

The Amazing Pudding
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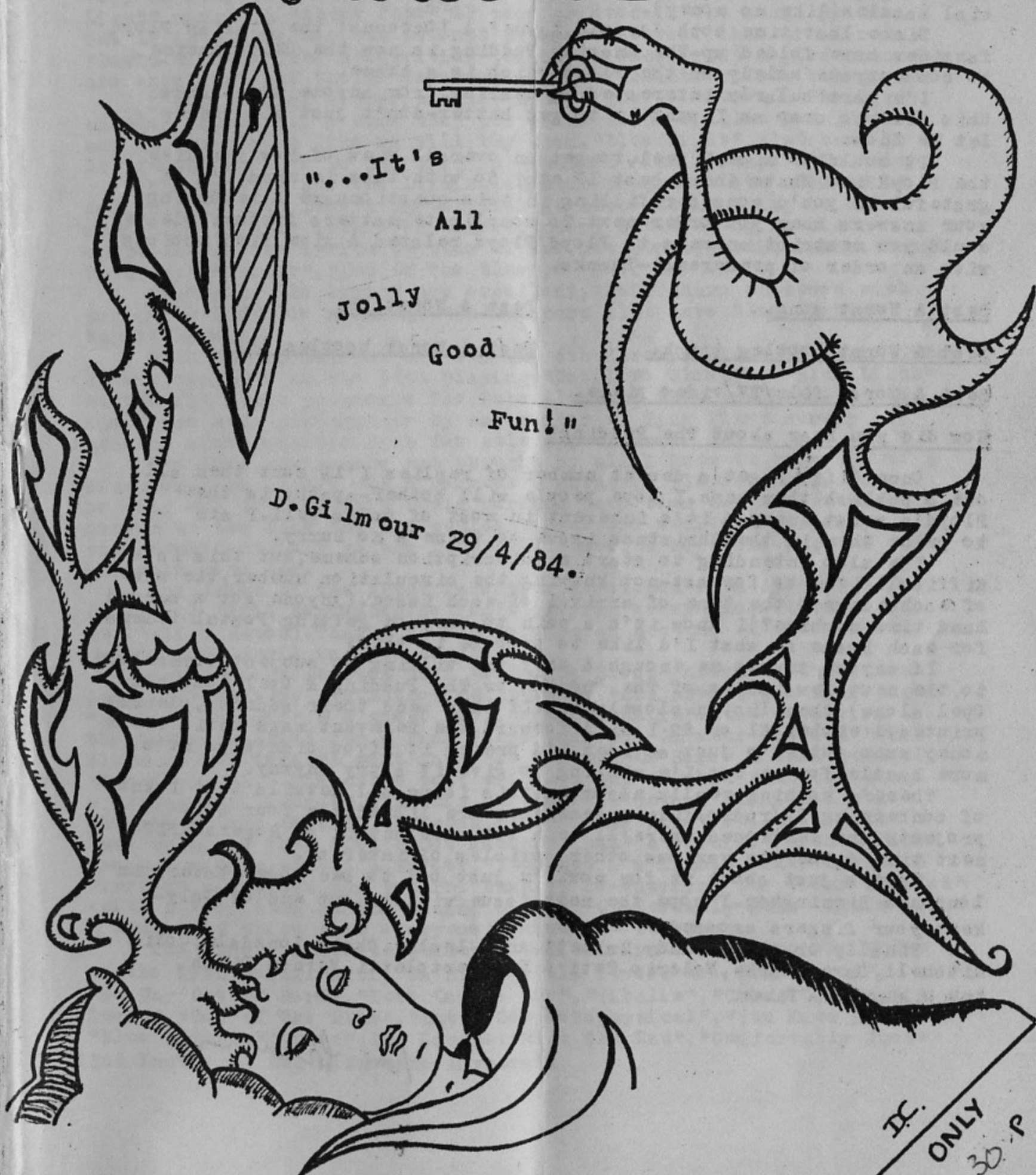
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Hidden here are forty five Pink Floyd song titles!

THE AMAZING PUDDING

ISSUE No 3.

THE PINK FLOYD FANZINE.



"...It's
 All
 Jolly
 Good
 Fun!"

D. Gilmore 29/4/84.

DC
 ONLY
 30 P

HELLO THERE. Long time no see. Welcome to the third Amazing Pudding. I must apologise about not getting it out sooner but I had my finals to cope with. I hope now that the Pudding will appear at regular intervals of a month - this very much depends on whether I get a high enough grade to get the job I'm chasing & whether enough articles are forthcoming from you.

If you've got any ideas just get in touch, 90% of all the material so far sent has/will be used - so you've got nothing to lose.

It would be nice to get some merchandising or something but that is gonna be restricted by treading on the Floyd's toes & financial hassles (like no money).

Since last time both 'Arnold Layne' & 'Octopus' the Italian Floyd fanzines have folded up - The Amazing Pudding is now the ONLY fanzine to concentrate solely on the Floyd - which is a shame.

I'm particularly interested in hearing from anyone who thinks this zine is crap as I want it to get better - don't just sit there - Let Me Know.

It would be nice, I feel, to get an overall view of how you like the Floyd i.e. Whats there best LP etc? So with this in mind I'd be grateful if you'd consider filling in this questionnaire & returning your answers when you order next. To complicate matters further please could you restrict answers to Floyd/Floyd related & give five choices with an order of preference - Thanks.

Best & Worst song.

Best & Worst LP.

Best & Worst bootleg track.

Best & Worst bootleg LP.

Best & Worst film/TV/video piece.

How did you hear about The Pudding?

Once (if?) I get a decent number of replies I'll sort them all out & publish them here. I hope people will bother - apathy is the Floyd's worst enemy & it's inherent in most of us as well. I aim to print them in the Christmas issue so there's no hurry.

I'm also intending to start a subscription scheme, but this is a difficult item to forecast - not knowing the circulation number, the size of each issue & the time of arrival of each issue. (Anyone got a second hand time machine?) I know it's a pain to keep on getting Postal Orders for each issue so what I'd like to propose is this:

If anyone trusts me enough & they are willing to subject themselves to the next few issues of The Pudding or The Pudding & Opel (but not Opel alone) then listen closely now. If they send their address, clearly printed, & either £1 or £2 I will forward the relevant mags until their money runs out. It's just an idea, I'd prefer it if you didn't as it's more hassle for me but I'm willing to give it a try anyway.

There's nothing really major in this issue, all details that I know of concerning TV/radio/film appearances are listed, the four solo projects are mentioned - there'll be a lot more detail on Rogers EPIC next time & there's various other articles of interest.

That's just about it for now. I'm just off to see Roger Waters in London & Birmingham. I hope the next issue will be out end of July -

keep your fingers crossed.

Finally thanks to Andy Mabbett, Andy Leslie, Chris Lonsdale, Colin Mitchell, Dave Clarke, Valerio Teti & Edo Bertoletti, Vernon Fitch, Keith M. Kloop, Colin Tucker.

over friend

....I came in.

By the time the majority of you had got No2, the editorial/letter page was already out of date. I refer (of course) to the current activities of Messers Gilmour/Waters/Wright/Mason all of whom have some form of musical offering to consider.

Dave, possibly the most active of the four, has been all over the place giving interviews, concerts & promotional visits etc. Very shortly after the last issue came out the news of the "Blue Light" single & "About Face" LP were printed in the music press. The LP is a more serious attempt at a solo career than his first, "David Gilmour", the songwriting (with one exception) & performances are excellent and the LP deserved a better reaction from the press.

I don't think either single ("Blue Light" & "Love On The Air") charted anywhere. I'm sure they put these awful singles out just to see how many mugs like me will buy them. "Blue Light" also came in 12" format & "Love On The Air" in a warped 'Radio Shape' pic. disc.

The artwork for the LP/singles/tour programme etc seem to be designed to hide Dave's age. Why? All it succeeds in doing is to make Dave Gilmour look even older. Concern about aging is also expressed in the lyrics to some of the new songs, particularly: "Until We Sleep", "Murder", "Out Of The Blue", & "Near The End".

Generally the lyrics are excellent, their charm poisoned with ambiguity & double meanings. "Police cars also have Blue Lights" sayeth Dave.

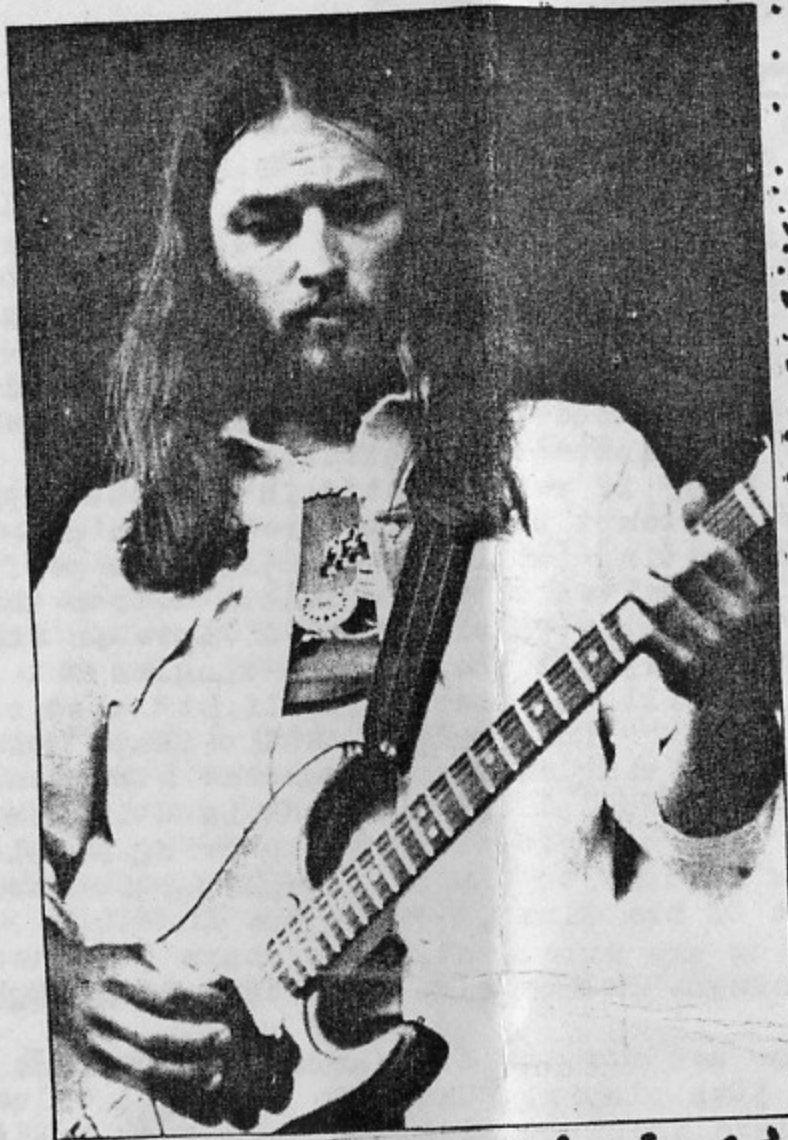
With the LP release set for the 6th March, Gilmour made his first live appearance on the 30th playing "Until We Sleep" & "Blue Light" on the ITV music programme The Tube. Although this was heralded as the first solo performance by any member of Pink Floyd surely someone must remember Syd's few solo appearances?

The Tube appearance was thought by all I know to be a bit of a disaster. Dave looked old & nervous & although played guitar O.k he sang out of tune. This could perhaps have been due to 1st night nerves or the fact that he couldn't hear the monitors properly - who knows? Certainly at the four U.K. concerts he & the rest of the ensemble were Ace.

The dates of the About Face tour stretched from April 12th (I think) 'till September. He isn't playing every-where though (eg no Italian dates). Thanks to Edo here is an account of the concert on the 12th April in Lyon France.

The concert started with "Until We Sleep" noted by the extra-long introductory synth then followed by "All Lovers Are Dearanged", "Love On The Air" & a great version of "Mihalis". Some people in the audience asked for a Pink Floyd song but Gilmour replied "Pink Floyd is not here." & went into "No Way Out Of Here" & then suddenly "Run Like Hell". The crowd went wild & a guy climbed onto the stage & embraced Gilmour - so that his guitar fell down & he missed some phrases of the text of the song. "Out Of The Blue" followed with Dave on piano then "Let's Get Metaphysical" & "Cruise" with a flute /re/gae ending. "Short & Sweet", "You Know I'm Right", "Blue Light" & "Murder" completed the set. The band(?) re-entering for "Near The End" - with a very long guitar ending & then "Comfortably Numb" again with a long solo which blew everyone's minds - so to speak.

The London concerts followed similar patterns with the order on the 29th being: "Until We Sleep", "All Lovers Are Dearanged", "No Way Out Of Here", "Love On The Air", "Mihalis", "Cruise", "Short & Sweet", "Out Of The Blue", "Let's Get Metaphysical", "You Know I'm Right", "Blue Light", "Murder". 1st Encore: "Near The End", "Comfortably Numb" 2nd Encore: "I Can't Breathe Anymore".



Dave Gilmour

Do you still use a Strat as your principal instrument?

Yes. Have you ever deviated from that?

Yes, sometimes I try different guitars, but as my principal guitar, the Fender Stratocaster is the one for me.

Is it an old one?

No. Are you a guitar freak, someone who says 'Oh, it's old, it has to be better'?

No. I am a guitar freak, I do like lots of guitars, I've got quite a lot of guitars. I do like them, but I don't strictly go along with the idea that old is better.

Tell me about the guitars that you do have. Do you have a lot? I've got about a dozen. Two or three Stratocasters, two or three Telecasters, a couple of Gibsons, a few acoustics, a pedal steel, a couple of basses.

Sorry - no idea of source of interview.

What is it about the Stratocaster that suits you onstage. What does a Fender have that you can't get, for instance, from a Les Paul?

I think it's all down to what you start with, and what you grow up with, and what you get used to, generally, when you're younger. A Telecaster was the first Fender I had, and before that I had a Hofner Club 60, and a Fender is much closer to that than a Gibson is.

Do you still have that guitar?

No, I haven't. I gave it to someone who I owed some money to, and he sold it for £7.10 and I was hung up.

Presumably you got your Telecaster before you actually became quite so successful. How did you manage to get that together?

My parents gave it to me for my 21st birthday present.

Did they encourage you?

They'd given up trying to persuade me to do a decent job, going out and earning an honest living.

What sort of music were you creating at that time?

Not a lot. I was just having a good time, you know. Anything and everything.

Were you gigging?

Yes, I did have a rock and roll group, and we went around to various places, playing and earning £20 a night, that sort of thing.

Would you say that your sound amplification system, the method of reproducing your sounds, has taken on far more importance for you in the past five years than it did earlier, or have you always been very, very concerned about your amplified sound?

I think everyone's always fairly concerned, and I don't think anyone ever gets quite what they want.

Is that because that's unobtainable?

Probably, because whatever you get, you want something that's slightly better.

As a guitarist, have you had to forget any of your formal licks, progressions, chord patterns, this sort of thing, as the Floyd have developed into something that is far more than just musical and more sound? How have you adapted to it?

I don't know, I don't know whether I have adapted to it, or whether I've adapted it to me more.

Are you suggesting the music has gone more your way than any other?

I'm suggesting that I think that probably nowadays I'm playing as much what I want to play as I ever have.

How do you keep fit?

I play football, I play cricket, I play squash, I play some tennis I swim...

On a regular basis?

Yes. And I screw.

Does that keep you fit?

Absolutely. Well, I don't know you want to call it fit, I think I'm probably just above average fitness.

The three dates at Hammersmith all have points of interest. On the 28th April, the TV Personalities supported but managed to annoy Dave when their final number consisted of a medley of See Emily Play Set The Controls & their own I Know Where Syd Barrett Lives. Quite what happened I do not know but SOUNDS reported that they did not finish the song.

Billy Bragg supported on the 29th & 30th - playing Arnold Layne on the 30th. He claimed to have played a Floyd song on the 29th as well - but then he only knows one song anyway (or so it sounds) so I couldn't tell. He did however fill the support slot adequately & was entertaining.

So to the main act. I only witnessed that of the 29th which left me with the feeling of a good concert with occasional magical peaks & a couple of troughs. "Until We Sleep" again had the extended synth. intro - with white lights along the stage dazzling the audience & building up an almost fever pitch. An excellent entrance led quickly through "Until We Sleep" & "All Lovers..." as listed before. "Mihalis" was particularly beautiful - much better than the LP - with Jodi Linscott adding some atmospheric tinkling percussion. "Cruise" was also good & for "Short & Sweet" Roy Harper came onto the stage. Really it's a crime that Dave & Roy don't work together more often - especially live where there is no studio apathy - combined their voices can melt anyone's heart. This was followed by a poor rendition of "Run Like Hell". Most people literally freaked out - fist's punched the air & Rogers nightmare nearly came true. The actual musical rendition was not so hot however, Mickey Feat couldn't handle Rogers vocals & the song didn't gel somehow.

The next high spot for me was the last track "Murder". The feeling this brings out I cannot describe - a fitting song to end on & perhaps his best composition in terms of songwriting.

For the 1st encore, the inevitable "Near The End" followed by "Comfortably Numb". Again the crowd went wild, the guitar solo entrancing everyone - all that was missing was Rogers distinct vocals.

After much applause they all re-appeared for a second encore for which they played "I Can't Breathe Anymore".

On the night of the 30th Nick Mason & Rick Wright came to watch & Mick played on Comfortably Numb. After the concert Nick, Dave & Roy Harper chatted to 'fans' & signed autographs. Rick however made a B line for the exit & ran away? Some of the questions were? Where's Roger? a) "Probably In Bed"

Do you really have anything in the vaults? (Relating to a BBC R1 programme when Tommy Vance said that the Floyd had a vault which contained a pictorial (audio?) record of all their concerts)

a) "I Couldn't say"

Prior to the gig on the 29th Andy's Leslie & Mabbett & myself took to snooping around the rear of the Hammersmith Odeon. Noticing the khaki coloured Rolling Stone's mobile we investigated further - only to bump into a figure, descending down the mobile's steps. The shape of the figure metamorphosised itself into Dave Gilmour, sheepishly (sic), we spoke. He was rather busy, but we managed to show him the cover to issue 2 of this rag. Asked whether he minded he replied "No not at all... It's All Jolly Good Fun". He also said that if he was in a good mood, after the gig there was the possibility of an interview. Sadly by the time the gig had finished we had to make our own way home & we never managed to get the interview. We wished him good luck & he receded into the distance. Later we gave Roy Harper a copy of the Pudding for Dave - at least I haven't been sued yet.

Each member of the ensemble that played at the concerts deserves some mention. Mick Ralphs (Guitar) was under-used except when he was allowed to solo. Mickey Feat (Bass) played solidly complementing

the drumming of Chris Slade. Both Raff Ravenscroft (Sax) & Gregg Dechart (Keyboards) moved around a lot but played well. Jodi Linscott (percussion) did her bit adding the icing to most of the songs, but nobody really competed with the stage presence of Dave & Roy. Even when Raff went walking through the audience playing his solo in "Lets Get Metaphysical" I'm sure all the audience cringed slightly.

The show on the 29th was filmed by MTV & I think it is going to be shown on BBC2 sometime as well.

The lighting effects for the shows were simple by Floyd standards—some of the shapes used in the artwork found their way into making backdrops for the lights & a couple of almost psychedelic patterns were used on a couple of numbers.

Gilmour often changed guitars—a white strat, a pink strat, a black strat, an Ovation acoustic & a funny shaped stringed instrument that I don't know the name of.

Despite popular belief Gilmour also played Birmingham Ode on on the 1st May..

As usual Gilmour has undertaken a number of Promotional interviews etc. A video exists of "Blue Light" & a Saturday morning Kid's programme interviewed him while they were making the video. He also made an appearance on one of the editions of Saturday Live. As far as interviews go these too have been widespread—eg, Kerrang, Soundcheck, (a free music paper given away in some shops), & lots of foreign ones which I'm hoping to translate & possibly reprint here.

So with Gilmour probably doing his forty date tour of America & the possibility of more UK dates in September I'll get on with the next bit.

Hello Roger, How ya doin bro?...where ya been?...where ya goin? As Mr. Waters is more reluctant to talk to the bozo's in the press & the fact that I haven't been to the concerts yet, limit somewhat the comments one can make. To begin at the beginning....The single, "Pro's & Con's". At a first hearing I wasn't impressed, I still bought it, despite the tasteless cover. (There is no excuse for such a cover—has Waters no respect?) Whatever the significance or the intended meaning its still a shit thing to do. I confess that I thought the 'b' side was ace & immediately got the LP when it was released...that same cover again.

Roger's work is so much in the vein of the latter Pink Floyd LP's that he even uses parts of his earlier songs & melodies. The lyrics are faultless & the whole LP is crafted, polished & finished off in a beautiful manner. It is perhaps a shame that the main meaty bit of the album, ie the songs, is the weakest aspect. On the whole they are invariant ditties that do not grab at your attention (that much). The charm of the LP is thus in the overall sound—more like a soundtrack than anything else but still a worthwhile buy.

Not surprisingly the LP got poor reviews everywhere except in SOUNDS & Kerrang. The Kerrang review was particularly favourable, but then it was wrote by Karl Dallas who also wrote the Roger Waters promotional gumph that accompanied the LP's press release—Does that constitute hype? or what?

As far as I know only one interview has appeared—on a British Saturday tea-time programme. A video also exists for the single & there was a 10 min film on the making of the stage show which was shown on Earsay & included interviews with practically everyone except Roger. Judging by the film anyone who gets to see the shows will not be dissatisfied.

From page 4.



Do you have to be fit to play in a band like the Floyd?

No, absolutely not.

Do you find yourself exhausted from a marathon stage set?

No — well yes, slightly exhausted every time, but it doesn't take anything out of you that a good night's sleep can't replace.

Is it mental or physical exhaustion?

Mentally, probably, more than physically.

Do you have any other form of relaxation?

Well, getting drunk, falling about and being a bastard, yeah, all that stuff.

Is there anything that you would specifically like to improve your technique on?

Yes — guitar.

Other than guitar?

I sit at home and I play the drums, I play trumpet, I play the bass guitar, I play the piano and things like that, and I dearly wish that my technique was vastly improved on all of them.

Did you find it particularly hard to get into percussion?

No, it didn't present any problems, it's just that I'm not particularly good at it. I think probably my brain is better at it than my body is.

You mean your co-ordination and timing?

Yes, I think probably my brain is better at all the instruments I play than my body is. Yes, definitely, it's better at drums, it's better at bass, it's better at keyboards, it's better at guitar...

Have you worked with other musicians a lot in recent years?

Some, yeah.

In very different musical forms?

Yeah.

How has that experience affected your guitar playing?

I don't know that it does affect my guitar playing — well obviously it does, just as every piece of music you hear probably affects you, if you dig it. I haven't played a lot with other people.

Do you have feelings of insecurity about your own playing?

Yeah, of course.

Is this something that appears fairly regularly?

Yeah, it's a fairly regular, rational sort of thing. My guitar playing isn't anywhere near what I want it to be, but my brain can see it. I think one can always see things better than one can actually do them.

On these 'Doodles' that you do, are you specifically trying to improve your technique?

No. Well, sometimes I'll go and sit and specifically practise and try to improve things that are bad, but not very often. Often I just pick up a guitar and, like I say, just 'Doodle'. There's no brain in it at all, just strumming.

What would you say was your weakest area?

All of them.

You said 'specific things', areas

If Roger Waters has stayed within the mould (mold?) of Dark Side then Zee inc. Rick Wright & Dave Harriss have thoroughly modified it. With only one known interview—that freebie mag "Soundcheck" again. Mr Wright's promotion hasn't exactly been inspiring—though I believe a video has been made for Confusion. It may seem incredible but Raff Ravenscroft had a hand in all three ventures mentioned so far, he played on Pro's & Con's, About Face & was also instrumental in setting up ZEE. If you haven't heard "Identity" then you may be in for a surprise—it's definitely different from "Wet Dream", in fact it is only reminiscent of Floyd in its spirit of adventure & new sounds. Definitely 1984 progressive music in the true sense of the words. Perhaps it is best described as synthesizers & strange electro/disco beat without the blandness of Howard Jones or the expanded space of Tangerine Dream. Only a couple of tracks (for me) are too bland & tedious, but reaction seems to range from utter disgust to a favourable thumbs up.

The release of the LP was of course preceded by the release of Confusion/Eyes Of A Gypsy in 12" & 7" formats. Presumably it will be next year before we hear anymore from this pair & hopefully their will be some gigs as well.

Well that only leaves Nick Mason, who should have his next LP released in the Autumn. (Source: that Soundcheck magazine again) With my luck however, by the time you read this it'll all be out of date again. Oh well...

Isn't that where...

STOP PRESS: Roger Waters.
Interview in KERRANG Issue 70 (14-21st June)

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that you thought needed specific practice.

Well, the whole thing needs improving.

Then there isn't any one area that you feel needs improvement — your right hand, your left, something like that?

No. There's probably a day when I think this needs improving or that needs improving and maybe I sit down and do it but there's no one thing that I really constantly think is worse than anything else.

Do you record yourself at home? Sometimes, yeah.

Have you found that having recording facilities has given you anything as an instrumentalist?

I don't think it makes any difference quite honestly. It probably helps you as a songwriter, it might increase your publishing earnings slightly because you put things down that otherwise you might have forgotten, but I don't think it actually helps an instrumentalist.

Do you have to force yourself into a situation where you have to do something?

I should do, yeah, but mostly I just don't, and wait. Every once in a while something comes up. The thing is that when I sit and work at them, they don't come out as good as when I just let them happen.

Do you feel yourself not to be prolific?

Well, it's all relative to other people, I couldn't really say. I feel that I might actually put myself down with more application to finish a few things that have just come up.

What is your percentage of wastage, of material which you find that you never use?

Most of it. But that doesn't mean to say that I'm not ever going to use it, or that it's inferior, or that something's wrong with it.

Have you ever gone back and picked something up?

Oh yeah, all sorts of things. I just sit and muck about with things, I do a little bit and put it on tape if I ever get it together or remember, and then about a year later I might find it on a piece of tape and play it and think 'That's O.K.'



To what extent is your material modified when you finally bring it to the rehearsal stage — it obviously must be considerable judging by the format the group works in?

Absolutely. I don't usually bring in completed pieces to the group. What stage is it in when it comes in?

Hard to say. It either happens there and then — when we're sitting there rehearsing, I might come up with a specific idea — or we might come in with something and just start playing it and let everyone muck in.

How serious are you about rehearsals?

It varies quite a lot. The idea is to rehearse seriously and we do go in with that in mind, but these things vary. We play them by ear.



The Pink Floyd has become a five-man group with the addition of 21-year-old singer-guitarist DAVID GILMUR (above). The Floyd says it is augmenting "to explore new instruments and add further experimental dimensions" to its sound. Gilmur has been rehearsing with the group for several weeks and is currently recording with them.

Observations of Roger Waters as a Bassist

It was with the arrival of Bob Close & Syd Barrett that Roger Waters found himself part of the rhythm section of the embryonic Pink Floyd. He had previously been playing lead guitar & then rhythm guitar only to be demoted further to bass.

During the period that Barrett was with the Floyd Waters used a sunburst coloured Rickenbacker bass. This guitar is noted for its ability to reach quite high tones not usually associated with basses & as Barrett used another 'bright' instrument the overall sound was (naturally) bright.

This bright tone would seem to have been muted in some way, giving more of a "cooing" sound than the thin rasp of today's funk. This could possibly be attributed to the fact that bass amplification has come a long way since then & that bass amps have enough trouble coping with low frequencies let alone the high tone of the Rickenbacker.

Waters style of that time was quite a refreshing change to that of his contemporaries. (Except Paul McCartney). While at one moment he would be hanging onto the root note of the chord, the next you would see him swooshing up & in & around the chord, complementing both rhythm & melody perfectly. Often playing high up on the neck of the guitar his lines were quite busy and more complex than some of his more recent work. Of course now-a-days the music has changed & he also has singing to contend with too.

As the music changed so did his choice of instrument. Around 1968-69 he could be seen playing a white bodied Fender Precision bass, an altogether different instrument to the Rickenbacker, it being heavier with a thicker neck & possessing a rich, deep plummy sound.

According to the photo on the back of Ummagumma the 'Ricky' was still in use but most pictures of him live show the Precision. From then onwards he has used White/Sunburst & Black varieties.


It may be worth noting how strange it is that although the Floyd have used just about every technical innovation the music industry has produced, both Waters & Gilmour use the most traditional make of solid body Rock guitars-Fender.

It would seem that Waters does not go in for custom goodies either. In fact most pictures show that he even leaves the Precision's pickup guard in place, which is something most players treat as a throw away item-or as an ashtray. This could be due to the fact that he wraps his 'pick' hand around the bridge when playing. There could be two reasons for this. One is that in this position the player can damp the strings more easily & secondly the nearer one picks to the bridge, the brighter the tone.

On a more personal note I find, although he is not in the class of Stanley Clarke or Chris Squire, he has a well defined & sensitive approach to his playing. i.e. his ear is well in tune to his bass lines in relationship to the songs. And he definitely cannot be called for overplaying, as the spaces in his lines make up an important part of his style. Some times just a three note riff spaced well out in the bar can say more than the previously mentioned bass players who use many more notes to the same end.

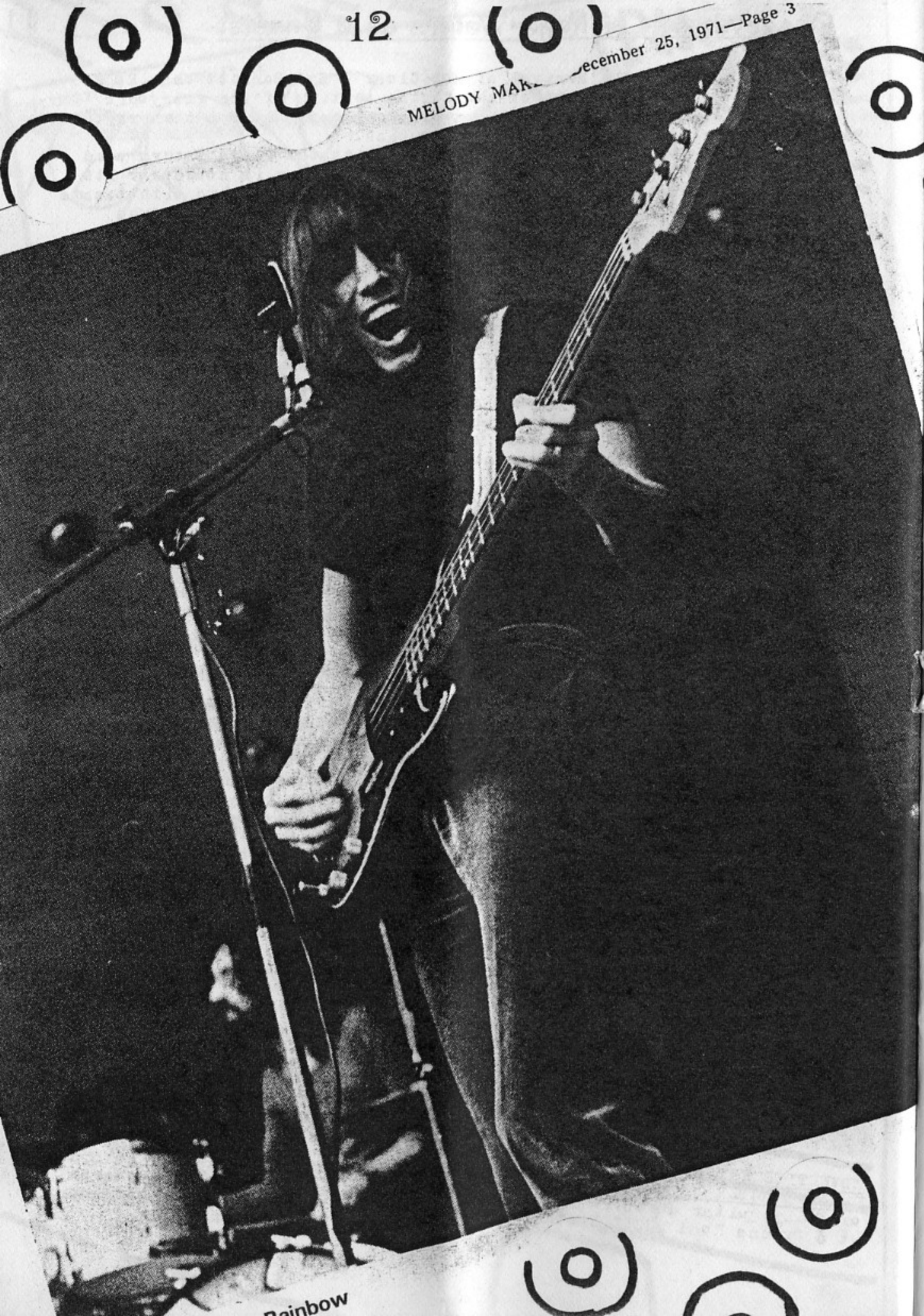
Only slightly removed from the blues he generates tension & release with octave jumps followed with pulloff's, hammer-ons & slides mixed with a walking style in and around the chord changes, bridging the gap between lead & drums beautifully. Always in command & blending into the unity that is Pink Floyd.

DAVE CLARK

SUPPLEMENTO AL N°1 ANNO 4° d1
 ENSEMBLE DI MUSICA E CULTURA PROGRESSIVA

PINK FLOYD
LA CONCIERTO
 16 MINUTI
 DI MUSICA LIVE
 DA MONACO DI BAVIERA
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The Gong EP's were a series of records by different artists that were given away free with an Italian magazine. One of these was taken from a gig in Hamburg 1971. (The same that cropped up on Music Halle etc) Side 1 opens with a little crowd noise & an Italian introduction. Green is the colour is the 1st segment which fades into Careful With That...which in turn fades out mid-track. Side 2 fades into Embryo & then gives a segment of Set The Controls. A bit of an annoying EP as it sells for an inflated price-for which you could get the whole double boot. I've heard that the Floyd were horrified when it was released & had many copies of it destroyed-they did not give permission for it's release.

ADVERTISEMENT
ENGLAND UNDER SNOW have an LP called CONVERSATIONS which mainly consists of Robby guitar duets. If you want a copy then send £3.99 to Tim Joseph at 6 Queens Road, HULL, North Humberside. It ain't bad so do 'em a favour.



Rainbow

The Pink Floyd have only ever given a few concerts in Italy, so few in fact that you can count them on one hand. This is probably because the Floyd imagine Italian concerts as dangerous to both audience & performer—a situation once true as King Crimson, Led Zep. Santana & Lou Reed etc have found. Today, however, the situation has changed...the Italians wait for Pink Floyd.

In Italy "The Final Cut" was the No 3 top selling LP of 1983! There is a large Floyd following demonstrated by the large number of interviews that appear in the music press & TV. (Eg Dave Gilmour has appeared five times on Italian TV to promote "About Face" but there's still no sign of any solo concerts). All that is left is to remember the five concerts that have been.

The better concerts were in 1968 at the 'Piper Club' in Rome. The Floyd played two dates, 19/4/68 and 6/5/68. Taped segments exist of both concerts but despite what some people say Syd Barrett was not present—on these dates he was working with Peter Jenner in Abbey Road Studio 3.

The April concert began with a beautiful version of "Astronomy Domine". The people (some hundred or so freaks) listened in silence as the song stretched out to seven minutes with a great performance by Nick on drums. The only other remaining song from this concert is a seven minute version of "Set The Controls..." which is close to the "Ummagumma" version with beautiful vocals by Roger Waters.

The May concert, which was the Italian Pop Festival, also had The Who, Soft Machine & Cream present. The second tape contains the tracks, "Scream Your Last Scream", "Astronomy Domine", & "Interstellar Overdrive".

"Scream Your Last Scream" is very long—about 6 mins, there is much improvisation & a great solo from Dave Gilmour as well as a great performance on Bass by Waters.

"Astronomy Domine" is also beautiful, but not as nice as the first. The last track, "Interstellar Overdrive", is quite incredible. The segment that exists only lasts seven minutes but contains some superb, frantic improvisation. It has in fact surfaced on the LP "Midas Touch" but the tapes are better in quality.

When the Floyd returned from this festival they were reported to be disappointed with the lack of promotion for the event. This is a shame judging by the quality of the music on these tapes.

It took three years before the Floyd ventured back to play Rome, (at the Palaeur on the 19/6/71) & Brescia (spelt correctly this time)—(at the Palazzo della Mostra on the 20/6/71). Tapes exist of both concerts, the Brescia date also appearing in vinyl (see issue 1). The tracks remaining include: Atom Heart Mother (16min) Careful With That Axe (13min) Fat Old Sun (14 min) Embryo (11min) Echoes (12 min) Cymbaline (12 min) & Saucerful Of Secrets (18min). Astronomy Domine (8min) also exists for the Rome concert.

The only remaining date is not really a concert as such but has been seen by most Floyd fans. It is of course the film Pompeii. & hopefully that will be covered elsewhere in this issue...

The Italians still wait for Pink Floyd or even solo concerts. Who knows how much longer they will have to wait. Thirteen years is a long time.

The only remaining Floyd date is not as such but it has been witnessed by many, many people—thanks to that wonderful invention—the camera—It is of course the film/video/laser disc 'POMPEII' & that will probably be an article in itself one day.

Valerio Teti

LIFE LINES



Name	David Gilmour	Nick Mason	Richard Wright	George Roger Waters
Age	19	30	Not that worried	That difficult age
Height	6'4"	5'10"	More or less 6'0"	Too high to turn back
Weight	7 stone 12 lbs	10 stone	I watch it	Heavy
Build/HAIR/HAIR	Big/Tied/Small	muscles of steel beneath slim frame	Boring	And all the bits
Color of Eyes	Red	A lovely green	Usually Blue	Black + Blue
Color of Hair	Grey	A lovely brown	See Below	Brown
Inside Leg	Which one?	Don't know	Ask Julian	Not bothered
Health	Poor	Weak head	wonderful	But Sick
Favourite Food	Brown Rice and Steak tartare	Eating with Friends	Boiled Eggs	Reality sandwiches
Favourite Film	Beyond the Valley of the Dolls	The Seventh Seal	Cool Hand Luke	El topo
Personal Likes	Not much	Winning yacht races (thanks Keith!) nice surprises	too Personal	Human Beings
Personal Dislikes	Plenty	being robbed and tortured. horrid surprises	too Personal	Inhuman Beings
Favourite Person	Who do you think	subject to change		Jude
Last Favourite Person	I don't hate anyone more than I hate anyone else	subject to change	Who ever	Shaw Taylor
Philosophical Beliefs	Wotsat mean?	all work and no play makes jack a dull boy. melody will never die	thought	Keep to the Fen Causeway
Sports and Pastimes	Football (when I get asked) Squash Table Football etc	Sailing, Skimp + toys	of	Tightrope and walking Judging
Sexual Preferences	Hebro	yes please	padding	women
Political Leanings	Socialist (I don't have to answer that)	Δ	out	Left a bit
Favourite Artistic Movement	Pirouette	Something to do with the hips and @ 18 but I can't sort this joke out.	this programme	going down slow
Musical Hates	I don't want to get beaten up for Chrissakes	music in public buildings	with	Groch Powell banging a Drum.
Personal Weaknesses	Drugs, Booze Women etc etc	cowardice	very	Feeling myself
Favourite Fantasy	Don't have fantasies	bravery	silly	Not having to grow up
Recurring Nightmares	that I'll be all washed up by the time I'm 21.	That I might grow up.	questions	Not growing up

* from Tom comic 1974 *

MOTHER



This article is intended, through a comparison between the songs "Matilda Mother" (Barrett 1967) and "Mother" (Waters 1979) to demonstrate the differences between the band under Barrett in the late sixties & the group that released "The Wall" album on which Mother appeared, and also note some of the influences which Barrett left on the group.

The songs are suited to this purpose because of the obvious similarity in subject (although the songs are very diverse in style and approach) and also because of the significance of the subject to the writers; both songs talk about their relationships with their mothers in very profound terms. Furthermore both songs show a dependence on the part of the writers towards their mothers-although for Waters it appears this was forced upon him; he was kept "under her wing". (Remembering of course that the experiences might not be his own. Yet we be assured that it is, at least in part representative of Waters as many of the other experiences talked about on the album belong to Waters).

Matilda Mother is a song that involves its subject only indirectly. It gives a description of a mother through & connected with fairy stories. The song features a lot of essentially surreal images in these fairy tales and tells of how Barrett relied upon his mother for them,

"You only have to read the lines

They're scribbly black and everything shines"

The song, typically of Barrett's style is very erratic and abstract. It uses passages of involved imagery, personal to Barrett which build up a world separate from our own to which these memories and indeed his relationship with his mother belong.

"For all the time spent in that room
The dolls house darkness... au perfume
And fairy stories held me high
On clouds of sunlight floating by".

As you can see the verse retains a certain fluidity in spite of being broken & intermittent.

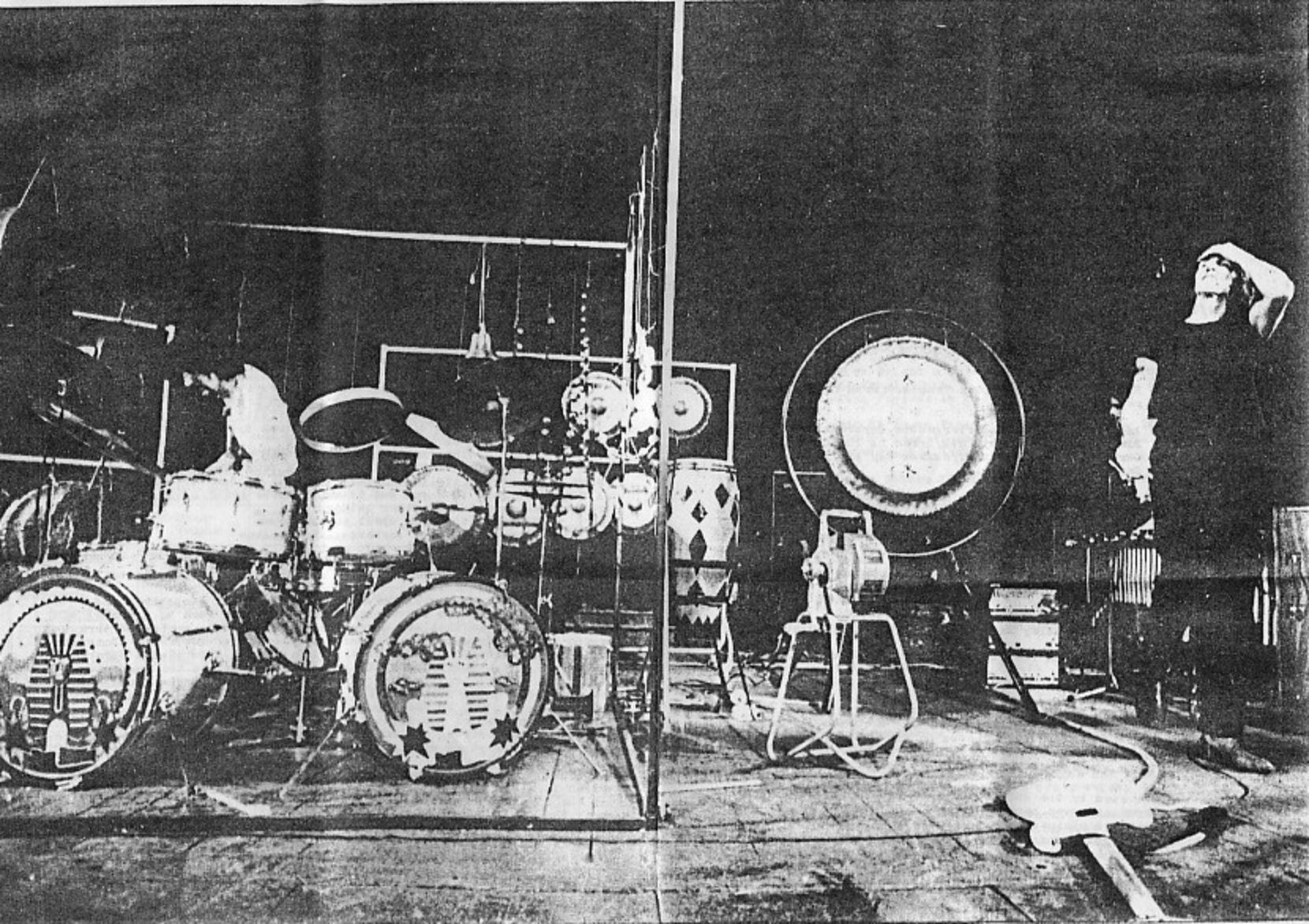
Roger Waters song assumes a rather different atmosphere and style. It too features conversation but taking the form of a series of ominous questions that are never answered but for a series of threatening statements made by an apparently oppressive mother. In contrast to the above mother is both cutting & direct, it also places more emphasis on the development of the mother figure and the character that lies behind it, attaining an acute perception of the mother-son relationship while still serving it's 'Brick in the Wall' function.

"Mama's going to keep you right here under her wing
She won't let you fly but she might let you sing".

The song has a strong and simple structure which through it's simplicity achieves a power of statement but lacks the mystical quality of Matilda Mother.

The separation between the two songs is also great; Waters uses a plain format which intensifies the effect of the lyrics, varying only at the chorus to give yet more emphasis to the central theme of the song. While Matilda Mother has an elegant, delicate musical tone, drawing us closer to the charm of Barrett's words. The spirit of the song is captured in the gentle lulling guitar complementing the vocals perfectly.

The differences between these two pieces illustrates a widening gap between the two incarnations of the group and a cynicism and disillusionment in it after emerging from Barrett's shadow which was seen to come to a head with the release of "The Final Cut". cont'd p. 27.



Just where one begins when trying to compile a list of Floyd films/video/TV & radio is difficult to decide, but it's even more difficult to stop. This article won't even pretend to be definitive so if you can add to it please do. For ease it's split into two, an Audio & Audio-Visual section. Rebroadcasts are not mentioned unless the original date of recording/broadcast are lost. When items may be found on bootleg discs roman numerals are used to relate the bootleg key at the end to each entry.

RADIO SESSIONS & LIVE BROADCASTS

- 1968 19/4/68 ① Italian Radio? Astronomy Domine/Set The Controls.
- 30/6/68 ② BBC Top Gear. Let There Be More Light/Murderistic Woman/Julia Dream/Massed Gadgets Of Hercules. A.C.D.
- ? /?/? ③ BBC World Service-Top Of The Pops. Point Me At The Sky/Let There Be More Light/Murderistic Woman Julia Dream/Embryo. A.C.D.
- 1969 14/1/69 ④ BBC Top Gear. Point Me At The Sky/Baby Blue Shuffle In D Maj./Embryo/Interstellar Overdrive. A. .D.
- 12/5/69 ⑤ BBC Top Gear. Daybreak/Cymbaline/Green Is The Colour The Narrow Way pt3. A.D.
- ⑥ BBC Radio 3. Laying Down Tracks. Cirrus Minor from a rehearsal for More
- 17/9/69 ⑦ Amsterdam Radio, Concertgebouw. Daybreak/Doing It Sleep/Cymbaline/Labyrinth/Green Is The Colour Careful With That Axe../Narrow Way pt3/Pow.R.Toc.h Saucerful Of Secrets.
- 1970 16/9/70 ⑧ BBC R1 In Concert Paris Theatre. Embryo/Green Is The Colour/Careful With That Axe../If/Atom Heart Mother. f.
- 1971 3/10/71 ⑨ BBC R1, In Concert Albert Hall. Fat Old Sun/Echoes One Of These Days. 4.
- 3/10/71 ⑩ American Radio, WNEW. Embryo/Blues
- 1972 ?/?/?/ ⑪ BBC Dark Side Of The Moon???? H.
- 1974 16/11/74 ⑫ BBC R1, Wembley Empire Pool. Dark Side Of The Moon.
- 1975 12/75 ⑬ BBC R1, John Peel's Festive 50. Xmas Song. A.

NOTES:

- 2/3- Some of these are the same versions of the songs.
- 5/7- Although unannounced this is the 'Journey' sequence. Daybreak is the title of Grantchester Meadows in the Journey. Doing It is Biding My Time & Sleep is a very short drum section. Labyrinth is a connecting instrumental passage.
- 10 - This was recorded by the BBC at the same show as 10 but has not been broadcast over here.
- 11 - This is sometimes claimed as a radio broadcast but it is doubtful, would you broadcast all your new material?
- 13 - See comments in Issue 2 of T.A.P.

RADIO INTERVIEWS & SHOWS

- 1970 9/70 - Interview with Pink Floyd in New York.
- 1971 - Capitol Radio adverts for Meddle & Relics.
- 1972 - Radio advert for Pompeii film.
- 1974 10/74 - BBC Rockspeak. 32min. Rick Wright.
1/74 - BBC Rockspeak. 33min. Roger Waters.
- 1976 - Capital Radio. Nicky Horne interview with Dave Gilmour.
- 1977 - KCET Radio. Alan Parsons (on Floyd) with Jim Ladd. 3min.
-Capital Radio. The Pink Floyd Story, by Nicky Horne.
pt 1 -The Early Years. pt 4 -DSOTM.
pt 2 -Piper to AHM. pt 55 -WYWH.
pt 3 -More to DSOTM. pt 6 -Animals.
- 1978 13/6/78 -WNEW Gilmour interview, 18min.
6/78 -KNAC Gilmour interview, 15min.
6/78 -WLIR Gilmour interview, 29min.
-KNAC Gilmour interview, 14min.
6/78 -Jim Ladd's INNERVIEW with Gilmour (again)
12/78 -Rick Wright & Dave Gilmour Interview & music, Montreal, 90min.
-Alan Parsons on Floyd. (5min).
- 1979 2/12/79 -BBC R1 Roger Waters with Tommy Vance. 120min.
11/79 -BBC R1 Roger Waters with Tommy Vance, L.A. telephone conversation. 10min.
- 1980 -Roger Waters INNERVIEW with Jim Ladd on the LP the Wall.
- 1981 7/3/81 -3rd North American Rock Radio Awards WPLJ-Nick Mason. 2min.
-Nick Mason, German radio, BR 3-FM. 8 min.
30/5/81 -BBC R1. Interview & music with....Nick Mason. 15 min.
- 1982 20/10/82 -German BR 3-FM. Nick Mason 11min.
1/5/82 -Radio Europa. Gilmour & Mason 89min.
-Tommy Vance review of Wall 8min.
-WXRT Chicago Royalty of Rock Documentary. 47min.
16/7/82 -BBC R2, Bob Geldof Vs Gloria Honeyford.
12/3/82 -BBC R2, Gerald Scarfe on Round Midnight.
- 1983 -Jim Ladd's Innerview with Roger Waters on the Wall movie & The Final Cut LP. 89 min.

On the Visual side of things it becomes even more complicated. Trying to work some semblance of order is difficult-especially when you haven't seen the clips.

- 1968 -Promo clip for Apples & Oranges has Gilmour playing guitar & Roger miming to Syd's voice.
- Sanfransisco film soundtrack. 15 min. This is supposed to be Dave's first recording with Pink & is a version of Interstellar Overdrive. The film consists of a day in the life of Sanfransisco-using fast moving & single frame shots cut up in time to the music. Described as an impressionistic "symphony of a city".

- 1968(contd) - 'All You Need Is Love'/'Love Is All You Need' Are two films/programmes made in 68 & featuring the same clip of the Floyd doing 'Set The Controls'. I think the clip lasts 2 1/2 min in both films.
- Popquiz recently showed a very short clip of 'Set The Controls' which looked as though it came from 68. It could have been the same as the above?
- 'The Committee' 58 min. This is described as a kafkaesque fantasy of crime & punishment & features the storyline of a hitchhiker, Paul Jones, (of Manfred Mann & the Blues Band) being driven to a mansion occupied by a rather sinister 'committee'. The Floyd did the score for the film & Arthur Brown sang 'Nightmare'. An LP of the music was planned & presumably acetates were pressed -the fictitious LP has a catalogue No.
- 1969 22/1/69 -French TV ORTF. 'Set The Controls' & possibly 'Careful...'
- More (116min). One of the first films to blow the whistle on the "summer of love" drug culture—a harrowing story of a boy who meets a girl who turns him on, takes him to Ibiza, gets him hooked on heroin and he eventually dies of an overdose. Perhaps the BBC should get round to showing it again?
- BBC TV Omnibus. Programme either showing work on 'Cymbaline' at a More rehearsal or a soundcheck to a concert where they attempt to play 'Cymbaline'.
- 10/7/69 -BBC TV. "What If It's Just Green Cheese" Programme on the NASA moon landings.
- 22/7/69 -German TV. Same type of thing as above?
- 24-25/7/69 -Dutch TV. Same type of thing again?
- 10/69 -"Music Power". Unpublished documentary film by Gérôme Laperrousaz was shot during the Amougies festival in Belgium towards the end of October 1969. Frank Zappa had to announce the artists but he also appeared as guest musician with the Pink Floyd with whom he played Interstellar Overdrive.
- 1970 1/70 -Zabriskie Point. (112 min). Who knows whether this was 69 or 70? Probably both. A radical student (Mark Frechette) is falsely suspected of shooting a policeman and as he flees from the authorities his travels constitute a kind of psychedelic Don Quixote. Shot in & around the Los Angeles area (as well as Death Valley). Heart Beat-Pig Meat was used over the film's titles & Come In No 51 Your Time Is Up for the film's finale of a house in the desert exploding in slow motion.
- Rollo. An abandoned cartoon idea which only had one prototype made—see Miles for details.
- 29/4/70 -Filmore West. (50-60 min). Live concert filmed & then aired during 1971 by PBS an American TV station. I.
- European Music Revolution. A film featuring the Floyd, could just be an alternate title for another film.

PINKO PINKO PINKO PINKO PINKO



PINKOS RETURN FROM UNITED STATES

Pinko ROGER WATERS

THE Pink Floyd were just back from riot-torn America, a proud nation they'd been touring for seven weeks. Asked for their impressions, Roger Waters said: "We saw mainly the insides of hotels". Dave Gilmour was equally evasive: "It's quite a big country." Rick Wright said nothing and Nick Mason was on holiday.

Strained silence. A few flip remarks until Roger began to comment more-or-less as follows: "We saw two different worlds. On our level—the people who came to hear us—everything was fine. But outside—the capitalist society—was—er—tatty. It works all right so long as you don't look too closely. But they are scared, really scared, of the new young Americans and that's why they are reacting very violently. And it doesn't work. Police clubbings and the beatings and shootings that are going on—they won't have the desired effect simply because there are so many young people. They aren't just weekend ravers. Many of them have dropped out completely."

The three Pinkos were in agreement that Britain is an entirely different social and musical scene. "The situation is much less immediate here because hippies are not being beaten," said Roger. "It's all a bit of a laugh, something to discuss over a Scotch and dry ginger. There isn't, therefore, the same emotional involvement. I don't feel any more menaced by a British policeman than by a milkman. The police here, on the whole, are public servants trying to do a job. About the musical difference—well, Rick should answer that. He's our musician."

Rick: "In America the audience comes to listen. In England they come to pick up scrubbers, though I should make an exception of a few places such as Middle Earth."

Roger: "We don't play any longer at places where people go to booze and pick each other up."

Oh, you're doing well enough to be able to pick and choose then? Roger: "We're not making our fortunes but we're doing all right. We can survive by playing the kind of music, and recording the kind of LPs, that we like—and there are enough customers to make it worthwhile." Dave: "We're beginning to find that we're booked on concerts—particularly on the Continent—where we get top billing over famous groups that we looked up to as the Big Stars when we were starting. It's not easy to adjust to this, we keep thinking there must be some embarrassing mistake."

Talking of America, Rick pointed out: "They don't go to dances to fight. You never see yobboes in a dance hall—they go to street corners."

Roger: "If our American listeners don't like our music they go away, they don't stand around booing."

Rick: "Yes, but they're prepared to listen to a whole set in case there's SOMETHING they can enjoy."

Roger: "They wouldn't dream of shouting at you in a million years." Which is not always the case in Britain, even though there is far less serious violence here. But then the Floyd no longer spend much time touring around Britain. "We can really only speak about England," added Roger. "And only the South of England at that. We don't know what goes on up North. London is our scene."

DAVID GRIFFITHS

PINKO PINKO PINKO PINKO PINKO

RECORD MIRROR. Week ending September 21, 1968

1,70 contd.

-The Body. A film which featured a score by Roger Waters & Ron Geesin. Sometimes it is referred to as a UK TV movie, more likely as a serious medical documentary. It was mentioned in a video round-up in Sounds a couple of years ago where I'm sure they said it was available on a video cassette. (It is & it costs £49.95) (107 min)

26/6/70 -Stamping Ground (orig. Love & Music) (101 min) A film of a Pop Festival in Rotterdam comes off as a Dutch sub Woodstock. The Floyd play Set the Controls & Saucerful Of Secrets. The Video reduces these two to 10 mins TOTAL-they are thus heavily cut.

1971

-Pompeii. This was filmed over 71/72. Among the unused footage included shots of the Floyd visiting Paris. The video has different lead in & credit sequences & also has 20 minutes of interviews etc removed from the proceedings. The film lasts 80 min. E.

-German TV. A clip was shown with a rocketship blast-off intro. sequence. The Floyd play 'Careful With That...'

-Heart Of The Sun. A movie of the same name used Set The Controls over the lead in & credits.

1972

-Rumoured existence of a partial film clip of 'Saucerful Of Secrets'. 10 min.

-The Valley (obscured by clouds). (114 min) An enigmatic story of a french woman who travels to New Guinea in search of native arts & crafts. -a hyper exotic epic about what eventually turns out to be a quest for a Magic feather.

-Remembrance of things past. The Roland Petit Ballet, consisting of One Of These Days/Careful(3min)/Obscured By Clouds(3min)/Echoes. Was broadcast on Paris TV & WDR 3 in 1973. Lasts 36 min. The floyd played on stage behind the dancers.

1973

-Rock City (orig. Sound Of The City) (104 min) Much of the material seen here is utilized in two other similar compilation films by a guy called Clifton: 'Popcorn' & 'Superstars In Concert' which includes the Pink Floyd from christ knows when playing who knows what. The film although compiled in 73 wasn't released till 81.

5/4/73

-"French Windows" Old Grey Whistle Test (BBC 2). This is an animated sequence including such things as a Harlequin dancer moving to the tune of One Of These Days.

1974 9-10/74

-Filming reported of concerts in London & Elstree. Perhaps for use in the stage shows behind the band?

-Crystal Voyager. (85 min) A surfing documentary, uses the Meadle version of Echoes in the latter part of the picture which follows a fishes view of surfing (don't take that seriously). Incidentally the Floyd once used clips from this film when they used to encore at gigs playing Echoes & projecting the film onto that circular screen.

-Bitter Lemon French TV advert. The Floyd in exchange for sponsorship of their French 74 tour did the said advert I don't know what it contains though.

1975

-Rumoured existence of a film of a complete 1975 gig.

1976 30/12/76
15/8/76

-German TV. NDR 3 . 13 min.
-German TV. NDR 3 . 6 min.

1977 21/1/77

-German TV. NDR 3 . 8 min.

1978 9/12/78
11/8 /78
4/8 /78

-BBC 2. Old Grey Whistle Test. Dave Gilmour 6min.
-German TV. NDR 3 . 4min.
-German TV. NDR 3 . 7min.
-CBS. Promotional video. Dave Gilmour live in studio with band but no audience. They play four numbers. No Way Out Of Here/So Far Away/No Way/I Can't Breathe Anymore. (22min)

1979 11/79

-Another Brick In The Wall pt2 promo video.

1980

-Reported filming of the Wall concerts. Nick Mason mentioned this in a 1981 interview with Tommy Vance.

1981

-Wall concerts again filmed.
-Popquiz. BBC 1. Gilmour's team beat Phil Collins.

1982

-BBC 2. The Money Programme on the collapse of Norton Warburg.
12/6/82 -BBC 1. Popquiz. Gilmour's team beat Roger Taylors.
-The Wall, the movie. (98 min) E.
-The Making Of The Movie The Wall. 79 min.
-Trailer for The Wall. 2 min.
28/9/82 -The Other Side Of The Wall .MTV. Interviews etc put together on 4/7/82? 22min.
25/7/82 -The Wall Film Special. ITV. 32min.
25/9/82 -Swedish TV SVT2. The Wall review. 8 min.
-The Wall at the movies. 5 min.
- 'Royalty of Rock' documentary WXRT Chicago 1982.
8/9/82 -ET Movie Review.
5/10/82 -ET (American TV station). Pink Floyd Break up report.
22/10/82 -NF (American TV station). The Making Of The Wall inc. David Gilmour & Gerald Scarfe Interview. 7 min.
22/12/82 -Final Cut album announcement. MTV.
82/83? -MTV, David Gilmour Interview. 5min.
-Collection of great dance songs. TV advertisement.

1983 2/1/83

-MTV. The News That Rocked 1982. segment on The Wall Movie.

26/2/83

-MTV. Rick Wright departure & new band.

11/3/83

-MTV. Final Cut update.

31/3/83

-MTV. Roger Waters solo album announced, Dave Gilmour interview re possible solo album.

3/4/83

-MTV. No tour for Final Cut announced, Roger Waters solo LP update.

24/4/83

-Final Cut promo videos 1-3 premiered on MTV-introduction The Gunners Dream/Not Now John/The Fletcher Memorial Home/Closing comments.

7/5/83

-MTV. Comments on the final cut videos.

1/6/83

-MTV. Final Cut LP promo video 4.

10/6/83

-MTV. Roger Waters solo LP update.

21/8/83

-MTV. Roger Waters solo LP tour to include Eric Clapton announced.

11/9/83

-MTV. Dave Gilmour interview regarding the Wall movie.

- 1983 contd.
- 8/10/83 -Promo clip for When The Tigers Broke Free.
 - 28/11/83 -MTV.Rick Wright & band album update.
 - 17/12/83 -Pink Floyd The Wall Video released.
 - NF.Overview of Pink Floyd's history with 1st three Final Cut videos plus Wall clips.
 - 21/5/83 -BBC 1.Popquiz Gilmour(with Mick Ralphs.)drew with John Taylor's team.
 - 6/83 -BBC 1.Nationwide. Item on Le Mans included bits on Nick Mason & Steve O'Rourke
- 1984
- 22/1/84 -MTV.Gilmour solo LP update.
 - 6/2/84 -MTV.Gilmour About Face update & tour announced.
 - 30/4/84 -ITV Channel 4.The Tube.Gilmour live in the studio. playing Until We Sleep & Blue Light.
 - ITV Channel 4.Earsay.10 min film on Pro's & Cons.
 - BBC .Saturday Live.appearance by Gilmour.
 - BBC .Saturday morning kid's programme interviewed Gilmour on the setting for the video Blue Light which they then played.
 - Promo video for Confusion.
 - Promo video for Blue Light.
 - Promo video for Pro's & Cons.
 - 10/4/84 -Italian TV.Gilmour interview on 'Mister Fantasy'
 - 15/4/84 -Italian TV.Gilmour interview on 'Blitz'
 - Three more Italian interviews with Gilmour.
 - ITV Channel 4 The Motor Programme? Clip of Nick Mason could be from 1983,I'm not sure anymore.

Right well that's all I can find at the moment.I know there's more so in my usual orderly fashion i'll stick it somewhere.

Other bits I've Missed:

BBC R1.1984.'Newsbeat'Interview with Dave Gilmour.Dave revealed that he had always wanted to record & promote a solo LP but couldn't with the first one due work beginning on the Wall.He also said that no-one had told him that Pink Floyd were dead.

BBC TV.Roger Waters on the Academy Awards night collected an award in 1983 from BA Robertson.The award was for Another Brick In The Wall pt2 which was "Best song from a film".The presentation included a James Last type of a version of the song accompanied by some equally bland dancers.

During the MegaStar sessions that went into two tracks on Wings Back To The Egg LP.(Which included Gilmour)The whole proceedings were filmed for a prospective film which hasn't come to fruition.

BOOTLEG KEY FOR THIS ARTICLE:

(The strangest Roman numerals I've ever seen!)

- A-Survivor 1LP
- B-The Wall,The Film 2LP
- C-Barrett's Revenge 2LP
- D-Great Lost Pink Floyd Album 1LP
- E-Live At Pompeii 1/2LP
- F-Libest Spacement Monitor 1LP
- G-Floyds Of London 1LP
- H-Best Of Tour 72 1LP
- I-Ohm Suite Ohm 1LP
- J-Fillmore West 1LP

Please note I do know other Boot's feature some of this material.



ROGER WATERS: unhappy with the performance

CHRIS WELCH FINDS OUT WHAT BRITAIN'S TOP 'OVERGROUND' GROUP ARE PLANNING

PINK FLOYD with the London Philharmonic! That could be one of the more startling developments of '69. The Underground group of two years ago, many silently predicted would succumb to an early demise, are still with us, more active than ever, and firmly Overground.

A couple of weeks ago they startled even their closest admirers with a concert at London's Royal Festival Hall that went far beyond the bounds of ordinary pop presentation.

Using pre-recorded tapes and other effects, fed through a massive stereophonic sound system they created sound pictures that either diverted or upset their audience.

Roger Waters, precisely-spoken, aesthetic-faced Floydian bassist told this week of their view of the concert's aims and success ratio.

"I thought the MM review was a bit over-generous," he choked over an early morning beaker of Scotch, wiping a wisp of hair from his eyes.

Cheated

"It was a nerve racking experience for us, and probably the audience."

"A friend of mine who comes to see our normal stage act was very disappointed and felt cheated. He thought it was like paying fifteen bob to see us rehearsing. He was right in a way because we were rehearsing. The people were watching a happening."

"I was unhappy with the performance. In the first half we didn't get into anything. We just didn't have time to balance the sound. I would say twenty per cent of it worked, really well."

What kind of a machine do they use to obtain their effects?

"The machine takes an electronic signal either from a tape, guitars or vocal mikes. We've got four units, but for example, you can put three signals into one unit and select any one with a switch. There is a joystick on the box and four outputs, each going to a 100 watt line-source amplifier connected to the speakers.

Concert

"What's inside the box is a secret, but as you push the stick around you can fade in and out the speakers placed all around the hall."

"What you need to do is take over the Festival Hall for a month, go down there every morning at 9 am and set the balances."

"We call the machine an Azimuth Co-ordinator. We had the idea of taking a signal and using it in a four-way stereo system."

"We approached a technician we knew who said he thought he could do it, and we used it for the first time at a concert at the Queen Elizabeth Hall. But the prototype was stolen about 18 months ago."

Since then we had to go through the whole thing with Syd (Barrett) leaving. Since Dave Gilmour (guitar) joined we have got better and better. Our show now is very together and professional.

"We could go on doing the same old numbers which are very popular and we would enjoy doing it, but that's not what the Pink Floyd is all about. It's about taking risks and pushing forward."

"We want to do other things. In June we'll be doing another concert at the Albert Hall and one at the Fairfield Hall, Croydon, on May 30. I think people will notice the difference by then!"

"Among the other things we want to do is use an orchestra. We've already had preliminary discussions with the Royal Philharmonic and they are really keen. They really want to do it — huge buzz. We're also in contact with the Boston Philharmonic."

"It's not that we are such an incredibly successful group, it's just that our name has got about to people who want to do strange things. It's fun — that's what it's all about."

Strange

Strange

"What a strange thing for a 90 piece orchestra, into Berlioz, to want to work with us. It's a gas!"

The Floyd released "Point Me At The Sky" as their last single, which didn't happen.

"That was the last of the unknown singles. I don't know why we did it. It was a constructed attempt and it didn't happen. But we will be releasing another one — it can't do any harm."

"We've finished an album on which we have done a quarter each and a live album. We're negotiating with EMI to get them released as a double album to sell at fifty shillings. We hope to get that out as soon as possible."

"We also have an album of music which was the soundtrack for a film, but we'd like to play that one down. Here we go — all the excuses. Actually, I quite dig it. We did 16 tracks in five sessions, which for us is silly and they suffered from it."

Whatever happened to light shows?

"You saw our light shows back in the old days. They were probably as together as most but it began to bore us."

"There are two types of light show, one where the lights are specifically concerned with the music as in Fantasia, and the more prevalent light show where you set up a load of equipment and many

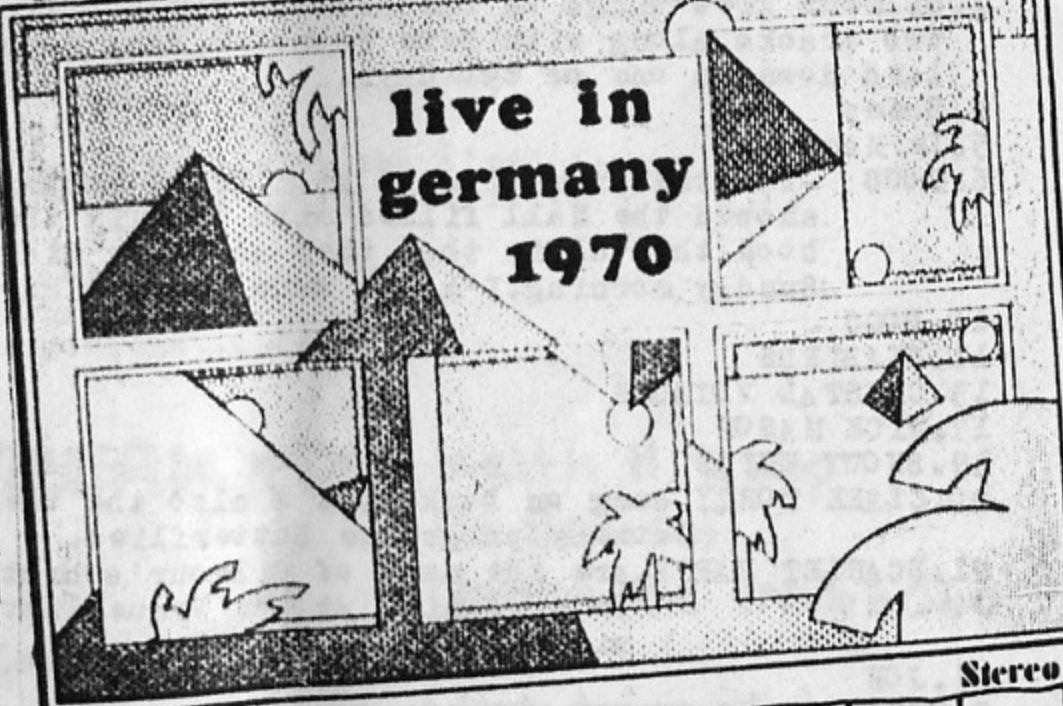
get another small space that needs filling.

projectors and do things over the group, pretty patterns that don't have anything specifically to do with the lyrics. We like the first kind, and maybe we can have it together in about five years, maybe two. It's a very difficult thing to do.

Ponder

"I lie in bed and ponder about it. I thought of using shadows and the things you could do with them. We're still trying to progress and while the last concert upset a few people we can't stand still. We're not an underground group — we're very much an Overground group!"

PINK FLOYD



STEREO

I've always wondered how to fill all these little spaces up. The solution is of course to use the same method as I do with the large space - I use

FLOYD TAPES? if you're a secret collector of Pink Floyd tapes then you cannot afford to be without this list of ~300 items - A collectors guide to Pink Floyd recordings, SEND \$3 to Vernon Fitch, PO BOX 13844, St Petersburg, FLORIDA 33733 USA.

It seems that the last crossword was a trifle too much to swallow so I'm going to give a few explanations. Firstly though I'd like to make some kind of puzzle a regular feature in the rag so if anyone objects please say so. This month's crossword is compiled by Chris Lonsdale & everyone with a copy of the Miles book will be able to find the answers. Also I'm giving away a free prize to the first correct answer I receive to both puzzles in this issue. If no one gets all the answers then the mystery prize will be given to the nearest.

Explanation Of Last Times Crossword

Across

- 1. BULLITT yes Gilmour also used to play in a band of this name.
- 3. FRANK ZAPPA. (See TV & Radio article)
- 4. CYMBALINE. (Hear a live version such as Music Halle for explanation)
- 7. PIGS...
- 8. THANKYOU (Play side 3 of Ummagumma VERY LOUD & listen to Roger at the end of Several Small Fury Creatures....)
- 9. FUNKY DEUX (Ducks?)
- 12. Roger the HAT can be heard speaking/laughing on Brain Damage. He was a roadie.
- 14. NO WAY OUT
- 15. ECHOES
- 16. GONG (See page)
- 18. ROLLO
- 22. MONEY
- 23. PARTY
- 24. JOKERS WILD (Not to be confused with the new Jokers Wild)
- 25. MELLOTRON
- 26. GEESIN
- 27. RELICS..

Down

- 1. Gilmour grew wings on the BACK TO THE EGG LP by Wings-he played on two tracks along with Pete Townsend, Hank Marvin etc. The tracks were laid down in one or two days.
- 2. Sheep
- 5. Le Mans
- 6. COWS -for the promotion of Atom Heart Mother the press adverts showed the Mall filled with Cows. In the second Hipgnosis book they claim that they actually did this on a quite Sunday morning. I'm not sure however having seen the adverts.
- 10. DOGS
- 11. SEABIRDS
- 13. CRYSTAL VOYAGER
- 17. NICK MASON
- 19. SNOWY WHITE
- 20. CLARE TORRY sung on Dark Side & also the theme tune for the BBC comedy programme Butterflies.
- 21. SCARLET PARTY. are the name of Gilmour's brothers band. They supported Peter Hamill at the Venue last year & Dave G. jammed with them.
- 24. JON
- 3. FIRST THING IN THE MORNING from Roys Unknown Soldier LP on which Dave plays & cowrite 1/2 the songs.

MOTHER(Contd.)

It appears that Waters is eager to move away from the origins of the group, seeking perhaps to distance the group from Barrett's sphere of influence. However it is evident that the group has retained a certain amount of it's old character. A dramatic, theatrical air has survived alongside the imaginative, original and inventive nature of the lyrics-so distinctive of the group's approach; standards perhaps set by Barrett's early writing.

Colin Mitchell

ACROSS

- 4. "Hide from your little brothers gun" (8,1,3)
- 5. "See you on the dark side.." (7)
- 6. "A million bright ambassadors of morning" (6)
- 7. American equivalent of Columbia. (5)
- 8. Rick's nasty-sounding instrumental. (8)
- 10. "I'd talk with you more often than I do" (2)
- 12. Arnold was born here. (5,10)
- 15. "You shuffle in the gloom of the sick room" (4,4)
- 16. Thebit(4)
- 17. Colour associated with 12 down. (5)
- 20. Unicorn Track. (4)
- 21. On the ..like hell (3)
- 22. Oils or water?
- 24. Bootleg from Germany 1972. (6,6)
- 27. Floyd photographer (3,5)
- 28. Bradford & ? Hall, A venue on the Animals tour. (7)
- 29. Or Less (4)
- 30. Funny coloured tree & Gilmours favourite colour. (4)
- 31. Woof. (4)
- 32. Barrett, Twink, Monk (5) are all beyond ..
- 33. Psychopathic Gilmour (6)
- 37. Important happening for the early floyd. (11,11)
- 38. Bootleg bringing together two floyd classics (4,3,7,4,4)

DOWN

- 1. "Shade my eyes & I can see you". (5,2,3,6)
- 2. Obese ancient star (3,3,3)
- 3. Indian Exploration? (2,3,6)
- 9. "Selling plastic flowers on a Sunday afternoon" (3,3)
- 10. "When you're..The Flesh" (2)
- 11. Psychedelic nudist colony (8,6)
- 12. An octave doctor with masonic connections (5,7)
- 13. "Your fantasies merge with harsh realities" (10,3)
- 14. Music from La Vallee (8,2,6)
- 18. Sea-.....for 12 Down (6)
- 19. Title of bootleg (connected with doors?) (5)
- 23. Courageous (8)
- 25. They played on a package tour with the floyd (4)
- 26. Heavy Metal group with Club connections. (1,1,1)
- 30. Inhale/Exhale. (7)
- 32. Cartoonists neck warmer. (6)
- 34. Bad weather for Thorgerson (5)
- 36. All aboard for the American ... (4)

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Review

DOUBLE BUBBLE

Recorded in Germersheim, Germany 1972.

Track Listing:

- Side 1. Atom Heart Mother/Set The Controls.
- Side 2. One Of These Days/Careful With That Axe Eugene
- Side 3. Echoes
- Side 4. Saucerful Of Secrets

(Deluxe Red & Blue cover, song separation sides 1&2. First 200 copies were in coloured vinyl-Orange?. First 1000 copies have numbered paper insert)

Although there are no great surprises on this double bootleg I suppose it does serve as an account of the type of shows the Floyd were playing at this time.

Side 1 opens with the aeroplane and as the crowd gasp, the Floyd crash into Atom Heart Mother. The quality at the beginning is a bit poor but it soon picks up. Atom Heart Mother holds few surprises, personally I feel it is a bit spoiled without the choir etc, there are a few good tape effects and the funky section in the middle is excellent with good performances from Wright & Gilmour.

After a fairly long pause which sets off some disapproval among the crowd, Set The Controls is heard filtering in. Not much really to say about this. It's fairly good, but doubtless there are better (& worse) versions floating around.

Now side 2. After a request from the Floyd for the audience to move back they literally charge through One Of These Days with Waters throbbing echoed bass & Gilmour playing some frantic heavy chord work.

Then into a pleasant(?) rendition of Careful With That Axe, Eugene. It's well played but seems to have a section cut out near the end which lessens its impact somewhat.

The best track takes up the whole of side 3, a brilliant Echoes. Perhaps the most outstanding feature of this track is the vocals which are well sung & crystal clear. The uptempo section dissolves into the squealing & screaming piece & this then gains momentum and finally falls into place with the vocal reprise at the end. A great track.

For the encore Saucerful Of Secrets is given a run through. It seems to be pretty formless as it begins, but it is soon saved by Mason's drumming, culminating in a powerful vocal climax at the end.

Chris Lonsdale

CALIFORNIA STOCKYARD (On the road) PF 400 a, b, c, d.

- Side 1. Welcome To The Machine/Have A Cigar/Wish You Were Here.
- Side 2. Shine On You Crazy Diamond (pt's 6-9)
- Side 3. Pigs On The Wing 1/Dogs
- Side 4. Pigs (3 different ones)

Recorded 6th May 1977, Anaheim, California.

Another concert bootleg, with familiar tracks. I'm not a lot to write about. However I'll endeavour to point out its highs & lows...

Side 1 opens amid much yelling & screaming from the obviously American audience. Welcome to the machine makes its entrance - a good version with prominent guitar - only problem is it fades out. Have A Cigar & Wish You Were Here follow, nothing particularly special here apart from some powerful guitar on 'Cigar' and the last verse on 'Wish' being sung twice. The radio link is effective, but is marred by laughing

Seventeen minutes of Shine On You Crazy Diamond (6-9) take up side 2. It is a good version with excellent keyboards & guitar (again).

For my money (£14.00) Side 3 is the best, kicking off with Pigs On The Wing pt1 (with added wind effects) followed by a superb rendering of Dogs. (More powerful than the studio version, I feel) The audience seemed to enjoy it as well, judging by roar that greets the words "You gotta be crazy"

Pigs (3 different ones) is the whole of the last side, here drawn out to 18 minutes. It's much the same as the Animals LP track but with a longer middle section & guitar workout near the end.

The package is cheaply presented with a paper cover showing a man with a bicycle standing on a motor-way. This is part of the artwork for the Floyd's Knebworth appearance in 76. The titles listed are slightly incorrect i.e. Pigs On The Wing 2 is listed. The labels are blank. (Depending on which pressing you have) & the recording is excellent - stereo, not too much crowd chatter, little distortion, but the pressing is slightly crackly.

All points considered not a bad LP, but there is a sour last note: As the concert ends Roger can be heard saying to the audience: "... Stop fighting down there at the front... silly people... It's very hard to play when your all beating the shit out of each other.."

Sorry-I've lost your name-I don't know who reviewed This.

STAIRSTEP TO ABANDON

ZAP. 7874 PITTSBURG CIVIL ARENA
2nd American Tour of 1973. 19/6/73

This LP, "Stairstep To Abandon" is a rare single LP edited by the famous Zap records & lasts around 45 minutes. It's in stereo but its quality is not as good as other important bootlegs. There is a little rustle and the sound comes from far away.

The first tune, "Echoes" is about 24 minutes long & is very near to the studio version. Sung by Dave & Rick the song begins very slowly & this enhances its charm. This takes up the whole of side one of the LP.

The second side includes the following pieces; Breathe, On The Run Time, Breathe (Reprise) & The Great Gig In The Sky. All the songs are very near to their studio counterparts, including the special effects. The versions are thus in contrast to the earlier 1972 variations & improvisations featured on other LP's. However the concert is beautiful all the same.

It is probable that the concert also yielded versions of Obscured By Clouds, One Of These Days, Dark Side pt2, Set The Controls & Careful With That Axe, Eugene.

The cover is an insert of yellow colour that pictures only Waters/Mason & Gilmour. Another bootleg "Beyond Belief" also has the same cover.

This single LP had a good reputation between the collectors.

Valerio Teti