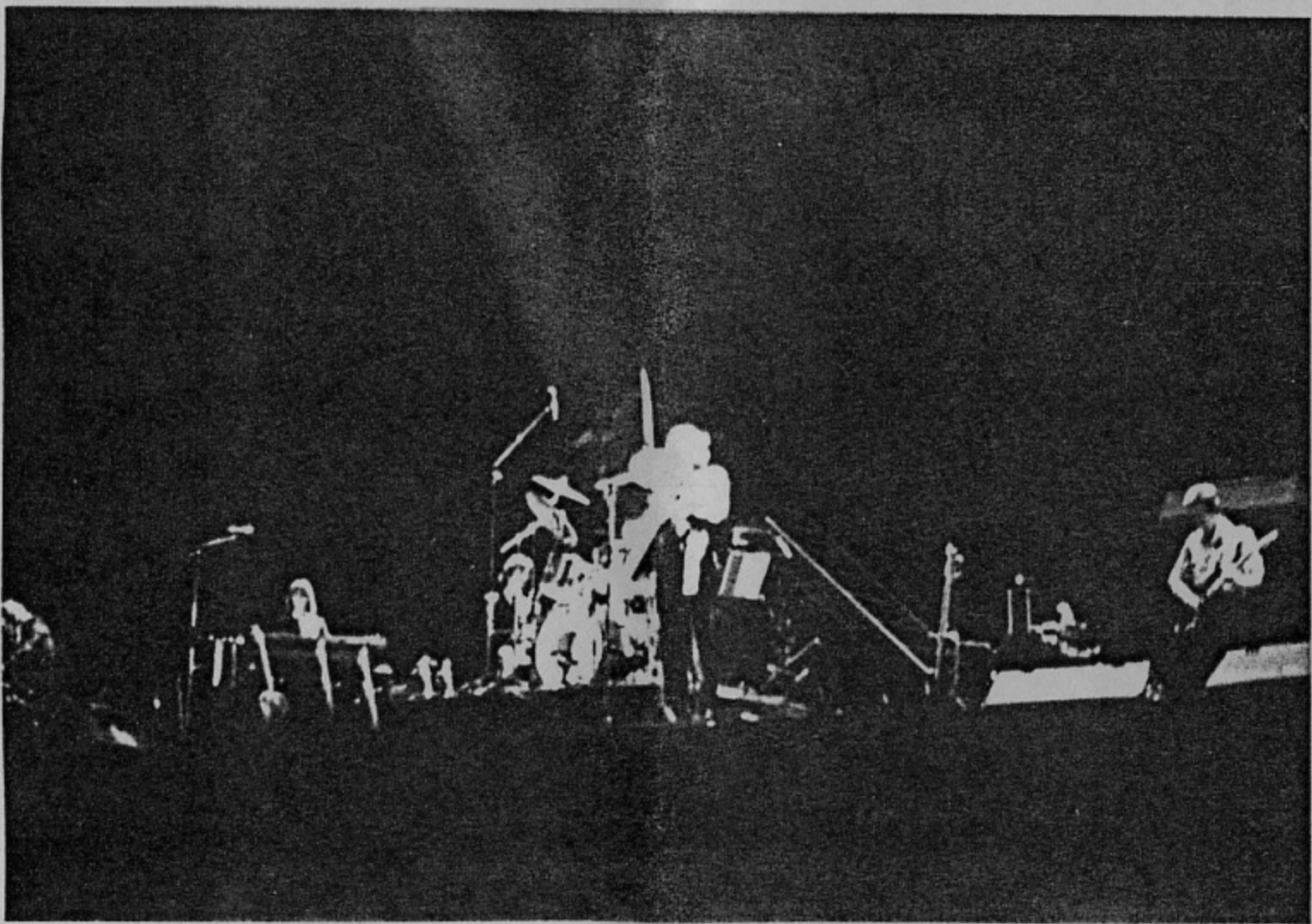


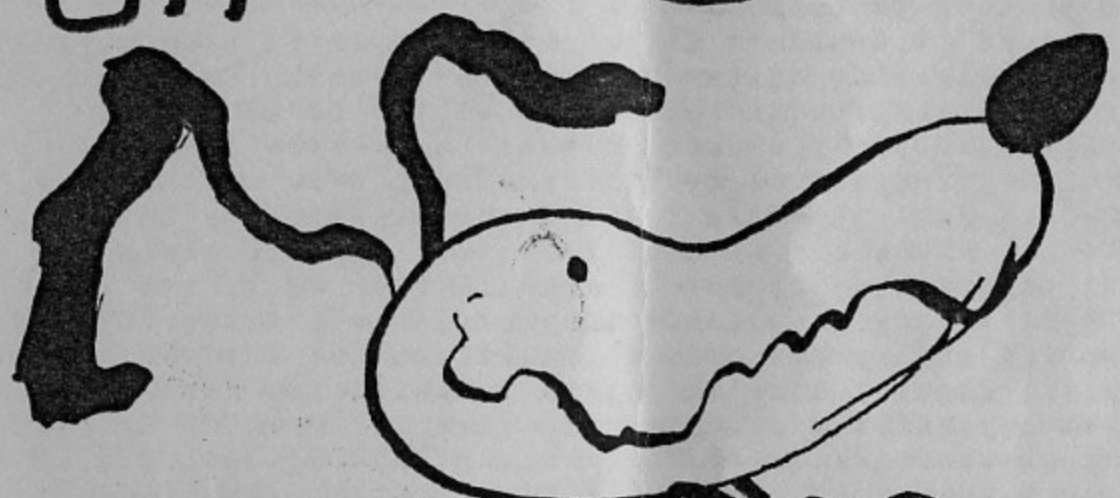
CLAPTON GOES INTO (INTERSTELLAR) OVERDRIVE.



THE ONLY PHOTO INCLUDING MICHAEL KAMEN (FAR LEFT!)

THE **AMAZING**

& OTHER EXCITING STORIES.



ONLY

EPISODE FOUR!



THE

AMAZING
PUDDING

LETTER

WELCOME, fellow freaks, it may not seem like a month since the last issue-it probably isn't. The next will be out in September as I'm gonna be a bit busy what with moving to Feltham & starting work. Please can you continue to use the TYWYN address until otherwise advised-Ta. Lots of goodies are in the pipeline for future issues so I hope you'll stick with us. Also, if you know any Floyd fans tell them about the Pudding, to keep up 32 pages I need to get 200 copies printed & at the moment I'm not selling so many. (about 110).

If anyone knows any bands who want tapes distributed or marketed can they get in touch with Alan Duffy of Acid Tapes, 28 Hopwood Ave, Hopwood, Heywood, Lancs. It's a non-profit venture seeking new bands of any description.

There is ? going to be another Waters single. As I write I've heard that EVERY STRANGER EYES is to be released. We wonder whether the 'b' side will contain any new material, like the Not Now John 12" did. One nice thought that germinated after the Waters gigs is that:

- there's an awful lot of old film from the Floyd mega-tours
- there's an awful lot of us who haven't seen them
- there's an awful lot of video recorders about
- there's a whole bunch of Pink Floyd management executives doing nowt other than chewing pencils.

???? Yes you've guessed it. Wouldn't it be really super if some magical people got round to releasing a few videos with these animated/concert films, old stills etc & the studio recordings of the LP's?

There's rather a lot of pictures in this issue-more than I'd intended. But then they are a nice souvenir if you were at the gigs. All are from the 21st June at Earls Court & were snapped by Andy Mabbett who is willing to get extra copies done for you. There are about 36 shots in all, most of those not printed here are blurred or not quite as good (he wants me to say that). Also they could be a bit pricy, he's not making any profit but my set cost £5.20. If you are interested then write to him via the fanzine & he'll get in touch. Please enclose a SAE but DO NOT enclose any MONEY.

A quick word about reprints of The Amazing Pudding 1&2..NO...I won't be able to get them reprinted until I've settled down in Feltham & have saved enough money. At the moment I'm toying with the idea of getting a photocopier, but all that lies in the future.

Now some apologies: If any information within is out of date that's because I'm writing this on the 17th July in order to get it to you as soon as possible. Also, apologies for the quality of the centre pic in the last issue-some copies came out really bad.

Now two self indulgent bits; Y'know that Gilmour quote last time? If you (can) look at that 1973 interview in issue 1 you'll notice that he says the same when commenting on Hawkwind & The Moody Blues who he didn't think much of at the time... This kind of pisses me off a bit as the Pudding won't reach a stage of blind worship-which Gilmour may have thought when he saw the cover. I hope we're taking a position to present fair criticism rather than the slagging off they get from the NME or the hypocritical response they get from Sounds. (They gave the wall one star & The final cut five.) Also I don't think the mag would work if we included other bands as it wouldn't be possible to go into such detail & I doubt you'd like the same bands as I do. "Blind acceptance is a sign of stupid fools who stand in line"-Le Sex Pistole's.

Finally, is anyone into playing psychedelic music like Chocolate Soup, Piper, Revolver, 5D, 1st few Jefferson LP's & others? If you are & live near Feltham then please get in touch-Ta very much.

Thanks to: Andy Mabbett (for the photo's & toast), Andy Leslie, Ashley Haynes, Edo Bertolotti, Valerio Teti, Dave Smart & Dave Clark & Andrew Herborn. & A.O. Mool.

Now, can I have the key to one four three please?

Thankyou and Goodnight.

1/0 R TRUMAN

ROGER WATERS GOES HITCH HIKING

3

"Roger Waters-The Pros & Cons Of Hitch Hiking-Performed Live" is what the tour programme boasted on its front cover & that is what we got. Anyone fortunate to have witnessed any of the concerts will probably realise how awkward it would be to note down everything that occurred & to present it here-so please excuse any omissions or errors.

At the end of April Kerrang announced the shows saying material from SET THE CONTROLS up to NOT NOW JOHN would form the first set & PROS & CONS the second. At £10 & £9 a go for the Earls Court (21st/22nd June) & NEC (26th/27th June) it seemed dodgy that they would sell out-they didn't; despite heavy advertising; something which people will regret if they listen to that LP a lot.

For those who could afford it, a selection of T shirts, sweatshirt, badges, poster & even a cute little red rucksack were on sale:-at a price. As a nice change, the tour programme designed by Richard Gray packed in 32 12" square glossy pages for £3. Full of Gerald Scarfe drawings, stage designs, a few Floyd live shots & a set list. (so no surprises). It was a good buy.

The first half of the evenings entertainments came in the form of 11 Pink Floyd Classics: SET THE CONTROLS FOR THE HEART OF THE SUN; MONEY; IF; WELCOME TO THE MACHINE; HAVE A CIGAR; WISH YOU WERE HERE; PIGS ON THE WING; IN THE FLESH; NOBODY HOME; HEY YOU; & THE GUNNERS DREAM. In general the older material was rearranged more, reflecting Waters dominance over the last few LP's.

SET THE CONTROLS was the most altered piece, a gentle piano introduction led through throbbing synth into the first two verses, Waters hunched over acoustic guitar, strong atmospheric lighting, reflecting the mood of the song. It is not 1967 now (when the song was first performed) & although Waters recently said he would not play anything he didn't like -for any money- I couldn't help wondering why they bothered to play this. It gained more applause from its links with the past, than for its current musical state, being more mellow than the original. Nick's drumming was missed as was the freakout middle-section which was replaced with a sax solo by Mel Collins.

Most of the audience, a strange mixture of Floyd freaks, Rock fans & Family picnics did not seem that well acquainted with this old stuff.

The next track was received with quite a bit more applause-MONEY- & had Waters bouncing along, singing & playing bass & surprise surprise the old film from the Floyd Tours circa 73. Thousands of 10p pieces fell over a circular projection (see Miles books), they span round a beautiful woman twisted & turned & bounced around, concorde(?) took off & was followed by pictures of a gramophone needle in a record groove. The cover of the DSOTM LP accelerated towards the screen & images of people without any money-the old & poor, down & out, filled the later section. Often shot in black & white the film often lingered on their eyes-black holes that reflected all their despair. Broken people living a shallow existence.

Waters sang the song & it was extended with solo's by Tim Renwick (guitar), Eric Clapton (banjo), Mel Collins (sax) & Michael Kamen (Keyboards)

Judging by the response of the crowd MONEY was known & liked by all. & so to IF an acoustic duet, on the 21st Waters played guitar & sang. An atmospheric introduction was marred by whistling. Roger still playing said that "the song would be a lot nicer without the whistling" one more whistle & the song continued beautifully. Basically the same as that on Atom Heart Mother except for slight vocal differences & an acoustic solo by Clapton-nice. On the other three nights Waters did not play-often standing hands in pockets or with hands to ears-singing along while Clapton & Renwick did the honours on guitar.

The end of the pre-millionaire songs again gave way to the projection of the moon-far away, this being accompanied by the familiar synth gurgles changed into a white spot. In turn this grew petals which folded inwards

forming a larger white sphere, again petals formed & the white sphere continued growing layer upon layer, shell upon protective shell until the circular screen was filled.

With a click & a whirr a horizontal split in the sphere opened to reveal a desolate landscape, from within the quadraphonic wind howled outwards & a distant white (?) metallic insect crawled towards the audience-stopping as it reached the screen & allowing the first guitar chord to be struck. Later in the song (WELCOME TO THE MACHINE) further cartoon film showed tall white blocks shimmering & vibrating, one began to bleed & the others moved around it-concealing the wound from view. Other clips showed rats racing endlessly along a three dimensional scaffold structure & a long stem on the horizon transformed into a sharling figure one moment & a knife the next, which then decapitated one solitary man. (Two scenes very reminiscent of The Wall animation). Eventually the film returns to the white blocks shimmering in the desert, a sea of red blood descends from the distant horizon. Thousands of red hands clawing at one of the blocks-like 'fans' at a concert or the poor at the rich etc. The white block having had enough begins to rise leaving the 'fans' or whatever behind, either being driven away by them or because of them. The musical pitch of the synth begins to increase & the white block begins to rise, spiralling high through the clouds until it approaches & enters the large white sphere seen at the beginning. At the centre & out of sight doors open to an exclusive party.

Musically the song was pretty much unchanged.

HAVE A CIGAR, if I remember correctly was mainly musical with no films. It did however feature a drum solo with jazzy overtones which led into a fast jazz jam. I didn't care for it much but they seemed to be enjoying themselves.

WISH YOU WERE HERE also had small differences & was accompanied by film of people walking in slow motion. If you'll excuse me again I got a bit bored with this, I thought the arrangement was ok but everyone went wild as it must have been good. On the 26th Waters dedicated the song to everyone's side. Who? The people not in the empty seats? Or just everyone else? On the 27th (I think it was here) Waters watch strap fell off/came loose & he had to stop playing while he readjusted it. The look on his face of amusement & horror was worth the film by itself.

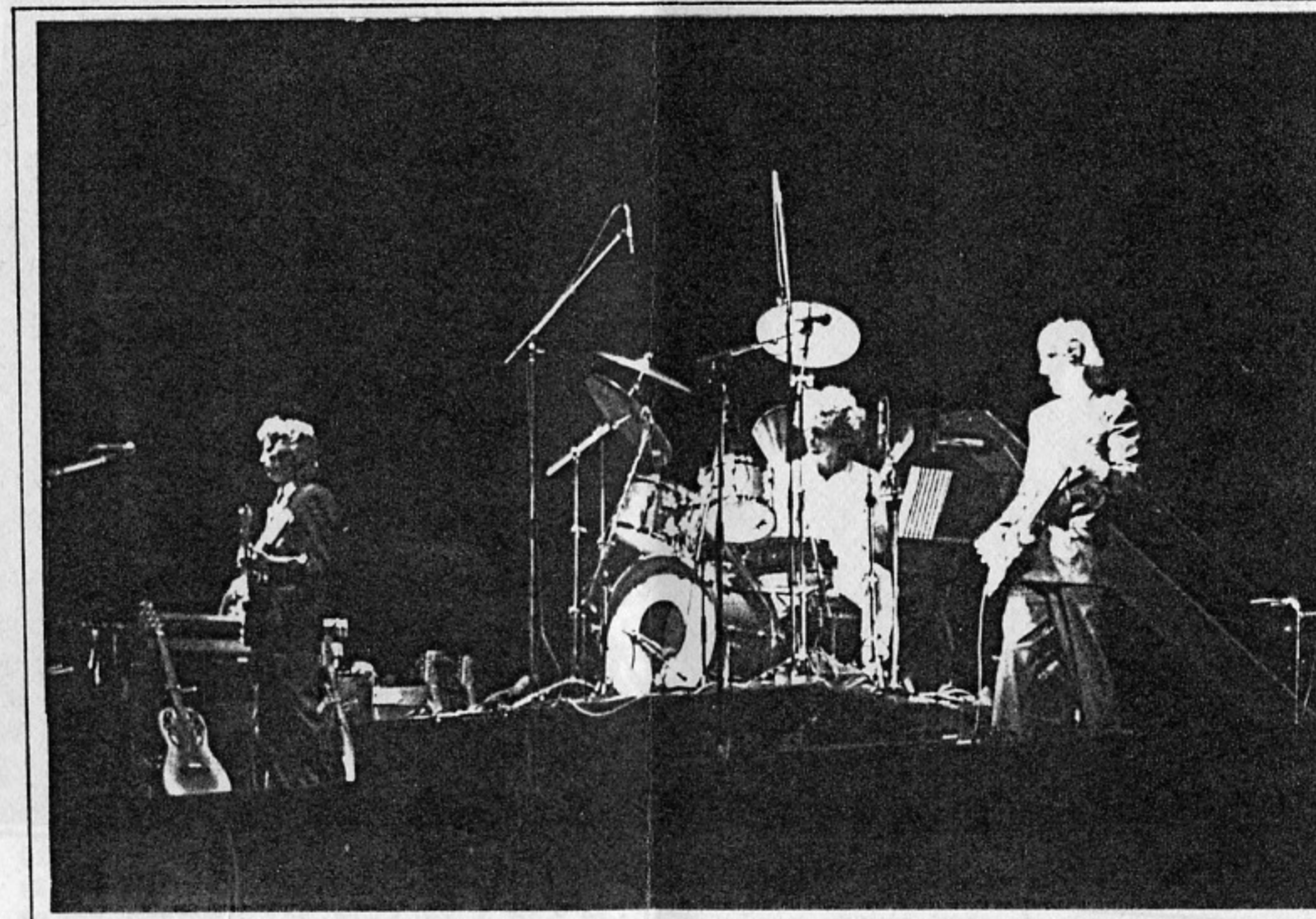
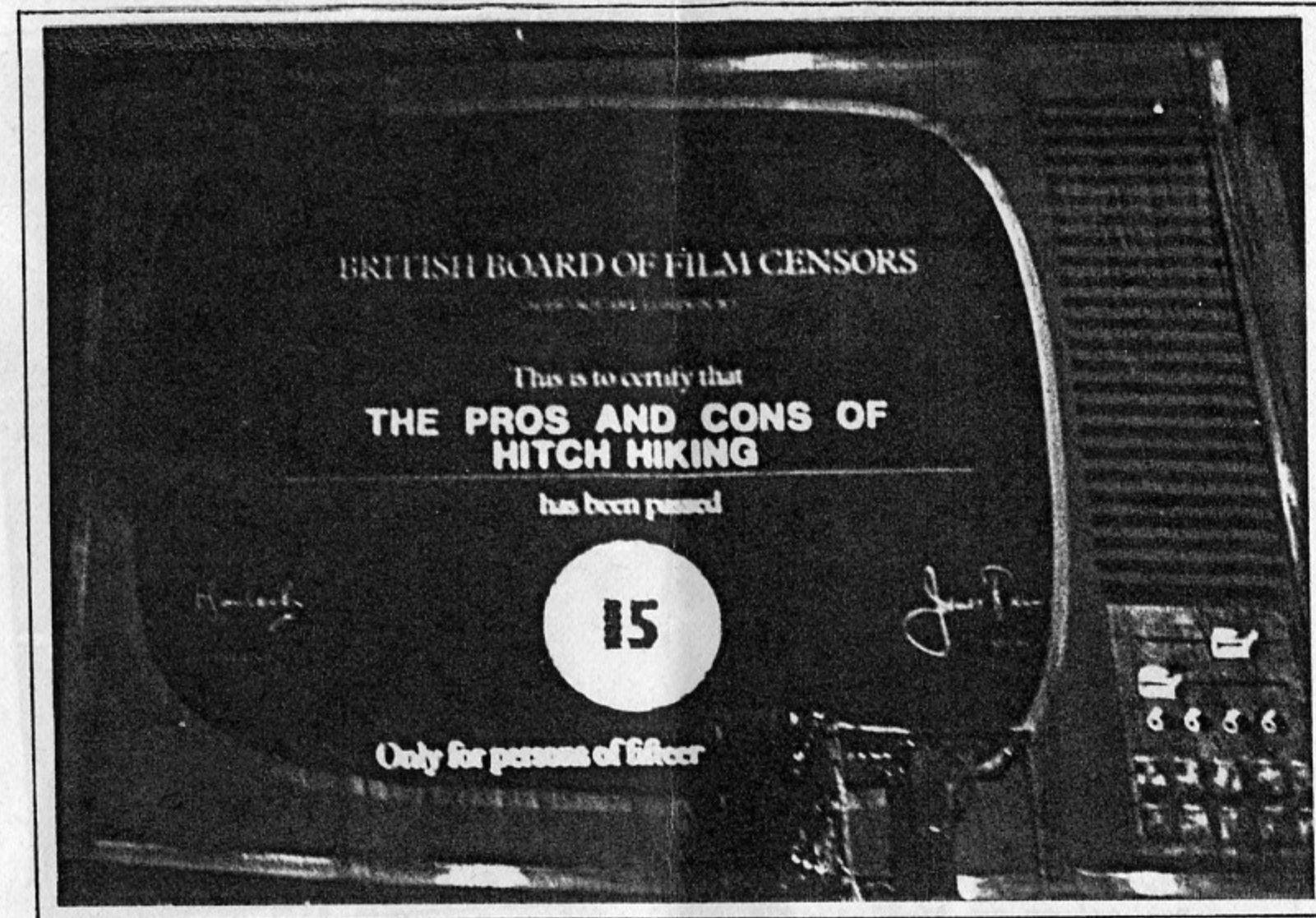
PIGS ON THE WING followed, after waiting for movie film of our old friend(?) the pig hoisted above Battersea Power Station. The song was beautiful on all nights.

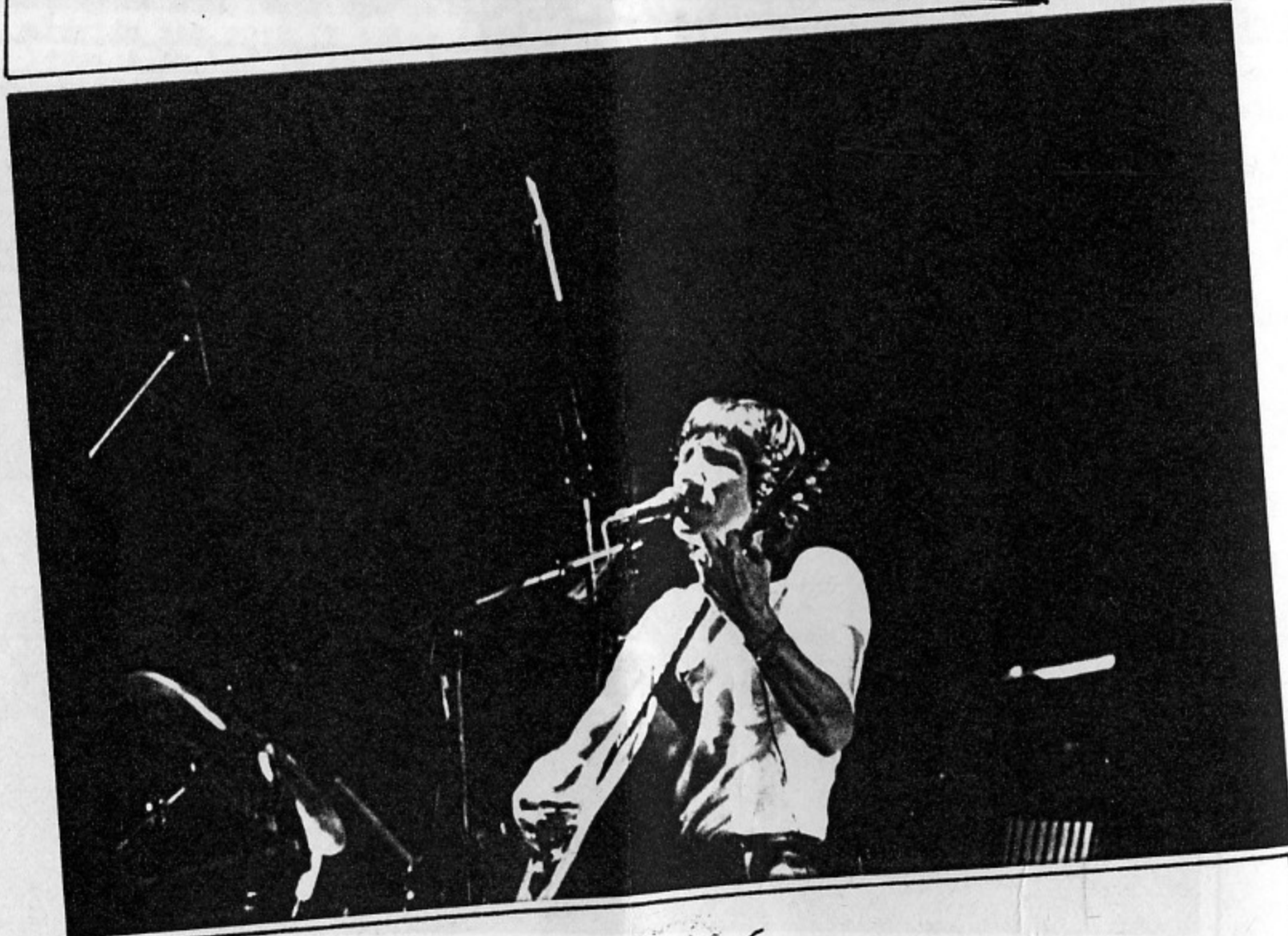
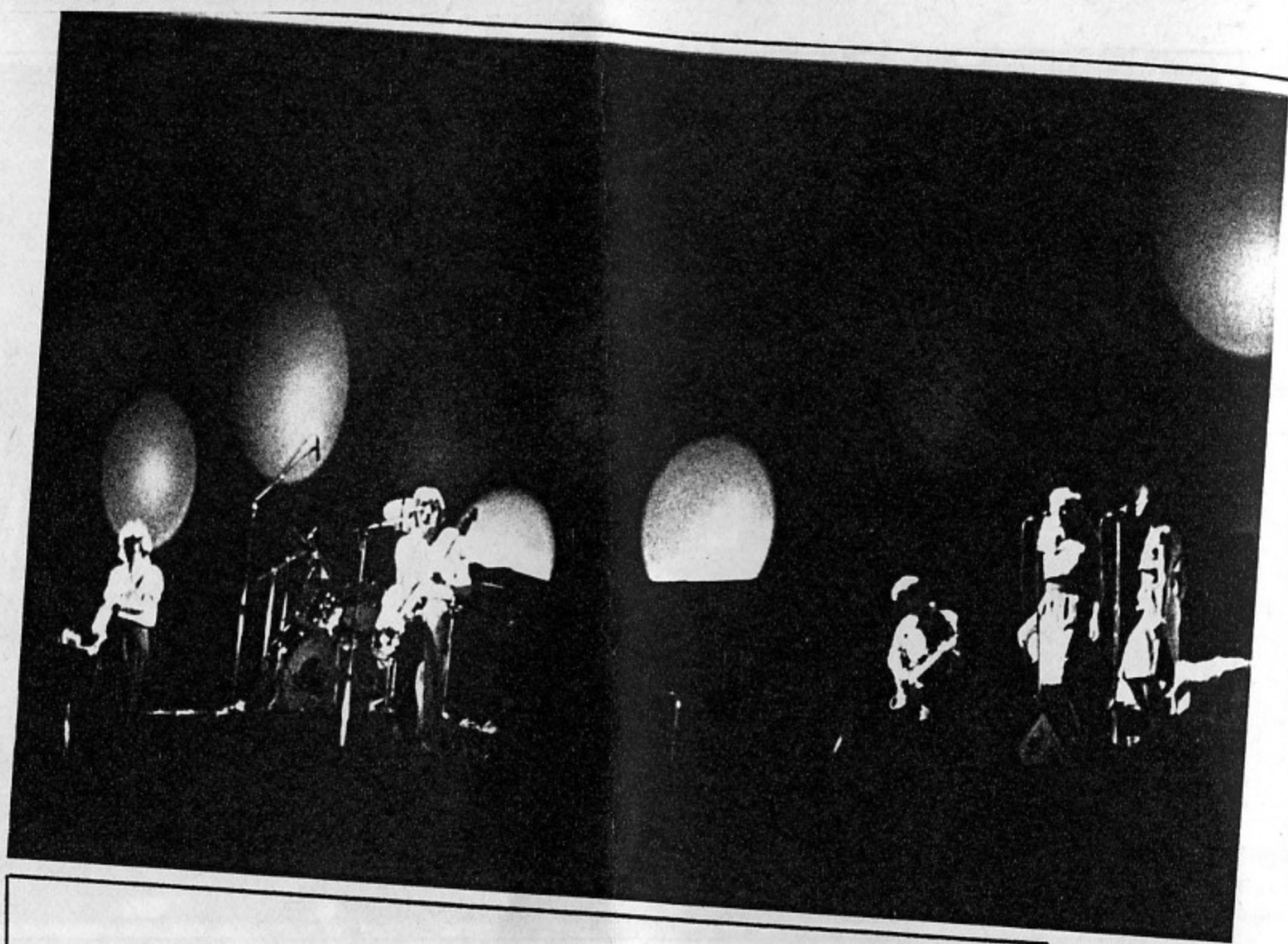
As the greatest hits package continued Waters climbed up behind the backline/drums & usually said summat about "Ve Vill Hafe No Vhistling" & launched into IN THE FLESH? Accompanied by spotlights on the audience & an out of synch animated film from the film. Waters play acting reached an extreme here & he gave the outward appearance of enjoying himself. Too bad it's not for real?

NOBODY HOME had Roger sitting in the armchair with a TV & reading lamp. He usually watched the news except on the 26th when the remote control didn't work (tossing it over his shoulder-to cheers from the crowd).

HEY YOU the final Wall song had Waters playing the easy 6 string bit. On the 22nd he screwed up/forgot part of the words & started laughing. Surprisingly all these small mistakes made more of a contact between the audience-you got the impression he was enjoying himself, having a whale of a time. One guy remarked afterwards that the mistakes made it more like having the performance in your own party, I think I'd agree. During the course of the shows he had made many snide comments. Cries of "Roger.. Roger.. Roger" amidst much whistling & shouting brought a curt reply "WHAT? Speak up LADDIE" more whistling & he whistled back saying "Here boy... here doggydoggy". Such wit. All this jollity & frivolous detail contrasted sharply with the last number. Gone were the In The Flesh antics as they now played THE GUNNERS DREAM.

THE GUNNERS DREAM was easily the best number of the first half, perhaps because of its freshness? I don't know, it's not my favourite Waters number but here it struck home. The accompanying film was a





1
 simple affair, mainly still shots of poppy fields, the final cut artwork & old film of bombs "floating down". The simplicity of the film emphasised the musical message rather than distracting your attention away from it. In a way, this song took on the same form as 'Outside The Wall' & 'Pigs On The Wing' did at their respective concerts. In short, beautiful, effective & poignant.

The second half-a multi media presentation of PROS & CONS OF HITCH HIKING began with the lowering of a cloth, split across the stage, representing a window, a bedroom wall & a TV screen-so that from the observers point of view you were lying in bed viewing the other side of the bedroom.

Here you could say the show had begun. There was still a great deal of chatter & movement & the house lights were still on (no pun intended). Through the noise a clock's 'ticking' could be heard & on the TV screen a 'British Board Of Film Censors' notice came up declaring that PROS & CONS had been passed only for persons of fifteen or over. Then "Shane", an old TV western show began to play. Due to a rather muffled soundtrack sometimes out of sync pictures (especially on the first night) & the house lights reflecting off the screen it was difficult to follow the plot.

After a while the picture cut into one of a TV station or control room & here things began to happen. The man now asleep & dreaming? On the left screen through the window a bright spot in the star lit sky grew larger. A comet accelerates towards the window. (The group now entering onto the stage).

4:30 am As the comet nears, the room bursts into flames, the TV explodes/ implodes & only static interference is left. The Englishman wakes his American wife with his nightmare, she speaks "Wake up you're dreaming", the man mumbles "We were moving away from the border" & leaves the suburban bedroom (somewhere near London) drifting back to his dream.

4:31 am He & his wife are travelling through Europe-he feels a vague feeling of threat from memories of European war & the chances & dangers of crossing the border between countries. The bedroom screens have been raised upwards-leaving three square back projection screens. A drawing of a horizon just pre-dawn dominates, drawn in a style similar to the LP artwork. We are looking outwards from the car as red & white border posts sweep by twisting & turning & finally form one post across the three screens. He & his wife have "Two hitch-hikers slumped in the back seat"-a beautiful girl & a hooded terrorist...

The man sneaks a quick look in his mirror-the car mirror being projected onto the centre screen. Eventually lust for the girl conquers the fear of what his wife may think & the man courts the girl. Doves suggestively fly across the screens-being frozen in midflight at intervals.

4:33 am The three screens now resemble a fruit machine spinning & stopping at relevant positions, the mans 'sensible' family sedan metamorphosis into a metallic green lamborghini-the girl is impressed & they go for a ride. In his sexual fantasy he hits the jackpot, the fruit machine wheel spins & stops: Y-E-S, S-E-X, (banana)-(hitch-hiker)-(cherries) & others all telegraph the message; pictures of the moonlit grave; a mock-up of the album cover design-the hitchhiker poised in front of a billboard, a biker comes smashing through, picks the girl up & drives away at full tilt. The man is about to seduce her when...fear conquers lust. He mustn't desert his wife & family must he?

4:37 am Paralysed by fear, he returns in his dream to the suburban bedroom. There is absolute silence in the concert-not even the ticking of the clock. In a heartstopping pause alarms start ringing, pictures of hammers smashing TV sets, the hooded terrorists (arabs?) smash through the windows & rip out the alarm wires. They begin cutting flesh with a chainsaw. He dreams the rebuke from his wife-he should not

have surrendered to the lust of the hitch-hiker. She said "Come on now kid it was wrong what you did, You've got to admit it was wrong" As more blood is spilled via the arabs chainsaw the screens turn to blood/white liquid slowly mingling together & then to folding three dimensional screens shaped like with film on all sides & at the same time these twist & turn revealing a man lying cross shaped in a pool of blood (familiar?). In an attempt to escape from the nightmare the man cries out "Oh God... Jesus". Still the promise & lure of the girl with her flaxen hair leads him on as he screams at the arabs to get out of his house.

4:38 am So the scene of the dream changes-the lust once again conquers fear & we are in West Germany-an animated 'Krupps' steel works & festival in some German town. The two backing singers change into false 'traditional costume' & a puppet tagged 'Mein Host' makes an appearance in the form of a smallish (ie under 40ft) ugly model which lowers its jaw & is most nightmarishly dreamlike. On the first night I failed to notice this creation but it must have been there I suppose. Again this is all a distraction away from the girl, he seeks isolation in a small hotel overlooking the Rhine. They eat dinner, he takes her out to the bedroom & locks the door.

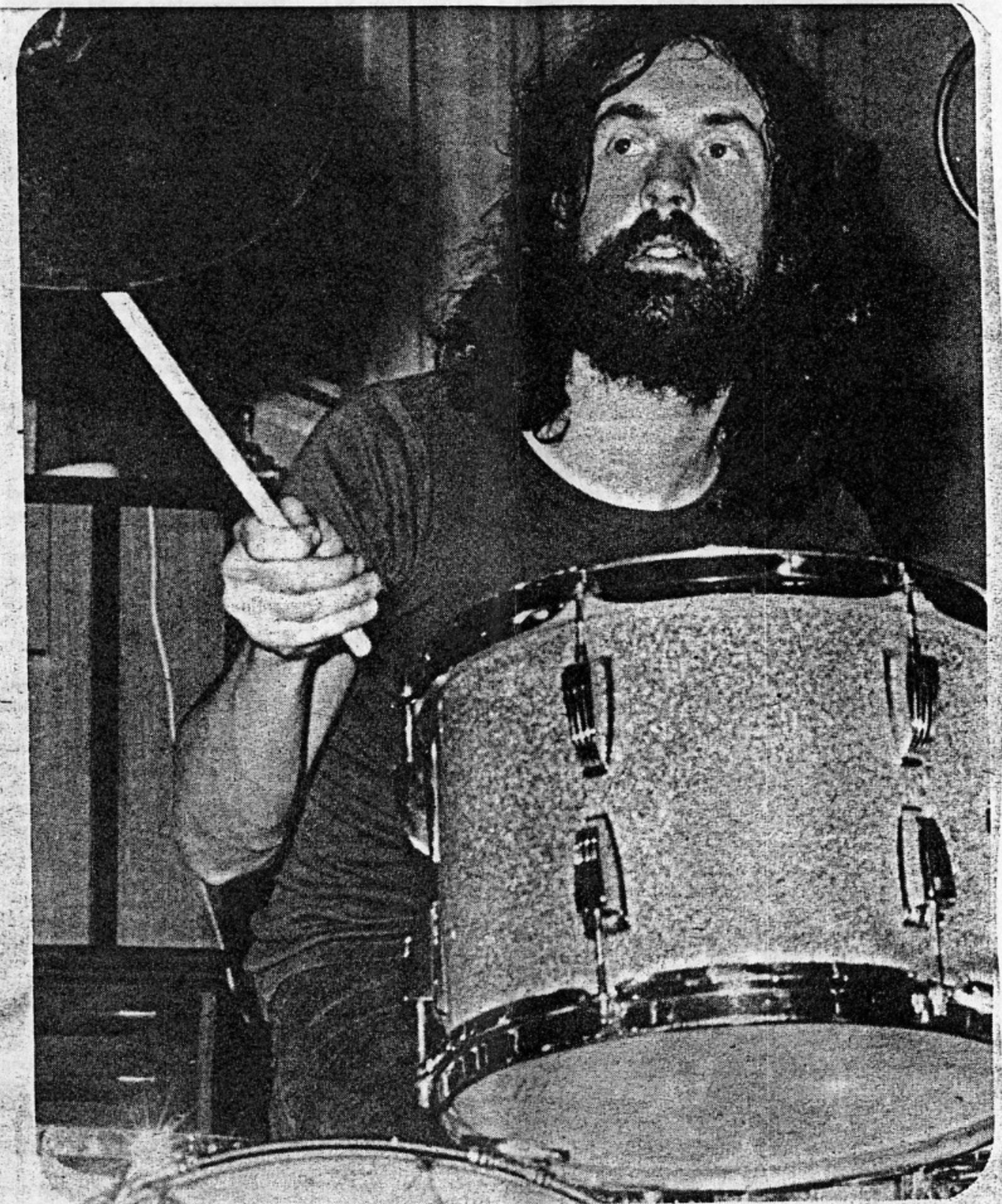
4:39 am He reaches out for her & the film on the three screens changes into the scene from the hotel room, a picture of the Rhine with a barge slowly travelling downstream. "I made her mine".

4:40 am "Ooh babe... ooh babe" (You'll always be baby to me?). The man sings. As the barge goes by he reaches out in his dream & wakes his wife (but only in the dream?). She is not a pleased woman. He is horny. She rejects him & he goes to sleep again. He lies in bed brittle & angry. "Bloody toast crumbs" he silently rants.

4:47 am Rejected by his wife he returns to the girl "Hey girl, take out the dagger & lets have a stab at the sexual revolution". Again Waters refers to the difference between the chemistry of the sexes. In concert another dynamic contrast is made with the thunder in the distance & an exquisite solo by Clapton before going back into the song. But now things have changed. The fear that tried successively to conquer the lust now dominates. Remembering that Waters has said that the figures in the dreams are only representations of different parts of yourself, when the wife appears at the end of SEXUAL REVOLUTION it is only a reflection of part of the man that recognises that the lust for the girl is wrong. He rebukes himself "You've been having a nightmare & it's not over yet" & so 'the wife' punishes by humiliation-treating him like a dog. And here the concert animation took on a new twist. A character not really mentioned in the LP becomes apparent in the animation. He is called REG & is covered in another article on page 13.

Reg under attack from the wife cowers in the corner while she drags out his dark history & then finally calls him over. All this being shown in 2 dimensional drawings by Gerald Scarfe. The man dreams of a geographical solution to his marital problems-They will return to his wife's native land & live off it. He will be loyal-she will be fulfilled & they will be happy. In the cartoon it is the wife who suggests this, the part of the man that is Reg is not so keen. After the animation come some picture postcard type shots of the countryside, campers on their way to Wyoming, fishermen & cornfields. Again the sound effects could reduce anyone to tears, quadrasonic birds, car doors & voices all travel around the arena.

4:50 am So the dream shifts finally from the lustful man to the obedient Reg-a cabin in Wyoming. Reg does his bit throughout GO FISHING & is accompanied by animation throughout. The experiment (in the dream) again falls apart, dreams turn to nightmares. A smooth talking friend from the East steals his wife's heart-in much the same way as the man seduced the hitch-hiker. (CONT ON PAGE 11)



NICK MASON: "The best nights are when there's a huge feeling of togetherness"

February 12, 1972 NEW MUSICAL EXPRESS

Tony Stewart in conversation with Floyd's NICK MASON

SIX years ago an evening with Pink Floyd resembled a riot, with bottles, glasses and verbal abuse being hurled in their direction. Regarded as "cranky freaks" then, they are now recognised throughout the World for their inventiveness, originality, and technical brilliance. At the Lanchester Arts Festival they dispelled the myth once and for all that they were in a stagnant period by playing a completely new masterpiece, "Dark Side Of The Moon."

Their aim at the outset says drummer Nick Mason was to become "rock and roll stars," and undoubtedly nobody can dispute they have achieved that position. In my mind the past and present of the group relates closely, and even after the departure of Syd Barrett, replaced by Dave Gilmour, their evolution has been steady and consistent.

Mason disagrees, saying: "I don't think that there's some important pattern that relates, but obviously you can draw patterns with the music and our development; I don't think it's very important though."

"The future is much more important than getting bogged down in what's happened. In fact there is a real danger of getting stuck in the "Golden Oldies" routine of old numbers and old attitudes."

Here he talks of the past, present and future with a keen awareness of the band's situation.

What was Floyd's musical policy when the band started?

We had absolutely no policy whatsoever and we don't really have one now, apart from the old age thing of not doing other people's material. Obviously, our own interests us more. But in the early days we had very little idea of what we were doing, or really how to do it.

The sort of lucky break, though it's not a lucky break at all, that got us off the ground was the fact that Syd Barrett wrote songs, but we could have spent years playing old Stones albums, and Bo Diddley tunes and anything else, and we wouldn't have achieved anything.

The fact that Syd was a songwriter changed the whole thing.

But you also included a light show.

Yes, at a slightly later stage. There was the belief that you represented a new art movement in London. Can you expand a little about that?

Yes, that's true. It has a lot to do with the media. The press at the time had discovered the

Underground and we were the sort of house band of the Underground, because of UFO, and the Gardens and so on.

It was the beginning of talk about mixed media events, music and light shows, and we happened to have a light show.

It just somehow happened, in the same way that everything somehow happened. I mean, there was no direction, policy or planning or anything. Things just happened.

The light show was due to various influences. Like someone coming over from the States, heard the band and liked it, and had got a projector and knew how to make a water slide up and did so.

Like the gig at Essex University where someone had built a flashing light system and controlled and showed a film at the same time. Like some work at Hornsey College of Art, where they were into a much more serious mixed media thing of light and sound workshop with special projectors and special equipment.

We never really got into that in the same way that they did. They were taking it seriously (laughs) and we were far too busy being a rock and roll band, who were getting some success.

So the light show wasn't an essential part of the act?

Well, it became a very essential part of us. It represented Pink Floyd and an attitude to life.

You said that it was people coming along to you with light shows and that it wasn't your idea. I take it that the lights were firstly to combine with the music, but did they reach a point when the music you were creating was linked to the lights?

Well, not really because at the beginning there was the music with a few people flashing lights over it, but the lights were insignificant because no one had got into powerful bulbs and so on.

When the idea got taken along further, it was slightly more balanced, and then it would fluctuate wildly between a smaller place where there was a high intensity of light and a good balance between light and sound, otherwise it can just be sort of a murky, inky, darkness.

How important a part was Syd Barrett to the band then? I know he wrote "Arnold Layne" which was your first single in '67.

Very important. I mean, he wrote everything, everything except a couple of numbers. Was "Arnold Layne" a single that you wanted to put out?

It's very hard to describe the complete open madness of us at that time: we just had no idea what was going on at all really; we know we wanted to be rock and roll stars, we wanted to make singles, so we thought "Arnold Layne" was a great single.

After the "Emily" single, when Syd had left that, we hadn't a good follow up.

We were being asked to produce a new single by our label but we couldn't find anything suitable.

By the time we'd done "Saucer" we realised that we couldn't write singles and our interest switched much more to long tracks and more elaborate pieces.

Was this the reason for doing "Interstellar Overdrive" and that sort of thing? There is a pattern there. The Floyd thing of building pieces up, easing down and the electronic effects coming in. I think it's continued through all the albums, right through to "Echoes" on "Meddle".

Yes, perhaps that is a part of it; part of us. But I mean there is also the songwriting part of us.

I don't know what to add to that. O.K., so this is really what I mean about history. O.K. you can look back and say, mmmm, yes, there's a pattern there, long track "Interstellar", a sort of number that seems a bit constructed, but "Interstellar" is the least constructive of the pieces.

You've also mentioned that one part of you was songwriters, and Syd Barret did a lot of the writing, so did it put a strain on the band when he left?

Yeah, everyone was umm... well, we weren't really frightened, because I think we'd agreed that we thought we could manage you know do something but it precipitated the sort of next stage that might not have happened if Syd had stayed.

4:50 am To carry my own millstone out of the trees,...I have to admit I don't like it one bit being left here beside this lonesome road. We have now been shown home movies on the screens of the wife & children & the derelict cabin in Wyoming. The man is now the hitch-hiker-alone once again in his dream & now on the edge of a highway. A truck pulls up, we follow the man, the hero into it & set off along the road. The man tells his tale, how he did his best & how it all went wrong-the truck driver commiserates, for a while, until he realises that the hero is about to vomit all over his highly polished cowboy boots. He throws him out of the truck & we are left with the sight of the truck vanishing in the distance-the hero's belongings scattered around.

5:01 am THE PROS & CONS OF HITCH HIKING. Things go from bad to worse & in the concert the film of the truck receding into the distance fades & lights on the stage take over. At Earls court these were projected onto the screen giving elliptical spots of pink, purple & white. At the NEC however the geometry of the stage (I think) didn't allow them to do this & they just used the lights. Also Mel Collins took a solo while lying on his back. (I think it was here).

5:06 am The man having experienced some of the pros & cons of life on the road finds himself at a truckstop/cafe. A waitress with a heart of gold sympathises with our hero reaffirming his basic belief in life & love. We see pictures of trucks, people travelling, people eating people at the truckstop. As the hero's basic belief in life is re-established the screens fly-giving us the impression of flying low over land & water & that of a truck moving at a hefty pace with the motion on the three screens being staggered or shot at different angles. Realising & recognising his feeling within others he sees the hope kindled by human companionship & he wakes.

5:10 am The moment fades, the man is afraid, he reaches out & touches his wife's hair he "couldn't take another moment alone". (Does that mean he couldn't stand another moment or he wasn't allowed to?) She is awake. He loves her.

The performance is over. Strong applause & the house lights go up, slight confusion. Will they play an encore? On the first night the exit from the stage was very quick. "Thanks that's our final song-goodnight" & no encore was played. Certainly from where I stood the applause wasn't very large & the whole thing seemed to go like a damp firework. Others in different places didn't notice any difference between this & other nights, so what happened? Perhaps, as reported in Sounds, the over the top response of some European audiences led the ensemble into thinking the reaction was poor. While on the second night, as nothing had changed crowdwise they might have realised that the applause in the UK was not going to drown the music out completely & hence decided to play an encore.

Hence on the other three nights they did. "This is the only other song we know, called Brain Damage". Which they dutifully played along with Eclipse. After a short while the Dark Side film began again, but this time on three screens, the camera descended down along a corridor-passing statuesque, threatening male nurses at regular intervals, until a small neon red sign grows & looms nearer. It says EMERGENCY. Computers explode & a man twitched. If the feeling during the last song on Pros was magical (it was, Oh that space cadet glow) then these two songs really got to me. Film of Enoch Powell, Jeremy Thorpe, Idi Amin, Cyril Smith & Edward Heath conducting in time to the music & all laughing. Then animation of the moon slowly eclipsing the sun & the familiar tolling of the bell. Quite extraordinary feelings swept through me I was floating I'm sure for nothing has ever affected me like that before.

At the two Birmingham gigs things followed similar patterns-playing encore's both nights & using flash bombs somewhere in the performance. Also at an un-identifiable point in the latter part, film of the hitch-hiker was shown sort of deflated, lying on her back, with an arabs knife in her back. Victory of fear over lust? At the end of the concerts Waters introduced those members on the stage that he hadn't already done so

After he left you dropped the light show, and got more into concert performances, this is just part of the next stage?

Yes, it was. The light show had stagnated by then, we hadn't got any new equipment, we didn't want any new equipment. It was becoming such a circus any way with the amount

of audio equipment.

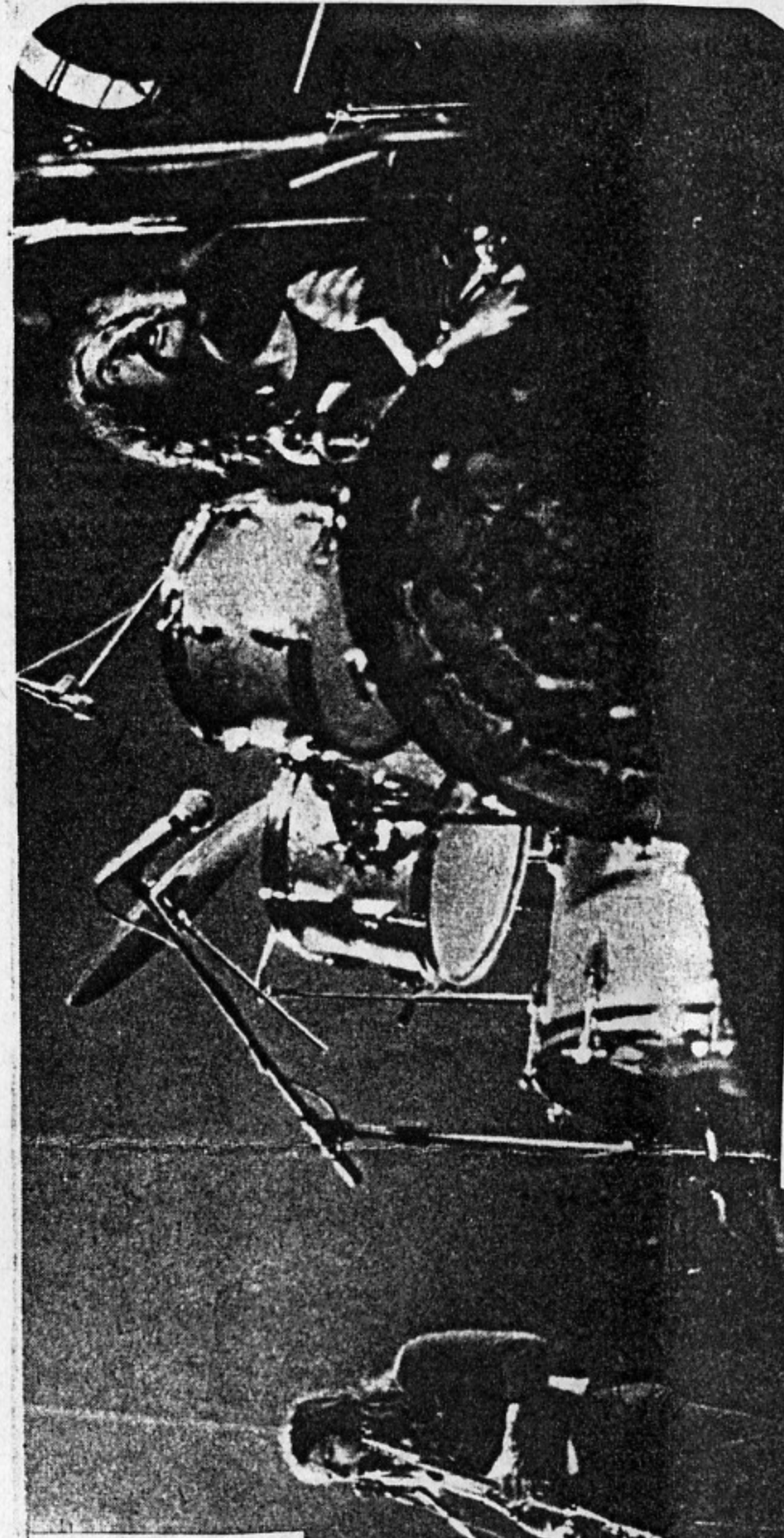
This is interesting in terms of what we're doing now, because on this British tour we're using lights. It won't be the same sort of light show, but we've just bought our own complete lighting set up, and it's six times as strong as our original effort.

You said that you wanted to be rock and roll stars at the outset but then in '68 and '69 you started to compose the themes for films which suggested emotion. There was a quote at the time, that you felt the music should be useful and living.

Yes, you used the term rock and roll star a bit loosely. In the early days that was our goal; our goal was to be on Top of the Pops. We wanted to be stars; the whole lot, fantastic!

'69 was a significant year, because you were getting more into the sounds of the music by equipment. You worked on the 360 degree stereo. How important were the sounds linked with the music?

I think the most important thing was the move towards concert appearances, of taking the whole evening and creating some sort of awareness.



MASON and DAVID GILMOR

audience has become involved in helping them make it good.

I felt that very strongly on a gig we did at the Albert Hall about two and a half years ago, and it all felt like a wonderful occasion.

In 1970 with "Atom Heart Mother" it was a very stagnant period for you, whereas previous to that you had developed very well.

Yes, well "Atom Heart Mother" was a specific exercise. I don't think it was a stagnant period really, I think it was very well worth doing. It wasn't entirely successful, but I think some people were frightened we were going to stick with a choir and orchestra.

It's much better to take a concert hall, get the audience comfortable and, hopefully, the sound system right, and do it all properly with nothing to break the mood; with no other bands different sorts of things.

I think the best nights are when there's a huge feeling of togetherness, and not one of the audience looking at the stars, although there obviously are personalities involved. The occasion can become wonderful, and when those four wonderful lads on stage have done it the

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What was the exercise?

Just to work with it, and try

Was there a different phase again?

Yes. It was just something that seemed like a good idea at the time.

That was the first album which had a complete side dedicated to one theme.

Yes. Was it something that you consciously attempted at the outset or did the idea just develop?

We didn't consciously set off to do it, but it became apparent that we'd need at least a side to get it all down.

You have, to some extent, to work in album terms which means that a piece can't be longer than forty minutes. Maximum unbroken length is about 23 minutes or whatever.

From the group's point of view do you think it was successful?

Well, we'd all like to do it again, we'd all like to re-record it. It wasn't entirely successful but it was extremely educational

IN EVERY STRANGER'S EYES - REC

Hopefully most of you will have seen the Hitch-Hiking shows, because I'm afraid that if you haven't this article is going to be a bit of a mystery (probably will be anyway...)

During the course of the show a whole new dimension was added by the introduction of a cartoon character called REG. He is entirely new being in no way implicit in the LP, which stands or falls by itself. He certainly doesn't make the LP any clearer (& I hope he hasn't been added out of a malicious desire to confuse) rather, he makes certain sections open to fresh interpretation.

It isn't like the tiers of levels to 'The Wall' either, where one could read it as straight narrative, then, a little buried: -A warning of the consequences of isolation, then, buried further still: -A discourse on the power of the performer. Reg's story runs parallel to the serious action & complements it.

Reg is a cartoon character always presenting the same aspect to the screen of splayed limbs & ears, like Mickey Mouses that are always side on to you.

To recap his place in the show, he first appeared in the lines: "Put him to bed between two bits of bread" (shot of Reg lying in a burger bun) & stayed as the character around which "Go Fishing" revolved.

But Reg is not just a figure around whom the literal events of the LP at that stage unfold - the interesting thing is that he has his own storyline (sub plot) running as well which gives different angles to the basic story.

This contrast starts immediately in 4.47 am in the lines which run from "come on over here you silly boy" to "come on let's go". On the LP this is quite straightforward: the man dreams of escaping to the country with his wife, another fantasy attempt at having someone to love. Reg's version of events is a little different - He didn't want to go. While that song is sung a giant pink "talks" bubble containing the words "It could be fine in the country... couldn't it though... come on let's go" pushes it's way across the screens & a tiny Reg is desperately trying to hold it back. As he fails & slumps in the corner, completely dominated by it he says "ok".

So Reg didn't wanna go.

But none-the-less he gives the rural idyll his best shot for a while (Reg sowing seeds, building a log-cabin etc). Straightforward enough He's trying to please the missus, hoping that living the dream will make her love him. But when we get to the lines "I only occasionally went into town. To stock up on antibiotics & shells for the shotgun that I kept around" (in the Hall?) We get a new twist:

Reg's wife, in best Waters tradition is a selfish predatory creature, bullying him into self-sufficiency, making him do all the work on a supposedly co-operative effort, and denying him any pleasure (when Reg is smoking a joint in the 'pooh' section, floating about in the sky, eyes popping as he rapidly changes colour, she says "Reg come down here you ridiculous clown & get on with some W-O-R-K"). On the LP blame for the failure of the idyll is put squarely beyond the control of the man, ie, on the weather, fate etc. In contrast Reg's downfall was more sordid. Forced into a life he didn't want by his wife it is fucked-up because she is a stupid unthinking creature who is with him only for the fair weather. The idyll stands or falls on Reg's desperate solo efforts to maintain both it & his wife's material wants.

He can't do it. He can't see why she isn't pleased.

Reg flips out.

Reg goes "to town" to escape the wife and get pissed. "I'll tell you something, I've had a few" as the T shirts say. She uses that as the excuse to leave him.

Poor Reg.

She leaves and he really can't see why. He's done all he could for her. Life's so unfair.

So that's the story. But why?
What's it doing there?

I'm reluctant to ascribe 'Deep' motives to all Waters does. Interviewed about Reg he's likely to say (but so far HASN'T) "Oh, he's just a good laugh, a bit of comedy". But a few lines of indefinite thoughts can't hurt.

Tragi-comedy is the key. Reg is tragi-comic. The song Reg embodies is already heavy satire and Reg's version gives it some slapstick. The audience laughed at Reg's downfalls: sitting by his newly planted crops a little bird comes & lands on his nose. What a nice little bird he sighs. But then a whole flock(?) come & begin to devour his new seeds "FUCK OFF." he cries, scattering the birds. He sits in peace again with a newly acquired scarecrow to make sure it remains that way. Catching fish his children cry "Hooray, Daddy is a genius", he cooks the fish & the poor kid vomits & throws the dish all over him. Poor Reg.

Rather than being 'The Man' Reg is 'a man' bewildered by what's going on. Reg couldn't give a shit about self sufficiency, he just wants a good wife to have it with.

He just wants things to be fair; some reciprocation for all his effort. He's got no idea what's gone wrong when she's gone and he is baying at the moon. He's just a normal bloke. He just knows she's gone & now he gets pissed a lot.

A final twist is the composite cartoon of Reg with a guitar which says 'Reg or is it Rog'. Oh God, more complications. This I suppose, apart from being a pun & a joke points out that whilst the LP is autobiographical to some extent & Waters is 'The Man' he is also Reg (when he plays "In The Flesh" & he isn't a permanently introspective manic depressive.

To cap it all the cartoon is signed 'Regald Scarfe'. Work that out for yourselves.

Reg is tragic, funny but essentially English. He has Norman Wisdom eyes, wanting to know why everything's gone wrong when he's tried so hard. "I say old girl-steady on".

Reg isn't Snoopy, he's Charlie Brown missing another catch. He is a big pink pig floating quizzically around a power station that is belching out smoke & fumes and steam all around.

He is that doggy in the window. He only wants to be cute & loved. Don't we all? Roger?

Andy Regsle

ROGER WATERS GOES HITCH HIKING contd

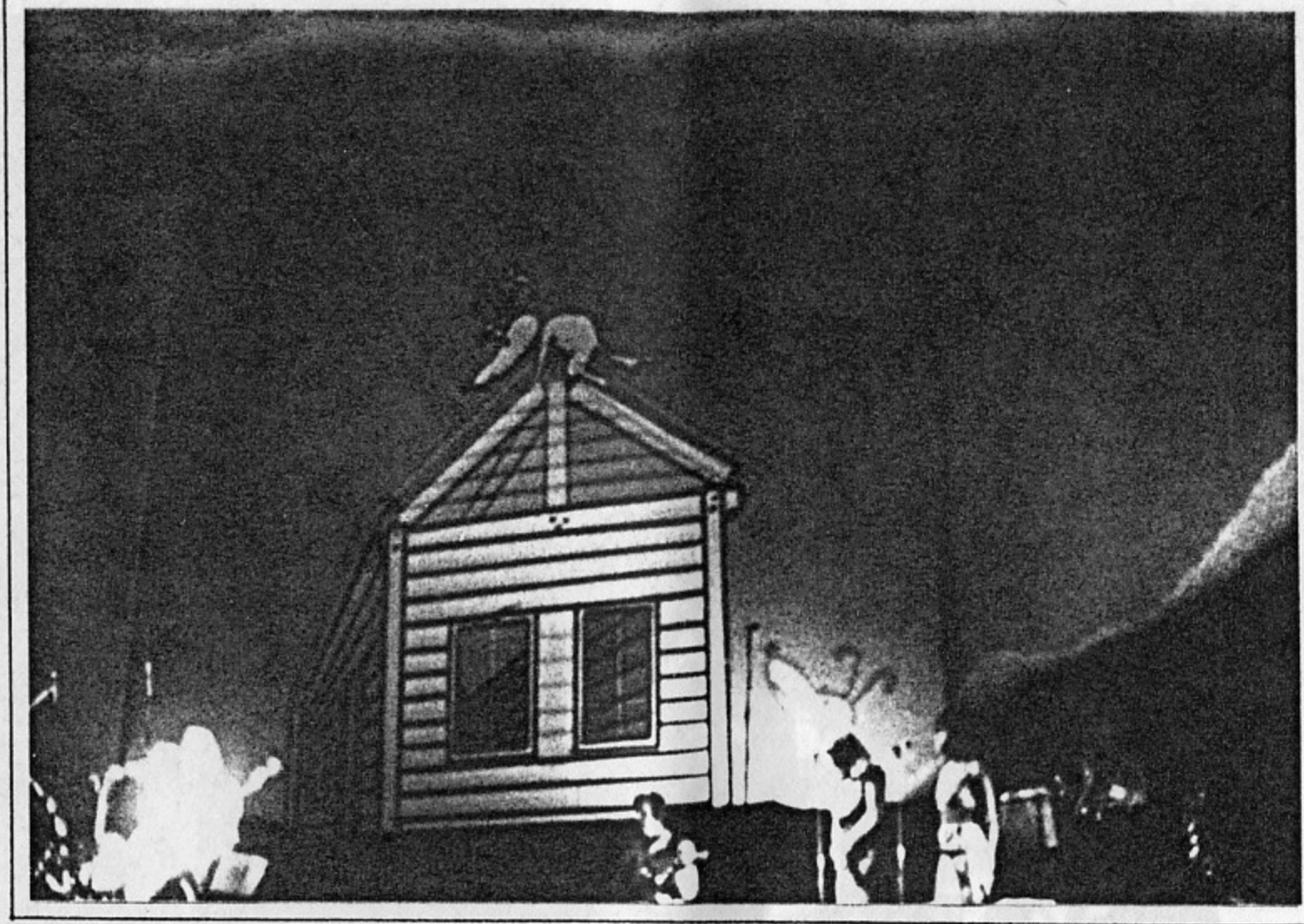
during the evening. Sometimes he hugged Eric & even smiled a bit.

I tried to see Roger on three nights & Andy Mabbett tried on the other, but we had no luck. He has however received copies of the third pudding via Harvey Goldsmith, crew members & whoever sweeps the stage afterwards. On the 26th Andy Mabb waited behind until only 5 people remained - still no chance. Backstage passes were being handed out but only to females wanting to go to a party which was attended by Waters, his Miss's & featured a striptease artist (so Andy sez) as one of its attractions.

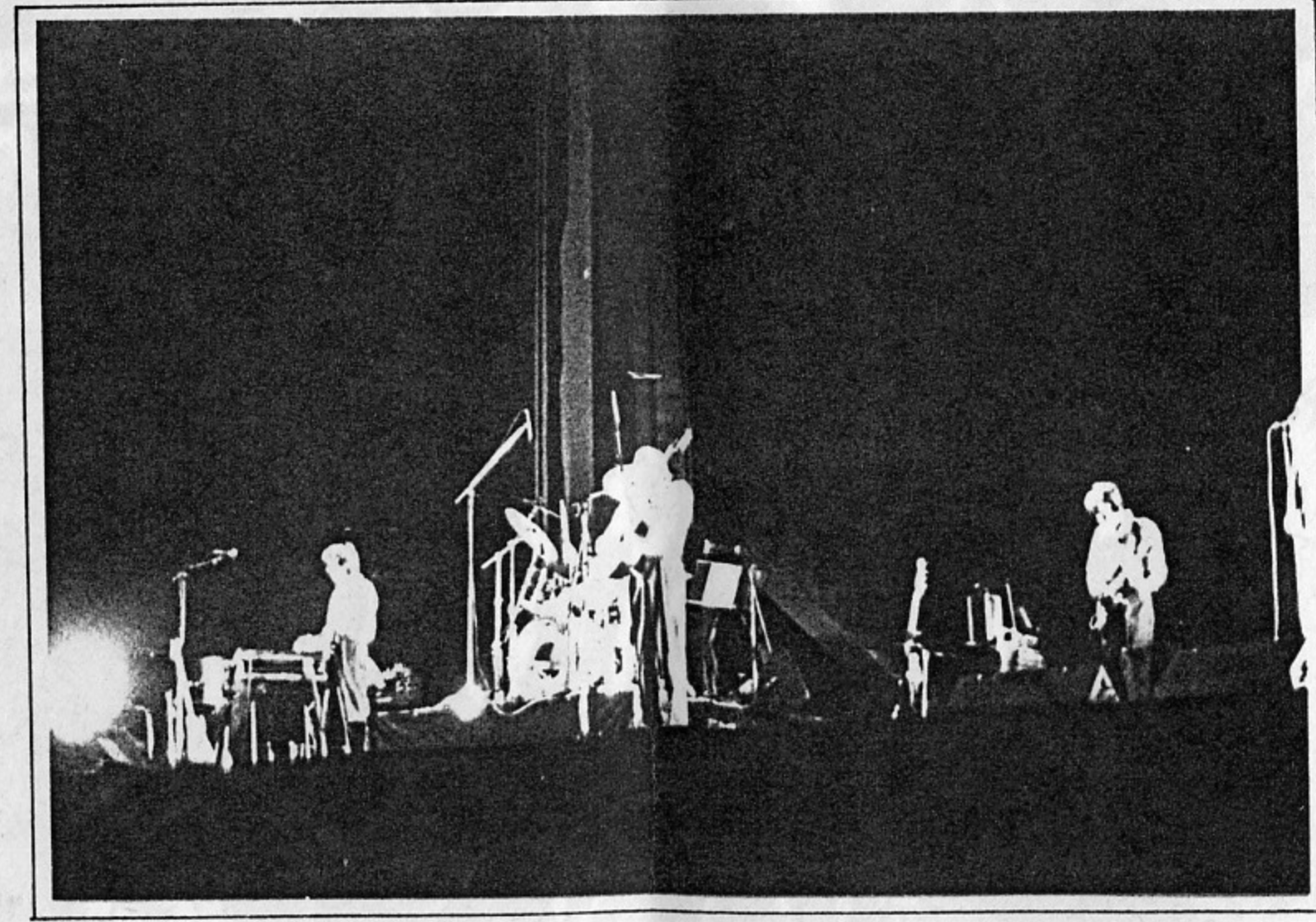
That concludes all I've got to say except that Karl Dallas of Sounds/Kerrang predicted that Roger Waters next solo would blow our heads off. For once... he could be right.

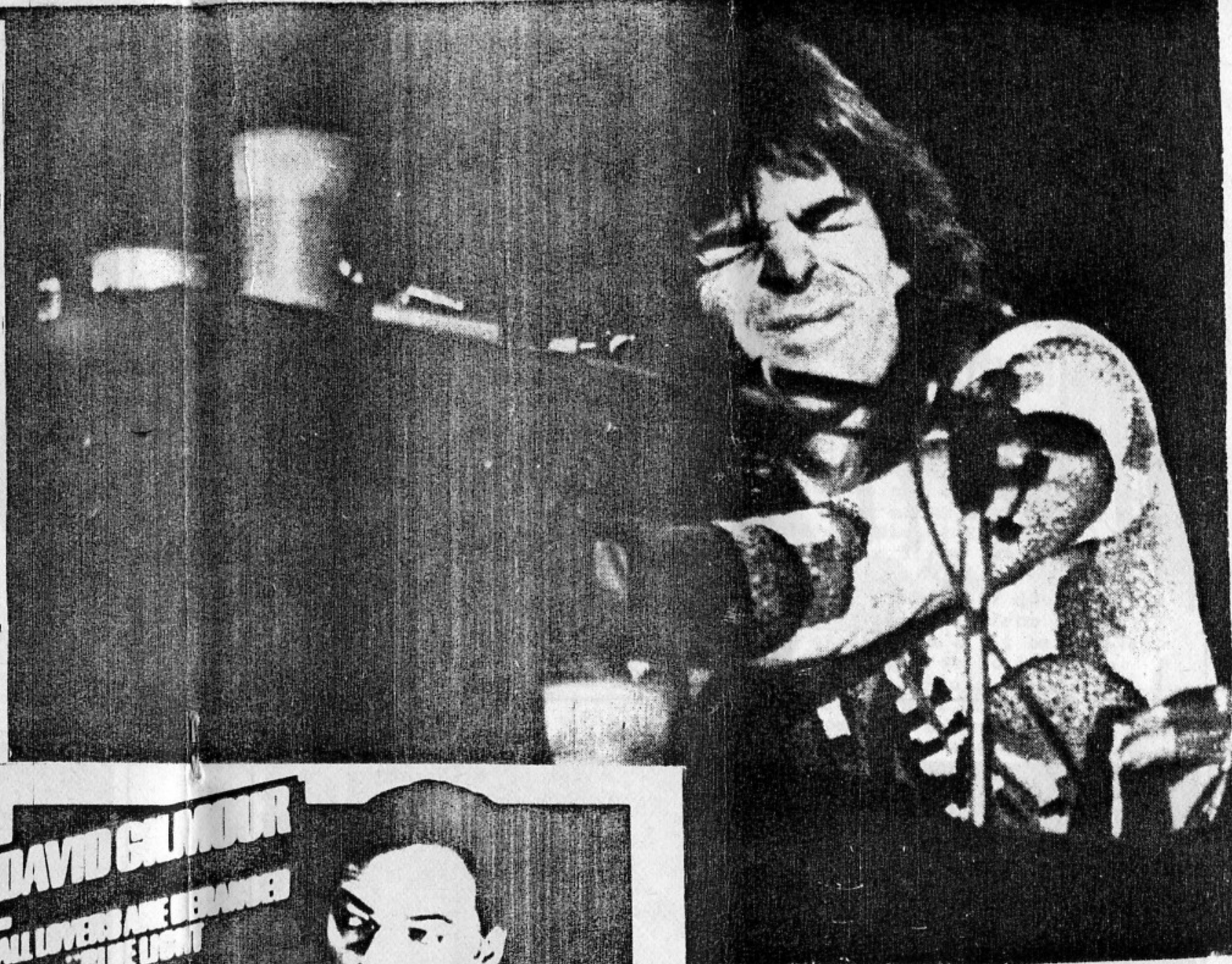
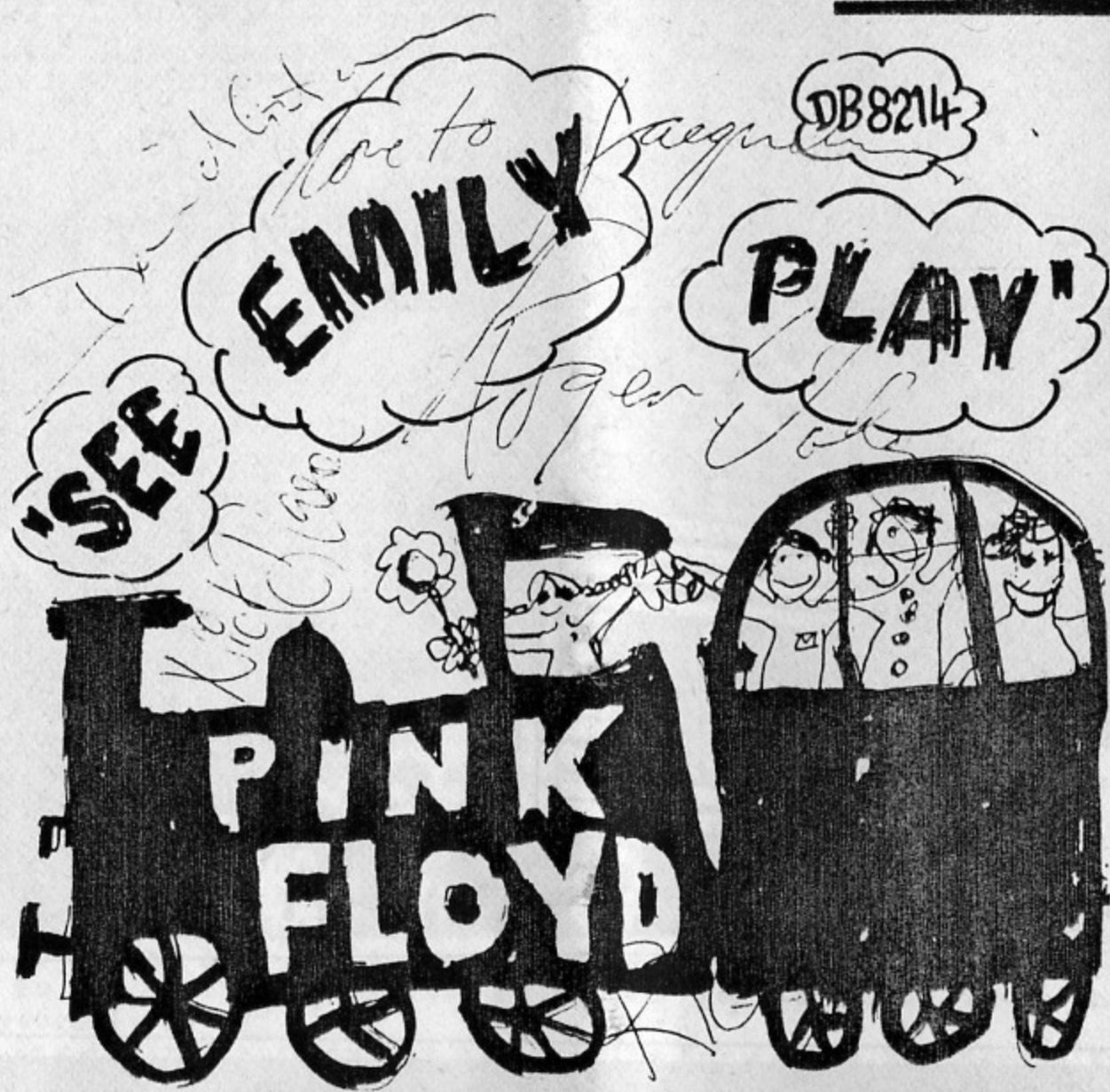
Oh yeah.... Pete Townshend was there on the 1st night too.

I.T. with more than a little help from A.M.



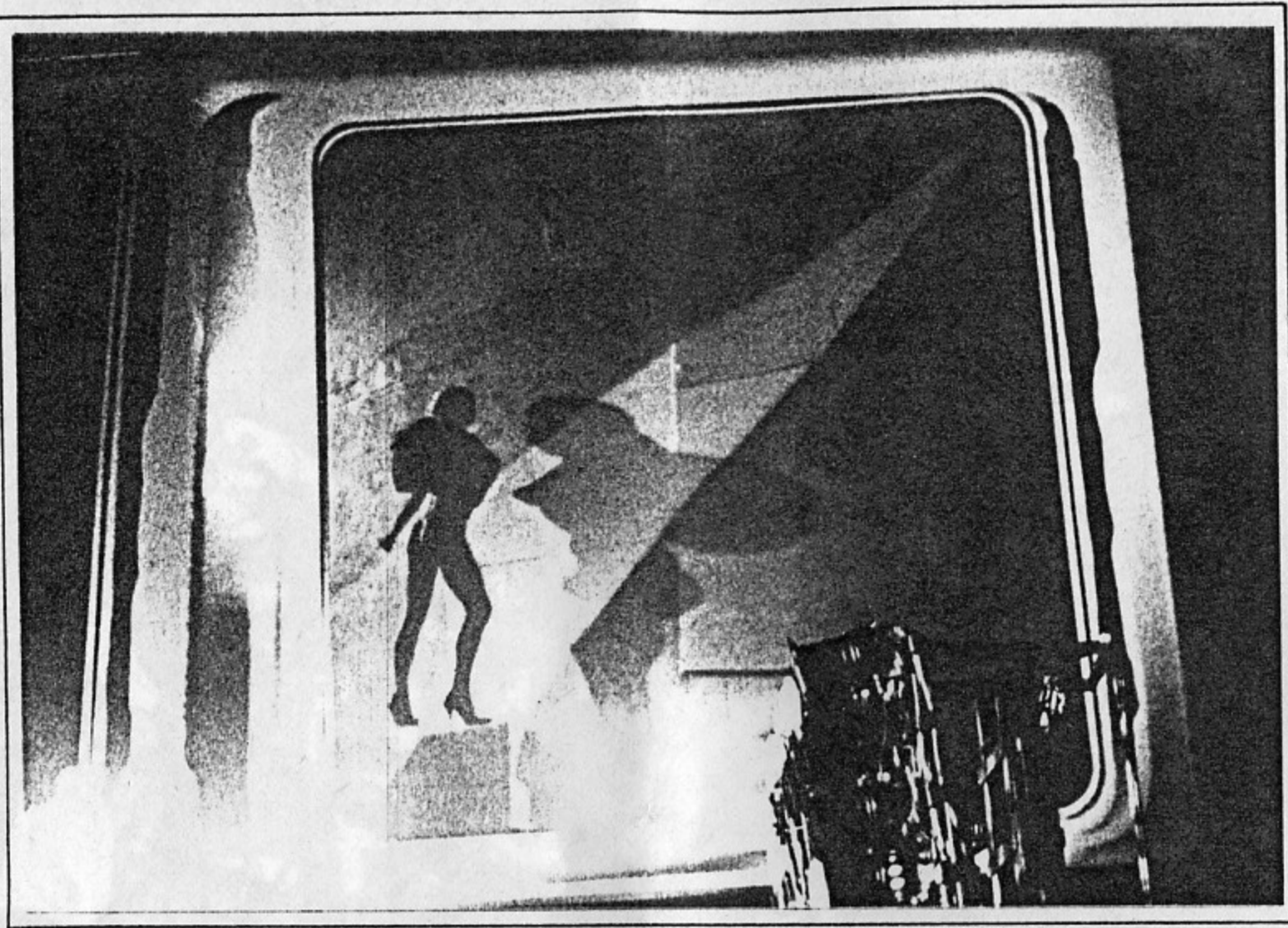
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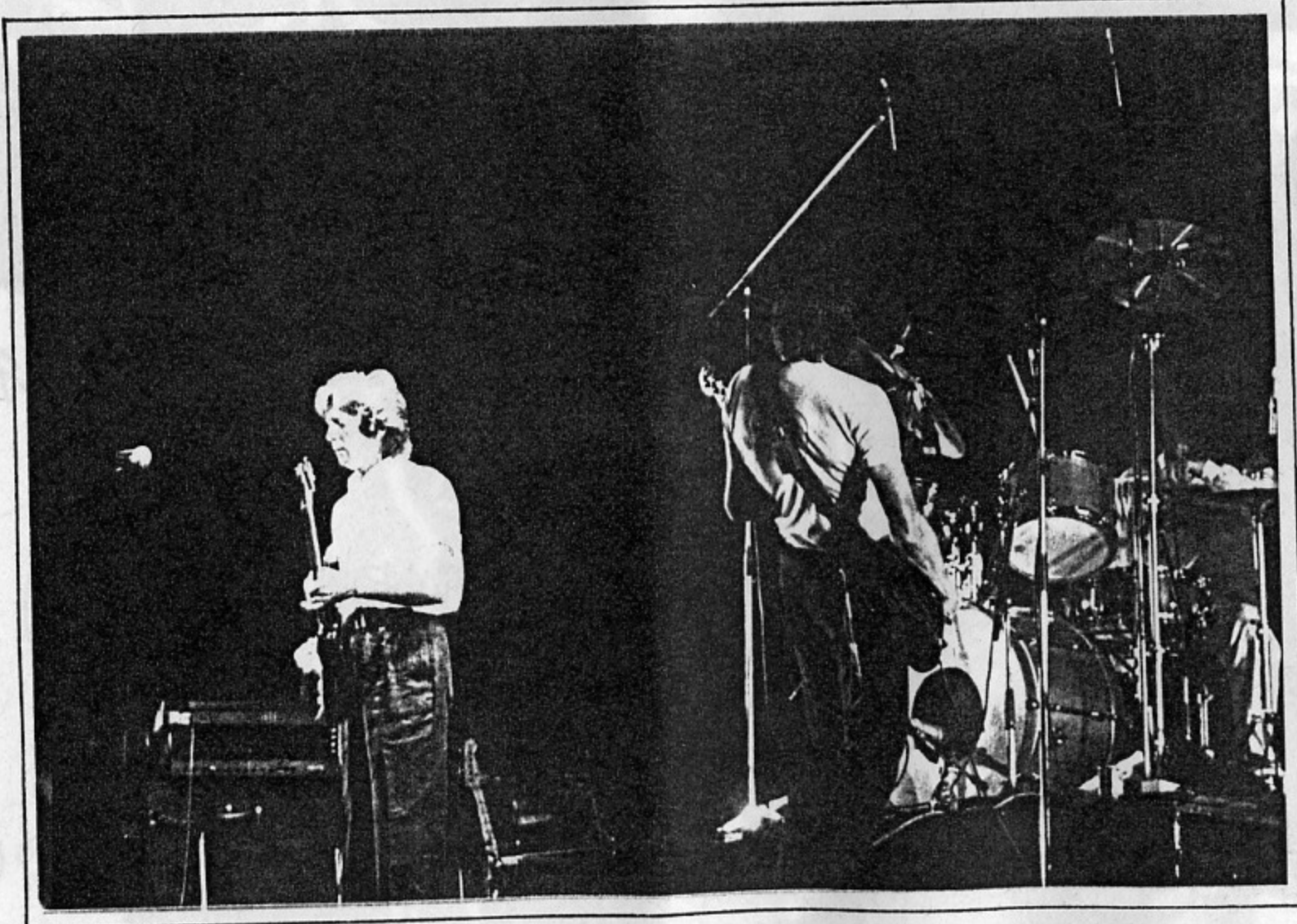


TOP LEFT: 4 SIGNATURES
 TOP RIGHT: RICK HITS A BUM NOTE? 16th 17
 BOTTOM LEFT: ITALIAN LP
 BOTTOM RIGHT: GILMOUR PROMO 12"

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ONE BRICK AT A TIME¹⁹ - ASHLEY HAYNES

Since 'The Wall' was first performed live back in 1980, there has been quite a number of recordings from the gigs available, coming from all over the globe.

Of course availability and quality varies from album to album so I have compiled a selection of titles that I have come across to give a rough idea of what is available today.

The best one to start with is probably GOODBYE BLUE SKIES which is the best known one, (huh? Ed) and, I think, one of the very first to appear. Now I have seen this in three different forms.

Firstly in a triple boxed set, which has blank labels and a sticker on the box with the title & track listing on.

Secondly as a double album set, again with blank labels, and, unfortunately containing only up to "Comfortably Numb". The cover for this was a poor re-production of the official release.

The third 'BLUE SKIES' was in the form of a four album boxed set which is mainly interesting for being the only Wall bootleg (as far as I know) to include the introduction at the beginning of "In The Flesh" (both times). This also appears with blank labels and can sometimes be found sold as separate albums. All three of these album sets are of good quality and are quite easy to get hold of. (Where? ED)

I have been told that they all come from the first lot of Earls Court gigs.

Next up is A LITTLE BLACK BOOK WITH ALL MY POEMS IN. A double album set from the American gigs. (Los Angeles?) This originates from Australia and appears on the Kimber record label. The quality is a bit below average although they have managed to fit the whole show on to just two records. The cover is good, with an unusual Hockney-style painting on the front and photo-booth pics of the band on the back. One thing I noticed in the track listing was the inclusion of a number called "Almost Gone" which turned out to be the instrumental bit between "Brick pt3" and "Goodbye Cruel World".

ONE BRICK AT A TIME is rumoured to have been recorded in Germany, but I'm not too sure. It has a nice cover showing the Wall as on the official album with various bricks missing to reveal the track titles. Sound quality is average and half of "Mother" is missing. It's a double album set and appears on the DISCO MIA label. I've been told of another album of the same title available as a triple set but I've not heard that.

By far the best Wall bootleg I've heard comes from Japan. It's a triple set and appears on the Creative Artistry label. It doesn't appear to have a title but is quite distinguishable by its cover which is black showing the crossed hammers symbol.

It has the complete show (with the exceptions of the intro's and the first verse of "Hey You") and the sound is excellent and in good stereo. It is also interesting for its choice of alternative song titles. e.g. - "I Am Quite Comfortable" and "Run Very Fast". There is a copy of the album knocking about which was pressed in the U.S. and is of slightly inferior quality but on the whole it is extremely recommendable.

There are other really inferior versions of the Wall show available, KABE: Pink Floyd Present The Wall In Concert Los Angeles & New York is pretty dire. It's a double LP set on Monomatapa Records claiming to come from Watford High Street London. The cover is deluxe with pictures of collapsing white square bricks & Scarfe drawing on the front & rear respectively. The quality of recording is not good with pitch variations & overall 'murky' quality, only tracks up to & including "The Show Must Go On". ~~at present~~

Another double album THE WALL SHOW IN NEW YORK, features all the Wall Show & originates from Japan. The cover shows the inner cover of the official wall LP printed in purple & with 'Demonstration Not For Sale' printed in one corner. This LP set is the same as THE WALL COMES ALIVE on White Knight records and features the Wall show from New York 26/2/80.

The quality of both titles is below average - not as good as A LITTLE BLACK BOOK but better than KARE.

The final Wall 'Live' LP that I know about is a single LP featuring the tracks: "A Brick In The Wall pt1", "Happiest Days Of Our Lives", "A Brick In The Wall pt2", "Mother" & on the 2nd side: "What Shall We Do Now", "Young Lust", "Another Brick In The Wall pt3", "Goodbye Cruel World" and "In The Flesh". The LP has a deluxe cover, showing the Gerald Scarfe stadium, the marching hammers & writing from the tour programme. The title of the LP PINK FLOYD - THE WALL - PERFORMED LIVE, being taken from the front cover of the programme. Some copies are in Red vinyl & all have white labels. A Canadian pressing exists of poorer quality & features a similar design, but has an Orange paper-insert type of cover. Side one is average quality while Side two is excellent.

Just where all these albums originate from, is open to debate as the performances during 1980 did not vary much. Tapes, of course, exist of all the wall shows including the seven German dates at the West-fallenhalle Dortmund 13-20/2/81 & the UK Earls Court bashes between 13-17/8. These vary in quality & are rather harder to find than tapes of the LP's. One interesting tape is that of one of the sound-checks at Earls Court.

Another double bootleg LP has been sighted in Europe consisting of the complete soundtrack to the film 'The Wall' plus that Vera Lynne song that can be heard in the opening sequence. The quality is excellent and the deluxe cover shows the screaming head used elsewhere in the wall merchandise. Again tapes exist of the video & from cinema outtings. That just about concludes it, if anyone has any other additions please get in touch, thank you & goodnight.

Ashley Haynes

Late addition: THE WALL PERFORMED LIVE single LP originates from Italy & comes in Purple vinyl & much rarer Orange vinyl.
Final Late Addition: The Japanese/American 'Hammers' LP & THE WALL SHOW- IN NEW YORK 80/THE WALL COMES ALIVE are taken from the same show.

BOOTLEG REVIEW

PINK FLOYD :- TAMPA 29/6/73

Track Listing: Dark Side Of The Moon live in it's entirety (except ECLIPSE)

Review: This is a recording made from the Floyd's second tour of North America during '73 in which they promoted 'Dark Side'. The album had already been released by this time and thus the performance is a straight-forward adaptation of the album. The performance is markedly different from the premier of 'Dark Side' performed at the Rainbow 18 months earlier and immortalised on the bootleg 'Best of Tour '72'. In particular 'On The Run', 'Great Gig In The Sky' and 'Any Colour You Like' are very different on the two albums.

'Tampa' itself is a stereo excellent quality recording. There is no song separation except for some reason after 'Money' and 'Brain Damage' is also faded out at the end leaving no room for 'Eclipse'. The record is therefore quite short - especially the first side.

Back-up singers are used and overall the performance is very similar to 'Dark Side' played at Wembley in November '74 and recorded by the BBC. The 'Tampa' LP featuring a less coherent & poorer quality version than the BBC tape.

The cover is plain white with an orange & black insert depicting some mathematical drawings of spheres (see the illustrated discography). The labels are plain white & a brief track listing is included on the cover. Rating 6½/10.

Andrew Herborn

FIRST & LAST

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The Sun's John Blake (the man Roger calls 'that fool Blake') once did me a favour - he held a competition that I won; the prize being a pair of tickets to the World Premiere of the film The Wall. This appeared in the Sun's Bizzare column on 27.5.82 with the results announced on the 3rd June: - all that I had to do was name Pink Floyd's first hit single.

On the day of the premiere (the 14th July, 1982) British 'high speed' Rail were on strike, so Nigel (an old friend) and I arranged to travel to London by 'coach' - this turned out to be a 4-hour, non-stop journey on a Birmingham double-decker bus.

Arriving at Leicester Square that evening the first thing we saw was a small, disused cinema entirely covered with posters advertising the premiere (which wasn't open to the public). When we came across a large crowd outside the venue, the Empire, which itself sported a giant neon sign in the Scarfe style of lettering. As we moved to the front of the crowd a policeman moved to block our path, but he became more helpful once he'd seen my letter from the Sun. We collected our tickets inside the cinema (these were 8"x4" card with the screaming head design on the one side and written details on the other). These informed us that proceeds from the event were to go to the Nordoff-Robbins Music Therapy Centre. We also received a large (24"x18") fold-out with colour stills from the film. Before entering the auditorium we saw Bananarama(?) and met Bob Geldof, with Paula Yates - Bob obviously playing the star and not bored as he later claimed.

Once seated we realised we had the 'cheap' seats - £30 instead of £50. Despite this the sound quality was excellent, if a little loud. The biggest surprise was hearing 'When The Tigers Broke Free', as no one realised that any 'new' songs were included. As the credits began to roll the audience gave a standing ovation to the members of the Floyd in the Royal Box. I was quite amused at the irony of the final credit, stating "...any resemblance to persons living or dead is entirely co-incidental." - Tell that to Syd (or to Rog, Rick, Dave & Nick, besides Syd isn't exactly living or dead - Ed.)

Once in the bar area I met Nick Mason (who told me that Rick Wright was on 'holiday' (sic)), David Gilmour and Roger Waters, who when I said I had enjoyed the film, answered in a surprised tone "Oh, really? Thank you very much" - hardly the popular idea of an egomaniac. He also chatted to other fans about the secret message in the Wall. An interesting point was the relationship between the Floyd's dress & their apparent commitment to the group: Waters wore evening dress, Gilmour had a jacket but no tie, Mason was in t shirt & jeans and Wright was elsewhere. I also met Gerald Scarfe, Pete Townshend, James Hunt, Sting & Andy Summers, Lulu & Roger Taylor (of Queen not Drone Drone.) also there, apparently, were Kenny Everett & Martin Shaw.

In closing I would like to thank me Mom (who entered the competition on my behalf 'cause I got up late that morning...), Sarah Harman of United International Picture and, of course, That Fool Blake.

---Andy Mabbett---

PS - if anyone was at the premiere (inside or out) and has photographs would they please contact me via the fanzine. - AM.

Floyd-o-philes who enjoy songs about moles, mushrooms and Landrovers should watch out for Sheffield band HAZE, whose new album C'EST LA VIE is out now on GABADON RECORDS (GABL OOL; through Pinnacle).

Haze, who cite Floyd as a major influence and have been known to encore with Brain Damage/Eclipse, are currently touring. Further details from the band

c/o

25, Fir St.,
Sheffield,

SIDE TWO

- 1. HALF A DOZEN SMALL FURRY CREATURES HIDDEN IN A CARBON BOX UNDER THE STAIRS.
- 2. LOOKING THROUGH THE KNOTHOLES IN GRANNIES WOODEN LEGS
- 3. TWO OF THESE WEEKS
- 4. KEEP SMILING PEOPLE.



SIDE ONE

- 1. A SAUCERFUL OF RICE PUDDING
- 2. I'M BORED BUT RICH
- 3. CAREFUL WITH THE SELLOTAPE.
- 4. SAN TYWYN

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PINK FLOYD: "DARK SIDE OF THE MOON" (HARVEST SHVL 804).

AT THE risk of inviting accusations of hyperbole, this is the album that I think the Floyd have been working towards for years — one that combines their well-proven technical expertise and use of sound as a medium with a hitherto under-expressed emotional depth and a complete understanding of the use of a wide range of ideas and techniques to produce very direct effect backed up by a wealth of underlying subtleties: It has all the hallmarks of the Pink Floyd's best playing and writing — the fat chords, the utterly dependable anchor of the rhythm section, the slowly building climaxes, the understated but insistent style of the vocals, and the finely judged explosions of guitar, keyboard or treated sound. In the past they've tended to separate songs from extended thematic pieces but here they've combined those two elements, flowing through a great dynamic range with a rare sense of continuity, and using effects ranging from heartbeat, through clock chimes, and snatches of conversation, to in-time cash registers to add dimensions to the music without a trace of gimmickry. In addition they've used a backing chorus — Doris Troy, Lesley Duncan, Liza Strike and Barry St. John — saxophone by Dick Perry, and Clare Torry singing lead vocal on Rick Wright's "Great

Gig In The Sky": with just her voice (no words) over Floyd music that builds from piano and slide guitar chords to full surging band and back down again, she sobs, screams, whispers and cries her way through one of the most moving pieces of music I've ever heard. I don't want to be more specific about this album, because one of the joys is to hear it unfolding in front of you, for the first time: I don't care if you've never heard a note of the Pink Floyd's music in your life; I'd unreservedly recommend everyone to "The Dark Side Of The Moon": Accept the inherent reviewers' arrogance, but accept also that in every sense of the word, this is great music. — SP.



↑ Sounds at 10/3/73 M

↑ SINGERS' APPOLOGIES TO GERALD SARGE.



Quadraphonic Smokebombs

SO I GOT UP, played me new Keith Jarrett record, opened the envelope containing two complimentary tickets to the Empire Pool, played me new Keith Jarrett record, and then sat down to listen to "Obscured By Clouds" because I'm always one album behind.

Dunno about this Pink Fluid. I dunno — but twenty or so Frenchmen can't be wrong. (I was surrounded by Frogs where my seat was, you see, and not only that — one of my fellow-countrymen turned to a mate of his halfway through the show and said: "Best group in the world, they are." This statement was so shattering, or boring, that the mate didn't reply, so the first bloke limbered up a bit: "Well, alright, name one better than them. Go on — name one." He's right you know. There's no answer to that — except that Keith Jarrett came Seventh Equal in the NME Keyboards Poll.)

's I say, I dunno about this Pink Fluid. I liked some of their records and Syd Barrett was a gasser (hopefully still is). And I like their homely Englishness. No America-is-where-the-money-is Graham Pishno stuff from these lads. Course, they've rubbed machine-heads with the best (a choir here, an orchestra there, some Famous-Film directors too, I shouldn't be surprised, but that doesn't stop them playing the same gig as Joe Bugner. Pretty chilly in the Pool of a Saturday night.



After a while the mate gets it together to say that the guitar at the beginning was a bit like Garcia, with which the first bloke disagrees. It's interesting he should think of that, though, because, in a way, the Floyd and the Dead currently share the same ponderous monumentality that's so hard to get on with if you liked their sprightlier early periods. Also, neither of them travel well outside their countries of origin.

I wished vaguely that we could have more piping at the anthem of the sunlamp. I dreamt of groups called the Grateful Floyd, the Pink Dead,

the Dreadful Fink, the Great Fred. I dozed fitfully and, as I dozed, I became aware of ancestral voices prophesying Eugene. And suddenly: BLAMMO! A load of magnesium. flares went off, temporarily overloading my retinae, and Roger Waters screamed as the axeman cameth.

The audience thoroughly enjoyed every quarter of an hour of it. I didn't quarrel with them — they're too many of them, even for me, a black belt in origami. They threw paper darts gaily and in several directions, lit sparklers and had them confiscated by zealous old men in paramilitary uniforms, and belatedly the names of songs they wished to have performed. Can-nily, the Fluid obliged, throwing in quadraphonic smoke-bombs and a totem-pole with an outboard-motor which hauled itself up over the arena, grunting multi-coloured lights, and looking like some heathen idol of old Babylon.

FROM N.M.E. 28/10/72

They did some stuff from "Obscured By Clouds Of Evil-Smelling Smoke Descending From The Ceiling Five Minutes Afterwards"; then they did the one at the beginning of "Meddle" (the one with two chords); then they did "Eugene" (the one with two notes); and then I decided to give myself the benefit of the doubt.

I hung around in the foyer for a while to see if Roger Waters would suddenly stop a number and say: "Right! Now that miserable bastard's gone, we can get down to it! Like to introduce your friend and mine, Mr. Keith Jarrett..."

They had some chicken noises instead.

Anyway, I got home and played "Mortgage On My Soul" a couple of times and that brought the colour back to my cheeks. Charlie Haden doesn't play that many more notes than Roger Waters — but he sure do rock the joint.

IAN MACDONALD

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RADIO & TV

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- Not a lot to mention but it's early days yet:
 - BBC Omnibus TV date from 68 is 31/3/84
 - BBC TV 'The Money Programme' (showing the collapse of Norton Warburg) was broadcast on 18/10/81
 - CH4 The Motor Show 26/2/84 was the one with Nick Mason.
 - BBC R1 Saturday Live 17/3/84 had a Dave Gilmour interview
 - CH4 Earsay 5/5/84 spent 5min discussing Pros & showed 1 1/2 min of the video.
 - CH4 Earsay 19/5/84 10 min film on Pros
 - BBC TV Academy Awards 20/3/83 with Roger
 - BBC R1 Saturday Live 9/6/84 Roger Waters interview
 - BBC TV Old Grey Whistle Test 81 Nick Mason on Fictitious Sports (5-10min)
 - CAPITAL RADIO 14/6/84 Another long Waters interview.
- Also, news on the Zabriski Point soundtrack. Heart Beat, Pig Meat used over the credits clocks in at 2min 49secs! Also Crumbling Land lasts only 36secs! with only vocal & acoustic guitar!

SATURDAY LIVE CONT FROM PAGE 30

the hunter there hunting for them, which may all be very simplistic & I'm sure that I shall be attacked by all kinds of women & probably men too all over the world, but, so what.



SATURDAY LIVE 9.6.84

Normally I wouldn't dream of reprinting anything that occurred in the media only a few weeks ago. However, a Roger Waters interview on BBC 1's Saturday Live programme is rather important & has been requested by a couple of people, so here goes: The programme was broadcast on the 9th June, 1984. Richard Skinner takes up the story;

I went down to his home in south-west London and first of all asked him why they'd decided to knock Pink Floyd on the head.

RW) Pink Floyd isn't officially knocked on the head, but why aren't we ever going to do anything again? ..er.. it's not much fun anymore I think, is the answer to that. A few political problems, within the organisation, which I'm not prepared to go into.

RS) Political rather than personal?

RW) Well, politics is about people really isn't it Richard?

RS) And it just seemed more sense to go out & do something under the name Roger Waters.

RW) Well no, it's not quite, it didn't happen like that. ..er.. when I was writing 'The Wall' I was writing this concurrently, and so the bones of the two pieces I put down on tape. When I write something, I make a demo of it on my own first & then start getting other people involved in it. And I made a demo of 'The Pros & Cons' & a demo of 'The Wall' in whatever it was, 1979 took them into the chaps & said 'Here you are, there's two pieces here & I have a feeling I'd like to make one of them as a solo project & do one of them as a band project' and I let them choose which one they would like to do as a band project and they chose 'The Wall' so it's always been on the cards since then that I was going to make this as a solo thing. They didn't want to do 'Pros & Cons' anyway, because they felt it was even more personal to me, in terms of its content, philosophy & ideas, whatever, than the Wall was. And that it was better left to me.

RS) Why did you wait so long, actually Roger to do a solo thing? Because other people, I mean the other boys did them about ten years ago didn't they?

RW) Well...yes.. they did. Em. Well I was.. sort of doing them anyway.. y'know but they were called Pink Floyd records, but I was able to do anything that I wanted within the context of that, and it was very safe & comfy... with that nice big warm name hovering over us all, protecting us. And..er.. So I think it's always a struggle to take that step out into the big, dangerous world outside.

RS) Are you aware much more of the spotlight being on you now as a person?

RW) Em..

RS) I mean it always has been actually but I'm just wondering whether psychologically it is a bit...

RW) Well I don't... I'm not sure that it has. I thought that out there in ..y'know.. in... Recordland, that people did kind of identify me with quite a lot of the work that went into the Floyd. Particularly in terms of the shows, but they don't. I know this, this has become known to me, as a simple fact: 'cause the bugs aren't going out & buying the tickets.

RS) Really.

RW) Emm.. which I'm very surprised by.

RS) What about the people you got playing with you this time, people like Mr Clapton?

RW) Mr Clapton.. yeh..

RS) An incredible collection of musicians you've put together for this project.

RW) Yeh, they are. Eric, when I was making 'Pros & Cons' I kept thinking 'well, who shall I use, who shall I use?' I know & going through lists

of guitarists and I think he was always there in the back of my mind and I think I sort-of felt that I couldn't ring him up & ask him.

RS) What, because he's Eric Clapton?

RW) Yes, exactly... I'm subject to all those kind of myths as well & in the end Carolynne actually, my wife, said 'Well why don't ring him up?' so I did. And he was very interested, came & listened to the demo & said 'Yeh I like it I'll do it'.

RS) Bringing somebody like Eric Clapton into your project, how much lee-way do you give Eric to be himself? Or do you still like very much to be calling the shots? In that situation.

RW) I call the shots. In fact when Eric, y'know when he started work on it he said 'Y'know, look, this is your record'

RS) your the governer

RW) yeh 'I'll do what you want me to do. You have to help me by telling me what you want! It's no good saying.. just going.. 'Well do you wanna play on this bit Eric' cause it doesn't work. And normally in any project like that one person has to have the vision of what the thing is going to be like.

RS) You're talking from experience here obviously, because I mean there were times in Pink Floyd where everybody had their own say weren't there. What was the album where you all did one side each? Was that Ummagumma?

RW) Ummagumma, yeh. What a disaster. (laughs)

RS) So was it a situation then that you were just making decisions & the other boys in the band just said 'yeh! O.K. thats a good idea' & then slowly it became much more you & less them, they became more like musicians with you?

RW) err.. Dave & I used to argue about stuff quite often. And there is definitely musical ideas, bits of arrangements & things that have come out of his particular guitar style. So they become elements that are used within the overall picture of the piece.

RS) Lets talk about the tour, which is imminent. It must be very difficult or, maybe its not, you tell me, to top the last one. I mean you've had to do it several times now.

RW) No. No chance of that. No chance of that, in fact when I was starting to think about doing this live I absolutely decided that whatever I was going to do, it wasn't going to be a big show in a big.. in Earls court. No question of that, because I didn't want to have to approach the temptation of having to do something that was BIGGER & BETTER than The Wall show, because it would be ludicrous. So God knows whats gone wrong.

RS) What are you doing? (laughs)

RW) (laughs) Well.. I've drifted... I think its probably I've drifted into doing something fairly spectacular simply because that's what I know best.

RS) So whats it going to look like? The show.

RW) I'm using three 35mm film projectors behind back projection screens to create the illusion that we the audience are the hero, in bed, in his bedroom. and using that as a basic technique to illustrate I suppose, the dreams & nightmares that go on; during the course of the story; during the course of this period of the night that is the 'Pros & Cons' of Hitch-hiking'.

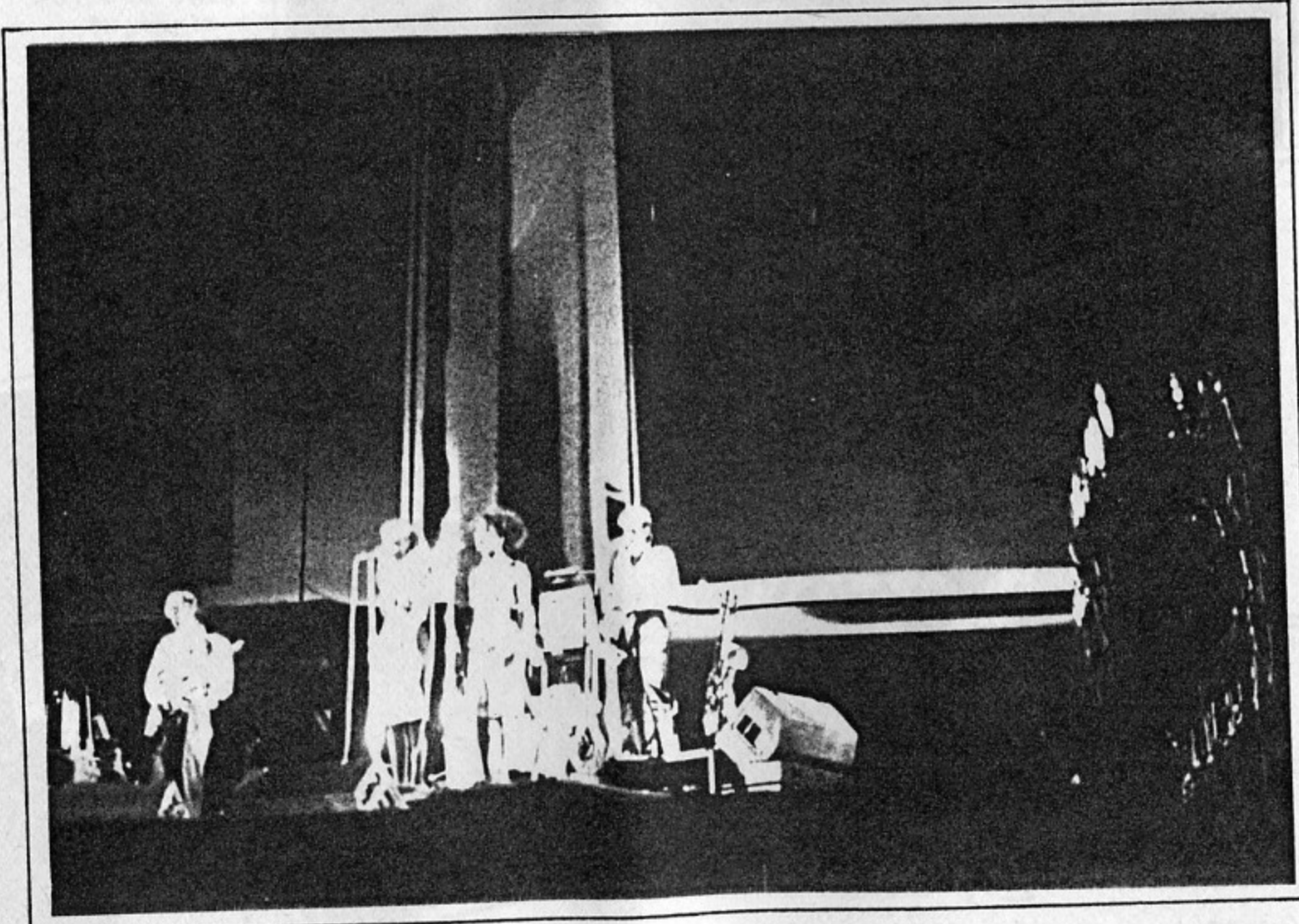
RS) Do you enjoy live performances? Because you're a quite sort of a bloke aren't you? No extrovert.

RW) yeh, well there must be a fair bit of extrovert in me, or else I wouldn't get up on a stage & do it. I think I find it safer to be extrovert when I'm actually standing on a stage, with a guitar in my hands, than the rest of the time.

RS) Are you playing the part of Roger Waters, when your up there then? Is it almost like being an actor?

RW) It was in the Wall, yeh, it was sort of, I was almost kind of acting a part then. It is about trying to make contact with my inner feelings and allow that to come out, for that moment, while I'm there with that





audience, in that place. So it's a strange thing. & when that doesn't happen it becomes extremely dull.

RS) So it becomes a real communication & a project & a special period of your life, that period when you're on the road.

RW) Well...I..yes. I mean I'm not, we're not in fact doing that many gigs & the Wall was partly about the experience of having lost that feeling. So that the actual physical building of the wall across the front of the stage was a theatrical attempt to convey the fact that I felt that I'd lost contact with everybody. And that was in response to the last real Floyd tour which was back in 1977, which was hell. Absolute hell, we were playing these huge stadiums 80,000 people & when you get involved in these kind of shows it's only about one thing & that's money.

RS) When you put a record together do you ever think about the dictates of trends or fashion or what's in the charts now?

RW) No I don't. It's hard enough, it's hard enough making records, writing songs, having ideas, creating things without worrying about all that crap. Y'know, the only thing that matters to me is whether I can get... whatever the central feeling is. All that my music is about is communicating my feelings to other people, really.

RS) Do you ever get embarrassed of things that you wrote a couple of years ago & you're now saddled with having to perform them still?

RW) I don't think I wrote anything a couple of years ago. No..em.. Well I don't ever have to perform anything. I'm not gonna perform.. I wouldn't dream of performing anything that embarrassed me. If somebody said to me now 'Right y'know here's a million pounds go out & play Atom Heart Mother' I'd say you must be @@@@@@ joking, I'm not playing that rubbish. 'cause I really would be embarrassed then.

RS) (laughs) You do what you want to do & hopefully people like it.

RW) Yeh.. that's the way I've always worked & thank God it's worked in the past.. or I think it'd be ludicrous e... in fact, I'm not always kind of high & mighty about it. Back in the past, in the very early days we tried to have hit singles. There were a number of singles that came out, even when Syd was in the band, there was one called Apples & Oranges, there was another one which I wrote.. or maybe Dave & I wrote it, called Point Me at The Sky: 'And if you survive 'till a hundred &.. no 'till two thousand & five, I hope your incredibly thin 'cause if you are stout something.. when you breathe out the people around you will have to breathe in' (laughs)

RS) (laughs) Took a long time to write that up!

RW) Cor did it ever.. (sings) 'Point me at the sky & let it fly' I remember it well.. so anyway there were a number of attempts at y'know & it became quite clear after a couple of these that we weren't bloody good at it, y'know & should scrub round all that.

RS) You had a pretty good start though.. you must be honest. I mean you had two massive hits. Didn't you? I mean Emily Play & Arnold Layne they did damn well for themselves.

RW) They did & they were very good songs but I mean those were Syd's songs y'know & he didn't write after.. after quite early 1966. I mean his two solo albums are material that he, already existed at that point.

RS) Why did Syd leave? Is there any none obvious reason behind it?

RW) No, there isn't any non obvious reason it's the obvious reason.

RS) Do you ever meet him or talk to him at all?

RW) No, no.. I've seen him maybe once in the last y'know fifteen years or however long it is since we parted company professionally.

RS) It must seem like a whole, it's a different band. It's so long ago those early days.

RW) Yeh.. completely changed.

RS) Can you see any sort of relationship between that Roger Waters & the one who's sitting here now?

RW) If you go back to those days.. the only relationship I suppose is that the.. whatever the motivation that caused me to go, to go into a band to start playing in a band... is still there within me. Those kind of needs I don't think you, you never get rid of them.. so that's

still there. But in those early days I never had any pretensions to writing anything. That all came as a complete surprise as it's developed over the years. I mean when I was at school y'know the idea of me writing anything was a complete joke. I was castigated from dawn to dusk & told I was completely hopeless at..everything

RS) So you weren't the obvious superstar writer at that stage?
 RW) Certainly not, no, but I don't think any..anybody is. What people are looking for in secondary schools ..is not what is going to help people to write songs, or to write anything...
 RS) Does this get us back to The Wall in a way, I mean why you were motivated to write that?

RW) Yes a part of what that, part of the story of the Wall was about those days. Those horrible school days, education by fear, something that some of them are trying desperately to get us back to. Rod's Boyson for instance is an advocate of that kind of education, as far as I can tell. Only he wraps it up in notions of maintaining standards but basically that's what it is..I think. Could be wrong.

RS) Shall we talk a little bit about all the fuss & bother that's occurring about the whole hitch-hiking concept. You must have heard people saying that it's sexist, that the cover of the record, that..em people are saying and I think they haven't listened closely that you're pro the idea of poor girls going out there & having the worst done to them because they're hitch-hiking they're asking for it. Are you surprised at the reaction?

RW) Oh yes. incredibly surprised. I'm not surprised at the reaction to the girls bum on the cover.

RS) Why did you put it there?

RW) Well it's..um..it illustrates a sexual fantasy that occurred to me. So it's a sexual fantasy of mine if you like. And I liked the image of the girl floating in front of that strange background. I thought it was dreamlike, I thought it said..it reads dream to me but maybe I was too engrossed in the thing cause it obviously doesn't to lots of other people.

RS) A lot of girls have been ripping the posters down.
 RW) Yes I know. To get onto that, the thing, the Women against rape thing or the sexism bussiness, I don't understand at all & if you can explain it to me I'd be very happy to, y'know, have it explained to me.

RS) I'm not one of the people who ripped it down, that's the trouble y'see..
 RW) No but I don't quite understand what sexist means within that context

RS) It's simply the using of a female image to promote something, it's like Bra adverts-they've taken them of the tubes.

RW) Well that's bloody ludicrous isn't it...it's just...I mean are they against using any images of human beings to promote anything? I mean would these people who object to using pictures of women to sell things, do they object to using pictures of men to sell things? Or pictures of dogs? or pictures of anything? Are they objecting to... or does it have to have a sexual connotation? ie if a piece of advertising appeals to a lady (??) does that make it wrong? Because I've thought about it, because I've had all this stuff coming in & I can't make head nor tail of it, frankly.

RS) What is the broader concept then, of the piece?

RW) Well it's about a man in bed with his wife, waking from a nightmare, being soothed back to sleep again by his wife, then dreaming. Within the context of these dreams his subconscious is weighing up the pros & cons of living with one woman within the framework of a family ...& all the good things that that brings you, against the call of the wild if you like. One of the great paradoxes of the design of human beings is the disparity between the hopes & aspirations of men & the hopes & aspirations of women. And these disparities are presumably based upon the..biological, separate biological functions in terms of human survival. Y'know, that man has been designed to go out & bleep everything he can in order to populate the world & that we should multiply & er..spread. And it appears, from my limited experience, that by & large women are far more interested in providing a safe place within which to rear children & if possible keeping

* I got that wrong - I think he means either sex.

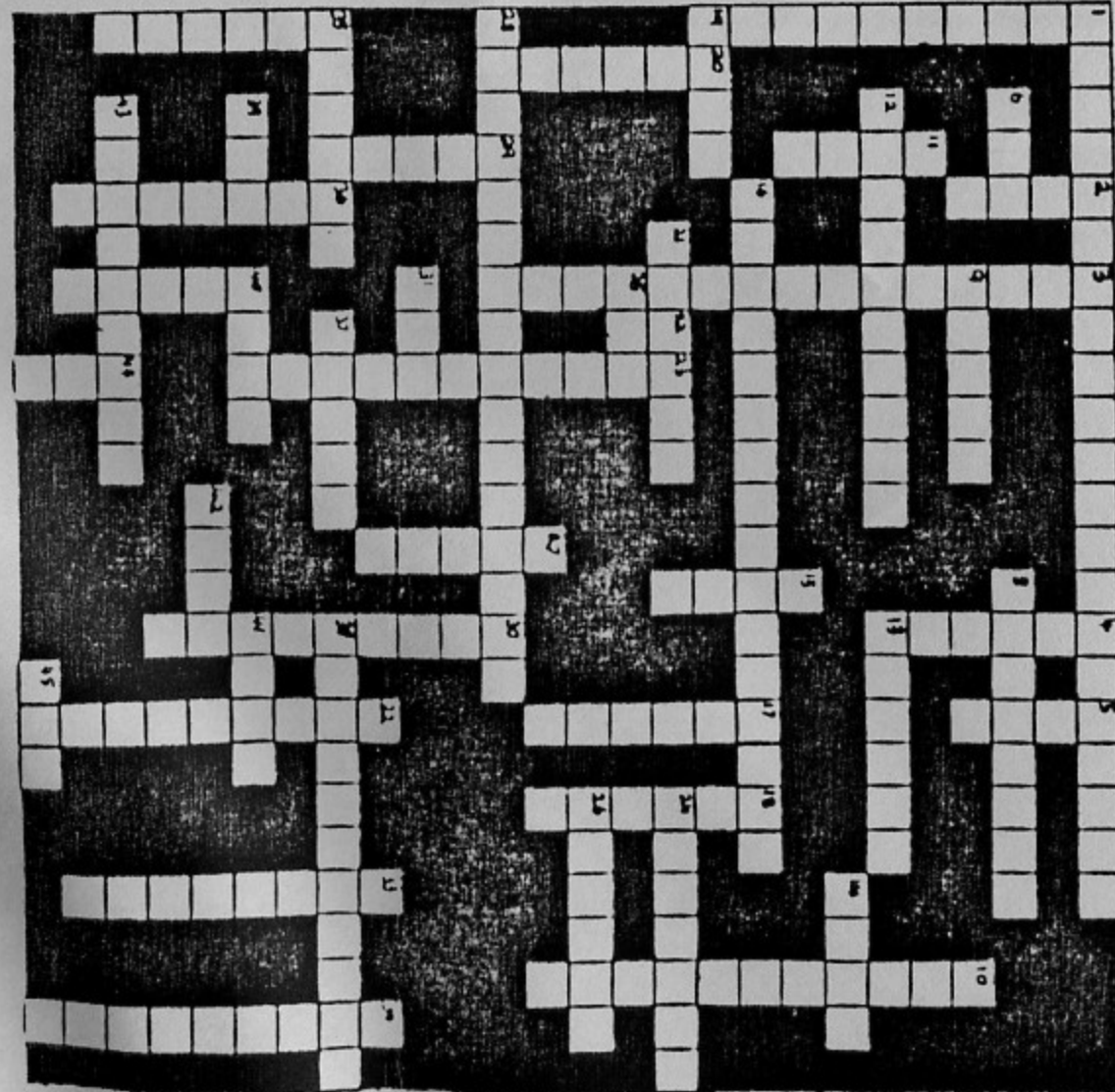
PLEASANTLY PRE

ACROSS

- 1) A Drive Relating To Stars (12.9)
- 6) A Dream Cruise (3)
- 8) He Wore A Scarlet Tunic (3.5)
- 9) It's A Gas (5)
- 12) B.R Engine Shed 18 (10)
- 13) A Part Of Nothing (6)
- 14) Pov H... (3.1)
- 16) Groceries (6.3.7)
- 19) (and 20 Down)...which one's Pink? (4.1.5)
- 21) Syd's Girl Un Barrett (6)
- 24) Roger Keith... (7)
- 25) Formerly Night Tripper (1.1.1.1)
- 26) Rick's Had Dance (6)
- 28) Kore Colour (5.2.3.6)
- 31) Slam Cat (3)
- 35) ...out there in the cold (3.3)
- 37) Post Floyd Barrett (5)
- 38) Water Meadows (11)
- 39) Inclision (3)
- 40) Mr Anderson (4)
- 41) Barbet's Blues (4)
- 42) The Mother (4)
- 43) How Many Secrets? (4)
- 45) Rick's Fashion (3)

DOWN

- 1) The First Brick In The Wall (2.3.5)
- 2) A Star On Barrett (4.ansg.)
- 3) Soft Machine Backed This One (3.6.6)
- 4) Reverberations (6)
- 5) 13 Across Is One (4)
- 10) Mr Styles' Early Meal (11)
- 11) (See 23 Down) 15) ...as amatter of fact it's all dark (4)
- 17) Richard's May (6)
- 18) A Picnic For Pink Floyd (6)
- 20) (See 19 Across) 22) ...Please don't put your wifes in my brain (2) 23) (and 11) British Naval Base (11.4)
- 27) He Had A Wooden Lamb (5)
- 29) She Played At Games For May (5)
- 30) This Has An Instrumental Starfighter On It (9)
- 32) What Was Michelangelo's Point (9)
- 33) Baby... (8)
- 34) In Yellow Shoes He Jets The Blues (9)
- 35) He Sung 19 Across (6)
- 36) Has Eight Tentacles (7)
- 40) He Stood At The Entrance In "Wind In The Willows" (5)
- 44) Dave's Ancient Planet Is.. (3)



ANSWERS TO N°3 NEXT TIME!