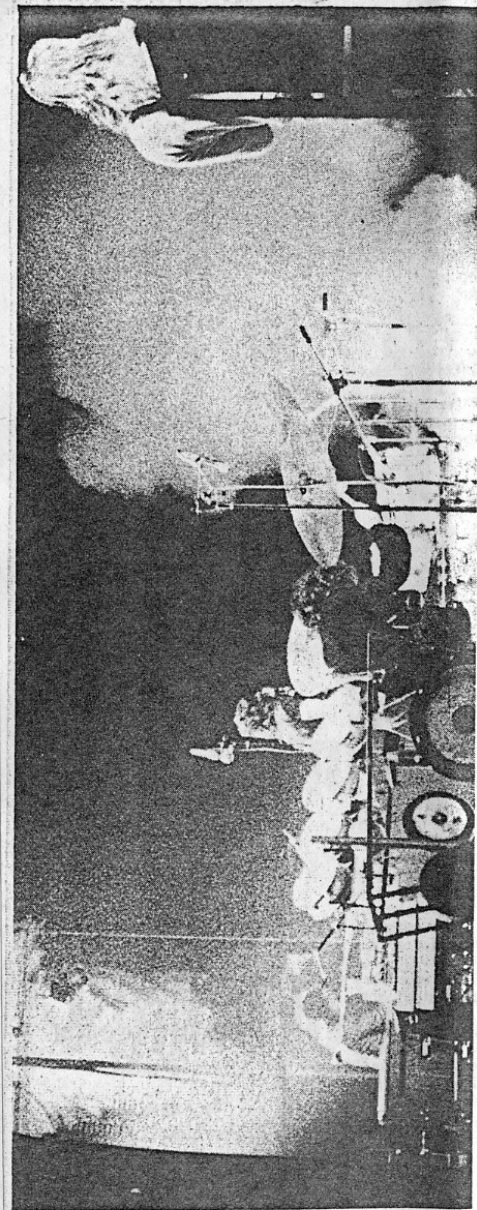
Two very interesting items are "Off the wall" and "The wall in store" which are sampler album's containing eight tracks from "The Wall". The first originates in the USA while the second came from Japan. Both, I am told, have tasty graphic covers.

In order to promote the L.P and to help people understand the lyrics Waters crept out of hiding to do two radio broadcasts. In Britain Waters appeared on BBC R1 to do a two hour interview with Tommy Vance, going through the album track by track. I think he also phoned up T.V. during the "Rock On" programme that was on Saturday after

M M FEB 26 1972

12

PINK FLOYD: not so much a rock show as a total event



A HOST of surprises are in store for Pink Floyd fans at the first Crystal Palace "garden party" on Saturday. Roger Waters (pictured here) and the rest of the group have written a new piece of music specially for the event, and the visual effects will probably include tons of dry ice being dropped into the Crystal Palace lake. The concert, which also stars the Faces, Mountain and Quiver, starts at 1.30 pm — although the gates will be open at noon and Naked Software will be putting on a pre-show warm-up, featuring underground artists Harvey Matusso and Anna Lockwood.

● FLOYD interview: page 23.



15
-noons around that time, but I'm not sure. In America a similar but less cordial interview took for Jim Ladd's Innervision show. This has since on a couple of L.P's made for airplay only and are quite expensive. As more of an exercise in discipline than anything else the Floyd arranged to perform the wall live at a few concerts in L.A., New York and London. These have since appeared on some bootleg records and according to an interview between T.V. and Nick Mason some of the first shows in London were also filmed as a pilot for things to come. More concerts were later arranged in Germany and London, the latter being also filmed.

As work began on the film proper a compilation LP was released under the title "The Pink Floyd Collection Of Great Dance Songs". This didn't sell well despite having a rerecorded version of Money and very slight difference in the endings of some of the songs. Perhaps the greatest thing about the album was the cover which could be seen as a protest against the Falkland's conflict. The two dancers being restrained by ropes, the jets flying in time to an array of metronomes, and the dress of the Latin-American dancers compared to the lean/to shed in the background. I have heard however that the Floyd chose the pictures only because they were cheap.

The next release however was definitely aimed as a protest and had little commercial value at all. This was of course "When the tigers broke free/Bring the boys back home" which despite very plush packaging did not have much to offer musically. American versions of this came in a poster cover (I think) and a 12" American promo featuring "Specially recorded" versions of both tracks.

Having received a preview showing at Cannes the actual film was soon released in London and got average reviews. Personally I enjoyed the film and found it coherent and effective except for the scenes of the rally (during the second rendition of "In the flesh") Here I found it corny and I think it could have been improved by splicing in some of the scenes from the concerts, so giving a contrast between reality and fiction.

Some of the music used in the soundtrack was intended for their next release "The Final Cut" but was not eventually used. Sadly one of the best tracks from the wall "What shall we do now" has still to be released in vinyl, perhaps it will find its way onto some compilation sometime in the future. Who knows?