

PINK  
FLOYD  
THE  
WALL

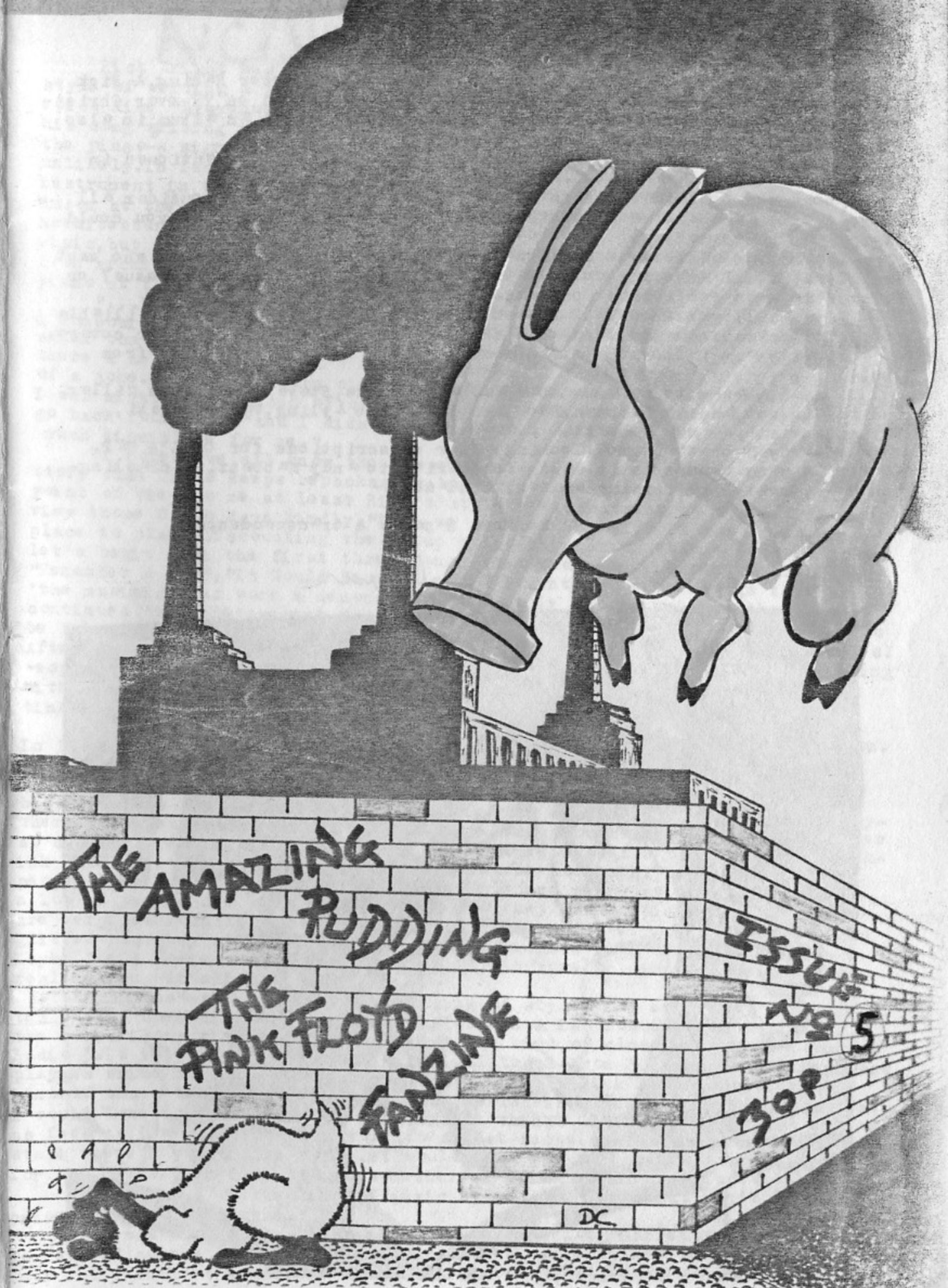
ARDEE PRODUCTIONS  
&  
VAUGHN RUFFINO

ARDEE PRODUCTIONS  
&  
VAUGHN RUFFINO  
present

PINK FLOYD  
PERFORMING  
THE WALL

NASSAU COLISEUM  
February 27, 1980

BACK STAGE PASS





Well here we are so we'd better get started.

Nick Mason has got a film out/nearly so...it's about Motor Racing & Nick plays the part of himself & his father. It could be shown on TV over Christmas, but might not. Nick (apparently) has done the music & an album is also due out sometime.

That's about the only piece of news I haven't already mentioned in the issue 6 letter.

About the poll featured in issue 3. I recognise you may consider all Floyd's work in the same nirvanic light but it'd be a groove if you could segregate them somehow.

There's no radio & tv section this time-thanks to the people who sent in information, I'm hoping to collate everything & print them in issue 7 or 8. The same goes for corrections etc.

I've still got plenty of issues of 3 & 4 & no 1 & 2 are now available too. Unfortunately due to lack of cash I'm having to use plain paper covers.

Finally any fellow freaks in Londonium? I'd sure like to hear from you.

Oh yeh, thanks to me Mum & Dad, Me, Dave Clarke, Steve Tandy, John Miller, Judith Vincent, Andrew Herborn, Edo Bertolotti, Rob Ayling, Valerio Teti, Wayne Neuwirth, & Andy Mabbett.

PS-Andy Mabbett is now looking after subscriptions for OPEL & TAP. £2 for as many issues as it lasts for. Write to Andy Mabbett, 67 Cramlington Road, Great Barr, Birmingham, West Midlands.

Love & peace & transcendence

*Paul Inman*



# Rick Wright

Rick Wright was the musician of the Pink Floyd:-with a very distinctive style of writing & performance. Although he is capable of writing avant garde epics like "Sysyphus" & commercial pop like "Drop In From The Top" much of his song writing is along the same, almost classical lines. At home he plays the piano-a sign of purism perhaps?-although with Zee's LP I find that unlikely. In fact he first chose "the piano, only because it was the only instrument in the house" & later graduated into the nucleus of Waters/Wright Mason at the architecture college. But he admits "The only reason I did architecture was that I had nothing else to do. In fact, I wanted to play music, but at the time I couldn't see a way of doing it. I used to skip off from architecture lessons so I could go off & have private lessons on the piano at the London College of Music"

"...I went to a private school, a dreadful private school, to do the theory & composition. That was while I was going to architecture school as well, & after that I went to the London College of Music. Someone used to stand there & he obviously didn't beat my hands if I went wrong, but it was a bit of a joke. I used to learn pieces off by heart, and then play them, and pretend I was sight reading. And of course, he caught me out. He said "Right, stop & go back four bars," and I didn't know where I was. But I think it was too much discipline for me."

Of course we all know the 'Once upon a time...' Pink Floyd bedtime story that Miles keeps repackaging; but try & consider it solely from Rick's point of view. To me at least Rick's style seems closest to Syd's & Rick did view those U.F.O days kindly, "When we started in u.f.o it was a beautiful place to play". Discounting the group compositions for volume reasons only let's begin with the first three songs that Rick contributed to the Floyd: "Remember A Day", "It Would Be So Nice" & "Paintbox"-three songs that show 'the musician' at work & demonstrate the style of his writing that has continued 'til the present day. "It Would Be So Nice" is pretty dire but to be fair, it must have been written amidst much confusion & bouncing cheques. After Syd's departure the lyrics to "Remember A Day" became rather haunting -especially with Syd's overdubbed slide work. "See saw" was also riddled with Rick's musical fingerprints-the almost lifeless nasal vocal...the tinkling piano runs & amazing time/tempo changes.

If 68 proved the turning point 69 seemed to fill Rick with enthusiasm. In December 69 he spoke on the progressive boom "I knew it would happen some time but I didn't know if it would happen quickly or slowly"

"Yes I would agree that it is today's pop music & it is really nice because there are so many groups playing good music & it is accepted everywhere" This enthusiasm did not last that long though-as the band got bigger so did the pressures; by May 73 he didn't care much for other groups, "I think most of it is rubbish, most of it bores me to death. There's very few people that I enjoy. I think a lot of people are being conned and I think a lot of people are very fickle about who they like. And a lot of people are very fashionable. You go & see David Bowie and everyone's dressed up in glitter and they all look appalling in it because it's all just a hype. Maybe David Bowie didn't purposely do it, I'm sure he didn't. But it has no real meaning at all."

"Sysyphus" shows a fantastic fusing of styles; not everybody's cup of tea but it does display 'the musician' again & is probably responsible for the comparisons with the Floyd against the kind of classical stuff found on Radio 3. It is possibly the most technical track from Rick-generally keyboard players write more complex material, though in 76 Rick didn't consider himself that 'technical'. "My technique is lacking, and there are things that I would love to do that I can't do. Simple things like my fingers not moving as fast as I would like them to. That's what technique is. To get to the state where I would like to be, it would mean practising six hours a day for two years. Then I might get somewhere. I think it is that far off."

But in terms of the kind of music we're doing now, that isn't as important as what we create."

1970 was also a busy year-the session work for "Barrett" plus the US tours & of course "Atom Heart Mother". Rick's song, "Summer 68" is another good cut though it sounds as though it was recorded in a rush-it even



houses some of Syd's trademarks with the changes of tempo via acoustic guitar, bit's of it also hark back to "It Would Be So Nice", though the lyrics here have more purpose. In May 1973 Rick spoke about his singing; "I think my singings terrible" "...I've got this thing about my voice-I've two things that hang me up and they are my voice and my lyrics which is why I never produce any lyrics." "I don't really feel self conscious about them at all -I just write lyrics, and look at them & think 'My God, they're terrible.' They're really bad and they're not saying anything that important. A couple of songs I haven't minded being put out in terms of lyrics, because they have said something, like 'The Summer Of 68', although I don't think the lyrics were good, they did at least say something that, I felt, was a real genuine feeling and therefore that's cool."

In general Rick's lyrics do have 'meaning' to use a rather horrible term, though there are exceptions such as "It Would Be So Nice". Rick did continue to write songs & lyrics though "...in fact, the actual process of writing lyrics when I get into it, I really get a buzz of.... It's only when I come back and reconsider and read it that I think it's not worth putting out" Is he highly critical? "I don't think so! Roger's a much better writer of lyrics" Nevertheless some of Rick's lyrics- Paintbox, Summer '68, Summer Elegy & others are direct & hard hitting.

What about his singing? Sometimes I at least find it a bit painful & it seems Rick isn't happy with it either. "It's in tune & it can do all the right notes. I just don't like the quality of it. The actual sound of the voice has no range in it- there's no harmonies or anything in it. I think it's very flat- not musically flat, just flat... "Emotionally flat? "Emotionally yeah, although it's nothing to do with the emotions of the person, it just sounds flat." No surprise then that "Wet Dream" has 60% instrumentals & Dave Harris has taken on the majority of the vocal work for Zee. Live however things are different "I don't feel uncomfortable. I mean on stage, I feel really happy to sing. I like it- I enjoy it a great deal. And I think in the context of a rock n roll concert where I don't sing, I mean our band as a band don't sing that much. If I sat down for an hour at a concert and sang I think it would be.... a big mistake. I'd love to somehow develop my vocal technique so that it sounded alright to me...."

In contrast to Nick & Roger's account of the work on the film scores. Rick has said that the work was very hard & that could indicate just how much effort came from Rick for things like incidental music etc. Most of the score for "More" was however dominated by Waters & group compositions with Rick & Nick writing "Up The Khyber". "The Valley" however had 3 songs, "Building Bridges" (w/Waters), "Mudmen" (w/Gilmour), & "Stay" (w/Waters) co-written with Rick. "Stay" in particular is in Rick's familiar piano style- striking a chord, following it with a couple of notes, then striking the chord at the beginning of the next bar & so on.

This is also familiar in "The Great Gig In The Sky", or at least the LP version. Just who wrote the original variation featured on "Best Of Tour 72" I don't know. (-lookout for a huge article on the 1st ever Darkside show & the subsequent development soon in the pudding). Rick in fact considered this song to be one of the weaknesses of the LP, perhaps out of modesty or because of the meaning behind the song not coming across proper. He spoke about the aggro of touring in 1970, "I'm not looking forward to it," "a) I don't like living in hotels for weeks and b) there is a lot of violence in America and the chances are you will get involved, especially with long hair." Later in May 73 he was asked about the weaknesses in Dark Side. "Some of the weaknesses? Well, for example, the Mortality Section or Great Gig In The Sky as it's called now. I think that's a really nice piece of music. The whole piece is about pressures on us on the road, being a rock 'n' roll band, and one of the pressures for me and I'm sure all the others is this constant fear of dying, because of all the travelling we're doing on the motorways of America & Europe and the planes, and that for me is a very real fear. Trouble is it doesn't come across like that on the record so that's a weakness of it."

Darkside's other major piece by Rick (w/Waters), "Us & Them" was played live in 1970 as "The Violent Sequence" (see review in 1986) and again has Rick pounding out the chords then hitting a few notes while the sax plays over the top. One could almost imagine the sax playing the vocal on "Great Gig In The Sky" or the vocal doing the sax on "Us & Them". Talking

about "Wet Dream" he told Karl Dallas, "I wanted to feature saxophone on this album because I played the saxophone myself for a bit, but not successfully. The music I first listened to that made me decide that I wanted to be a musician was back in the days of Coltrane, Miles Davis and Eric Dolphy. If you like, they are my heroes funnily enough, and not keyboard players." "Hm... does he play any other instruments?" "I do have acoustic guitars at home, but the only reason I have them is either as a social thing, strumming away & singing with friends, or for writing on sometimes. I don't have much interest in learning to play guitar properly. I know all the chords but I'm not any more interested in it than that."

The last Floyd LP to feature any credit to Rick was "Wish You Were Here" where he wrote "Shine On Pt 9" & contributed to some of the other gems. It was three years before his next compositions were aired. Waters said in 76 regarding solo projects. "Dave will make a great album.... but I don't know where Rick will find the necessities". Wet Dream perhaps lives down to that expectation- though it is not all bad.

In 1973 Rick was asked what about a solo album? "Love to do it. When I have time and when I've sorted out... no... I was going to say, when I've sorted out my paranoia about my voice. But if I do a solo album it probably wouldn't be singing." On the four tracks on Wet Dream with vocals I get the impression that he isn't 100% certain in his voice & that it would all be OK if he wasn't so self-conscious of it. The feeling behind the lyrics does however come through.

Most of the tracks are ponderous, sounding like the Floyd at their worst - slow 4/4 & even slower 4/4 time, with little dynamic contrast or change in tempo. "Drop In From The Top" is, however, in total contrast. Nice & up-tempo & almost Booker T & the MG's and very commercial.

Wet Dream was written while Rick was living in Greece and he says, "It's a very personal album. It's not to say that's what I always want to do, it's just the way I felt at the time."

"The title? That's a funny one. 'Wet' because the record has a sort of watery feel to it, some of Floyd does, as well. 'Dream'- well there's a lot of things in my songs where I'm questioning where my roots are, where I want to live, whether I should be in England. It's all about this place in Greece."

"Against the Odds" is a song about this village where I originally went on holiday & now it's my second home. I lived there for six months last year writing this album.

"So really it's not a wet dream it's just a play on words. It may have been a mistake to call it that, but I couldn't get it out of my mind. It's hard to say why really."

One track "Pink's Song" is not what it may seem (unless you've read these quotes before), it's not a reference to the state of the band but to a friend nicknamed Pink who went to Greece as tutor for Rick's children.

Though Rick has said that he wrote the LP in those 6 months in Greece he has also mentioned a backlog of material. "...there is a lot of stuff that I do reject, not for myself, but for the band. There is stuff that's lying about on tapes, and eventually it's going to be us working on our own, we've been together for years and none of us have actually done any solo work. I think next year we're going to do that, and then I can use the whole backlog of solo stuff that I've got." Just how different is your stuff? "Well, I have no idea. I hope, in a way, quite different, because there are lot's of things in the Pink Floyd's music that I don't like, and I don't like them because there's four of us doing them. It's a compromise. Obviously, I do like a lot of the stuff we're doing or I wouldn't be in the band."

Like many of the Floyd's material the songs are a continual adaptation of the same theme's. This applies to all of Rick's up until the Zee group. Asked in Feb 1972 whether they borrowed from other composers he replied, "The only writers we borrow from are ourselves and we do quite a bit of that. I can't think of anyone we've borrowed from there's obviously lot's of influences in the group; you hear them but it's not conscious." Thus the end of "Saucerful" is adjusted into the last part of "1969 Psychedelic Breakfast" & then to "Waves" on the solo LP. Obviously changes have been made in the nature of the songs, for instance; there has been a continual development filling the freakout sections of the early songs with milder solo's, sax & flute.

Although the LP's were vital it was the live groundwork that built up the name of the Pink Floyd & playing live has been an important part of



the Floyd for Rick. Many people have commented that although his contributions to the albums diminished; live he was able to stretch out more on the keyboards. It is not surprising then that he told Karl Dallas that he preferred live work to the studio. (Or was staying in the same studio with Roger that bad?) "Looking back at what I've done, in ten years or so with the Floyd, the high points have probably been on the road." "What about the 77 tour?" "There were some bad ones on the last tour. The times when we come off stage & say, 'That was incredible,' don't happen many times. The times when we come off stage & say 'That was pretty good' happen a lot. Part of it is how much effort one puts into it."

"Because it is so tightly structured, one can just go through the motions. You can play, and hardly be there at all. It doesn't have the spark. And we've done what we think are bad gigs and the audience have really liked it."

"And also, we've done gigs which I've thought were bad, and the others thought were good."

"There's not room for what you might call blowing, because it is tightly structured, & that has probably got a lot to do with the fact of having so many effects, which you have to time, narrows yourself. There may be a bit where you can play a guitar solo, say, but if it's going well you can't go on longer because there's this huge pig just about to fly up. That kind of thing. Were the effects getting in the way of the music?"

"No I don't think so. It's great when everything works together. We've been doing it for quite some time now, right from the beginning with the light show which was a very haphazard affair, obviously. But we've always been interested in doing something more than just playing on stage. It's great fun when it works."

"It doesn't get in the way of the music, that's not the right expression. It just limits the amount of improvisation that can be done. It imposes a discipline, but within that framework you can still perform and improvise just as well."

Of course Rick used to do a bit more than just playing an organ & he seemed quite fond of explaining the technicalities of the stage set-up. Feb 1972:—"We do hear it in a different way, (than the audience) particularly now we have a balance engineer working in the audience. The drummer is always going to hear it in relation to his drum kit, not so with bass, organ & guitar because we try to set up the amplifiers so it all balances. I have a stack on my side from Dave & he likewise with my organ, but it's balanced to us but we don't hear how it is out front."

You could be singing into the PA and not really hearing the vocals but knowing that out front they are in balance, so it's learning to listen & not judging on what you hear but what you imagine out front."

We tried monitoring it & it doesn't work. We haven't tried headphones but it wouldn't work. The whole point about rock 'n' roll is the volume of it and when you play loud you're not only listening to the actual note but to the harmonics coming out of it and if you've got earphones on you lose all that."

May 1973:—"...I have six instruments plus two signals coming from a tape recorder. So that's eight things I have to control. So they are all going into a mini-mixer on stage for me. I am not really balancing it. It's just an instrument for fading in or fading out various instruments or playing more than one at the same time."

"....there's a little box on top of the mixer which is a joy stick & I can control the quadraphonic—all my stuff. I would like to make this clear now, because some people think I am doing all the quadraphonic from stage which isn't so. It's only on my instruments. And then there's the mixer which is basically mixing the eight signals going in through the various instruments."

I've said before that I'm really looking forward to Rick's return to the stage with Zee—especially if he's given the chance to 'blow' as he might say. In many ways the actual songs on "Identity" are not that far removed from his earlier 'piano' compositions—it's just that fresh coat of fluorescent PINK paint that distinguishes them. The clever time changes found on "Paintbox" etc are still their (& perhaps "It would be so nice" too) though the use of the flight computer has added a further dimension to this trait. Shine on Zee ~ JOR

**D**EEP in his little room Ron makes noises. Some of the noises are rude, but others are clever, classical and cute. Truth of the matter is that Ron Geesin is swiftly becoming a big noise.

In common with several popular bands, Ron has just completed another phase in his musical life. The first phase saw him in the form of a mad, squeaking Scotsman, who in his own words "raved spontaneously," and frequently went totally mad with a banjo and piano.

The second phase has just seen him complete an excellent creative partnership with Pink Floyd on "Atom Heart Mother" and the same superb inventiveness with Roger Waters on the music score to the film, The Body. Next in line is the production for Bridget St John's next album—but that's part of the third phase.

I talked with Ron, a chumbly man of wit and wisdom, who lives most of the day in his little room — a self-contained studio, in which he can record virtually anything.

"Doing my live thing was working in many places, but then, due to the rigid thinking of other performers, it came to the stage when I wasn't really enjoying it anymore."

"I thought pop was supposed to be a freeing thing, but it turned out to be as rigid as fascism, as rigid as a cello player going to the Royal Thingum of Thingummy. There was me doing my piece, trying to be sympathetic to other performers when I was sharing the bill with groups. But as it turned out I was actually embarrassing them. I didn't find that out till later, if I'd have known earlier, due to my perverse nature, I would have pushed it even more to make them more embarrassed."

"They were telling, in their music, near lies, like the Government tells near lies, just to keep things under control. I was trying to be creative, trying to cause effervescence, but nothing really goes like that. You see most people have now almost completely shut off their minds to things like economics, and things to do with music and everything. Roger Spear and Viv Stanshall tend to be sarcastic towards the whole state of everything. I suppose I was being the same, writhing about with a banjo instead of an electric guitar to comment

a lot of other instruments to be played you know."

"But now I've gone through that sarcastic period. Gone through the period when I would be standing, glassy-eyed playing a solo. That wore off, because I realised that nothing I could have done then would have changed anything in the lives of the audience."

## The Body

# Ron's got it taped

● I thought pop was supposed to be a free thing—but it turned out to be as rigid as fascism ●

I was satisfying my ego bit, but in January I didn't even want that any longer."

It was shortly following the end of the loon that Ron furthered his friendship with Floyd's Roger Waters writing the music for "The Body." But how did our Ron get in on that? "Well the film people just couldn't find the right people to do the score for a film completely about the human body. As a last resort, the producer Tony Gardner phoned John Peel



## the melody maker interview ..

mercials in my spare time. "Well the thing appealed to me, and I got a few ideas together, but when the film people came round I played them all the wrong things — just the sort of thing I would do. Well they were already puzzled out of their minds, and that threw them completely off their feet. I knew they needed songs, plus atmospheres, and multi-dimensional pieces.

"I saw it as the propaganda of the misuse of the lower class body compared with the higher class body. I didn't know really what they wanted, neither did they, I offered maybe one of ten rights. But I leapt into it as always with enthusiasm.

"I was getting on well with Roger as a human, you know we played golf together. It's a pity more people don't play golf you know, and well I asked him if he would like to join me. I dashed forth with me goods, and Roger did four songs. I actually did all the fill in bits, funny spluttering noises, then classical and cellos and guitars. I worked myself to death, the strain nearly exploded my mind, maybe it did explode my mind. But we did it."

### Excerpts

Ron then switched on one of a mass of tapes, and played a couple of excerpts from the score, which he has in fact re-recorded for an album, *The Body*, to be released shortly. One track was "Dance of The Red Corpuscles," a majestic march of noise, but dainty at the roots. Another track consisted of Ron and Roger making purely human sounds on legs and arms, heavy breathing, and a bass pattern set down with the results of a heavy night on the booze, coupled with a plate of heavy greens.

"After the film Roger sort of proposed to me that I should help Floyd with their next album. He said he would like me to write the brass and choir pieces for 'Atom Heart Mother.' Well I knew Roger, but the rest of Floyd were virtually unknown to me, and I didn't really want to tamper with the working of a fine group of collaborating musicians. But I must admit the idea was very exciting. Floyd were off to the States then, and Roger left me with a

skeleton tape of rhythm and chords. 'Atom Heart Mother' was to be a 25-minute piece, and that's a hell of a lot of work."

"With them in the States I just couldn't do anything with the tape. It wouldn't have been right and besides I didn't really know what they wanted. But when they came back, the panic was on, you know everyone wanted it in a couple of weeks or so. Typical showbiz bloody panic. Nobody knew what was wanted, they couldn't read music, Rick could a bit, but on his own admission he's lazy. I'm lazy too, due to the working percentage of the brain" (something he had talked of earlier — only 10 per cent of our minds are working in this day and age).

"The only way we could force something to happen was to do something I didn't want to do, and that was to force myself into being in charge of that aspect of the album. It was the only way it could be done. It wasn't the big ego thing. If you want ten brass instruments playing you can't do the bloody thing on a piano, and you can't damn well sing it. I think they got frightened.

### Sleepless

"Dave proposed strict ideas for melodies, and then we did the choir section together, both at keyboards collaborating with Rick. We all had sleepless nights, worrying about what was going on. What the bloody hell were Floyd doing working with this mad Scotsman. Well it got done, but then the thing had to be recorded with the brass band, orchestra and choir. I could see the orchestra tuning up and the band playing in all bloody directions, playing different tunes, because I'm not a conductor, simply because I'm self-taught.

"Conductors are now essential in modern music. I was incapable of telling them what to do. Things were looking terrible, nobody knew what was going to happen. But then John Aldis, who was

in charge of the best modern choir in the classical area came to collect the choir parts, and saw our plight. I became advisor, and he the conductor, advisor-composer, something like that. And it happened. But the fright, the tension! We were all friends. Floyd and I by then, and what I was doing for them I wanted to be good. I wanted to present them with something that would be uplifting and good for them."

### Sound track

Ron was then presented with the task of doing the L.P. for *The Body*. Roger had gone to the States again, "I had bad staggers of the brain by then, and took to the seaside to play with pebbles.

"I have a bee in my bonnet about soundtrack L.P.s from films. I mean an L.P. is something different, you can't just lift the soundtrack and put it on record, because the music for the film was mono, and the L.P. was to be stereo. I reconstructed the whole thing. My brain had to draw upon resources, and I nearly went too far."

Was Ron satisfied with the way things had gone since the end of the stage loon? "Yes, I suppose so, but it's all been really working for films, or for someone else. What I have to do is major expressions for myself. I have one album out of just me, but that's vintage now, really vintage.

"I want to do an audio-visual thing, a series of small pieces of television cartoons and animated things. I want to make a complete album, what I mean by that is do everything right down to printing the labels, and choosing the colour of the record. Then, and only then would I present it to the record company. I wouldn't want any tampering from the company before then. When one's own creation is called for by the company, and goes into the company filter, then it gets filtered."

**ROY HOLLINGWORTH**

**ONE STEP forward, half a step back; well, not back exactly, but you have to watch that you don't lose something important in the process of moving on. It's easy to do under the pressures of the rock and roll business, easy to find yourself going not forward, but round in ever-decreasing circles.**

The Pink Floyd seem to be one band who are constantly aware of the dangers, always vowing to make time to stop and think hard about the next move, to give themselves room to take stock occasionally. It's not easy — this year they're managing to take the first real holiday they've had for three years — and there's always the conflict over whether to push ideas to their logical conclusion and risk becoming too narrow, or to keep starting again.

### EFFECTS

For instance, they've been experimenting with quadraphonic sound systems for years now, and it's got to the point where they can say they've got their concert set-up working pretty well — quadsound, lights, effects and music.

The obvious next step, as Rick Wright points out, is to extend what they can actually do with the machines they have: "It still could be improved a lot — not the actual equipment, but what we put into it. There's still an awful lot we could do. At the moment, we've just been able to use tapes and effects in quad, and now I'd like to be able to have the whole band playing in quadrophonic, so that the stage is no longer the centre of the sound."

And that of course brings its own peculiar problems; like there can be up to a second's delay between playing a note and hearing it come back through the far speakers. That makes playing anything in time rather difficult, and Rick says one solution might be to have everyone wearing headphones on stage. But then you have to bear in mind that that

# Floyd: Wright on cue

would lead you into a fairly drastic change in the band's approach to live concerts. — almost bringing a studio to an audience, rather than the usual rock and roll division between technique in the studio, energy on stage.

"It's just a bit worrying sometimes — you can get very involved with sound and equipment and so on, which is a really good thing, it's really exciting to work with, but at times I miss the simplicity of just going out and playing. At times you're so worried about everything working, about whether everything's going to come in on cue, that the actual performance can suffer, and I think it does with us sometimes. Occasionally, I feel I'd like to go back to just having a stage and us playing.

"I'm not trying to put down what we do, because I think it's really good that we should be trying to do it; it's just sometimes I feel it's overwhelming us. I don't know how the others feel, maybe it inspires them to play better, and it does me when it's working well. But sometimes I look at our huge truck and tons and tons of equipment and think 'Christ, all I'm doing is playing an organ.'"

That aside, the other constant problem faced by the Floyd — and many other bands — is that of finding the

time to develop their ideas as much as they want to. It's the old problem of finding a way to stop the roundabout — tour, album, tour, album, tour — for long enough to keep out of the rut, and it's ironic that as the Floyd have become more and more successful, so they've had less and less time to themselves. The prospect of

having July and August completely free of all commitments, the first such break for three years, is highly attractive.

"I just feel like I've been rushing around not knowing where I am, living in hotels, in planes, on American tours — it all got highly confusing, doesn't do your head any good. I thought I'd get away for a couple of months and not think about the Floyd at all — well, I will of course, but I'll have the freedom not to think under all the pressure."

Before they go, they have next month in the studio to record their next album "Eclipse" — which is the piece they did on the last tour, originally called "Dark Side Of The Moon", until they found out Medicine Head had called their album that: "and also Eclipse is a better title for it." When they come back, there's an American tour, and — at last — the long-projected ballet with Roland Pettit.

### PROJECT

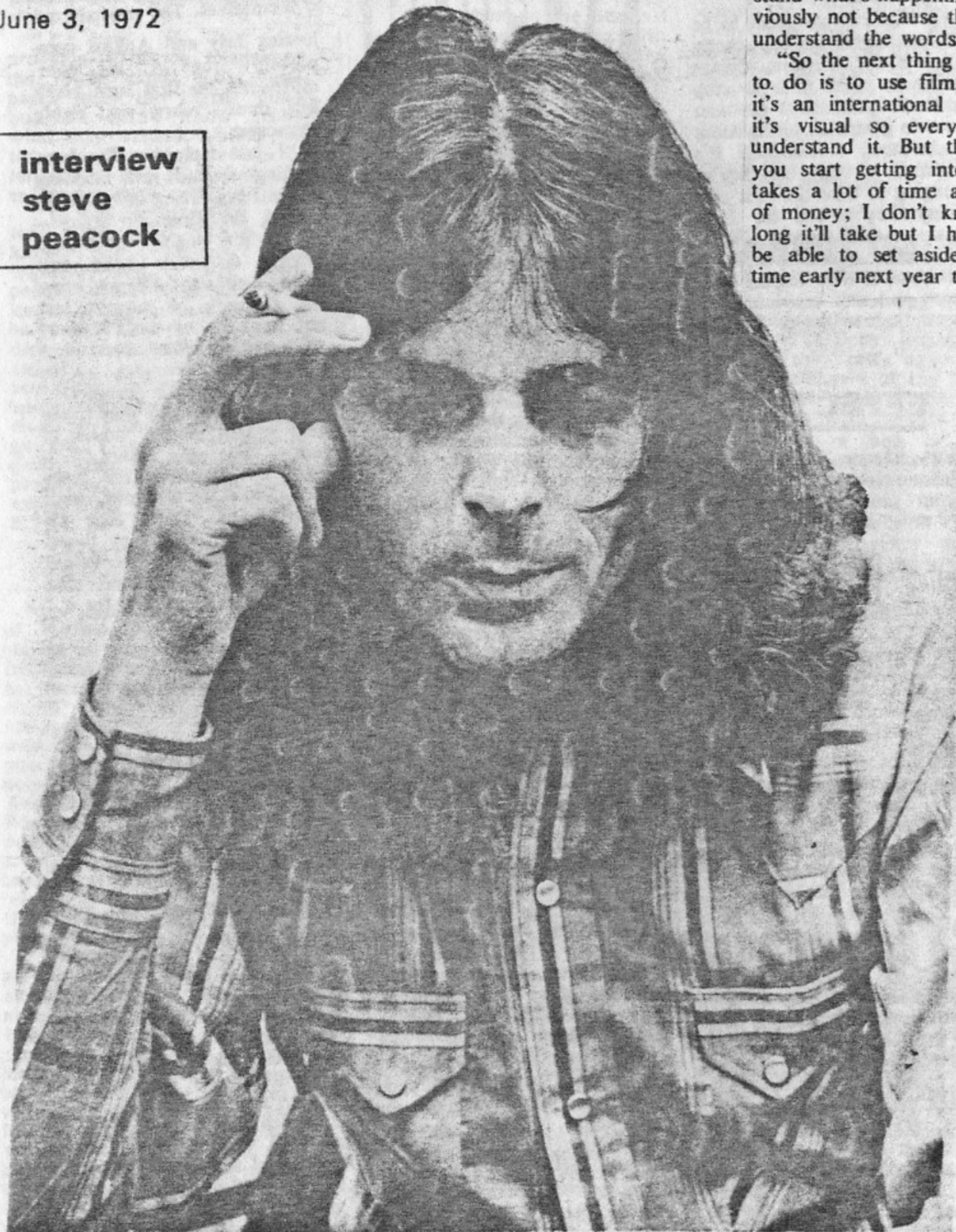
"He's decided to use 'Eclipse' as the music for that. We've been talking with him about doing something for years and years, and he'd bring up an idea and then decide not to use it. It went on and on until we practically gave it up as a lost cause, but we sent him a tape of a live performance, and he said it was what he wanted. So we'll be doing that in Marseilles with him, and hopefully a French tour as well."

Which means that the rest of this year is pretty well accounted for. Before they go on the road next year though, and certainly before they play in London again, they want to



June 3, 1972

interview  
steve  
peacock



● RICK WRIGHT: Pink Floyd's next album is "Eclipse"

take enough time to get together a new project, this time incorporating film into their stage performance. "With Eclipse it's very important to be able to hear the words, and it works very well in England and America, but playing it abroad they just don't understand what's happening — obviously not because they don't understand the words.

"So the next thing we want to do is to use film, so that it's an international thing — it's visual so everyone can understand it. But then once you start getting into film it takes a lot of time and a lot of money; I don't know how long it'll take but I hope we'll be able to set aside enough time early next year to do it."

David Gilmour

- Q. David, what effect does it have on you to tour for the very first time with completely new musicians?
- A. It's very good for me. I like it a lot. It's frightening but it's very good.
- Q. Is it a big responsibility because you have to decide everything?
- A. Yes, but I like that.
- Q. Why did you decide to go solo? It's three years since you made a solo LP?
- A. After my first album, I began to record "The Wall" with Pink Floyd. Then then there were concerts, the film & finally, the "Final Cut". All that gave me a lot of work. But now I can tour without Pink Floyd being with me... because we don't do the same things all the time. They have their projects, I have mine & it doesn't always work.
- Q. Do you think that this album & this tour will help to re-establish your place in Pink Floyd? To re-stabilize the group?
- A. I don't know (sighs), I hope so.
- Q. Roger Waters has just brought out his first solo album. Is it true that from 1978 he gave you the choice between the concept of the "Wall" & that of the "Pro's & Cons"?
- A. Yes, that's correct. He said to us, 'I have these two ideas & we can do one or the other.' The one who comes up with the most of the ideas inevitably has responsibility for the direction of the group. We all take part in the decisions which are made, but for a project like "The Wall" — which was entirely conceived by Roger — the decisions belong to him by rights.
- Q. Did you envisage recording with Pink Floyd the songs from your solo album?
- A. They're songs I've written over the past eighteen months. I was thinking neither of Pink Floyd nor of myself. I don't think like that. If the Pink Floyd had been in the studio at that time, some of them would certainly have been recorded.
- Q. The main difference between Roger's album & yours is that his gives the impression of starting with a concept & putting it to music while with yours, the music seems to come first & then you try to give a meaning to it.
- A. Yes, the music comes first, then I try to put ideas to it. I don't want to make an album with a "central" idea which would permeate every song.
- Q. There is a feeling in your record of playing for the love of it, a feeling lacking in Pink Floyd for four or five years now...
- A. Yes, I hope so. I certainly enjoyed making this record a lot.
- Q. How did you choose the musicians? Having played with the same people for fifteen years, was it hard to change?
- A. No. The only problem was that I wanted to have the best. I had heard the bassist playing with other people & I thought that he was the best. As for the drummer, Jeff Porcaro, he had already played on one track on "The Wall". He's one of the best drummers in the world. So I called him up. I drew up lists of bassists, drummers, keyboard players & so on. I phoned the first on each list to start with. With the bassist & drummer, it worked straightaway. On keyboards, I would have preferred Stevie Winwood for the whole album but he was otherwise engaged at that time, so I turned to Ian Cuelly. He wasn't able to finish the album because he was going on tour with Paul Young. So I called up Stevie again who took time out for two or three tracks.
- Q. Which ones? The sleeve doesn't credit him?
- A. He plays Hammond organ on "Blue Light" & piano on "Love On The Air".
- Q. On the subject of "Love On The Air" it was one of the two songs written by Pete Townshend, wasn't it?
- A. Yes, I think it was a good idea. I had wanted first of all to write everything myself but when we were mixing the album, I found that two or three songs weren't good enough. When I met Pete a year or two ago, he told me that he liked my first solo album & offered to help me one day if I needed him. So I rang him up. It was as easy as that... Pete is one of the best lyricists these days.
- Q. On this album, in at least two songs, and especially "Cruise" you seem concerned by Pershing missiles & the threat of nuclear war in Europe.
- A. Yes, I am concerned & frustrated as well.
- Q. At the same time you don't seem to want to write songs like those on



"The Final Cut", songs committed to a particular viewpoint.

Q. No, I don't want to, I don't like moaning.

Q. But Roger is complaining all the time... it can't be easy to live with him if he's like that in everyday life?

A. No, he's not like that all the time. It's not easy to get along with him... but we manage (gives a strained smile.)

Q. David, you almost entirely invented a sound & style of playing the guitar which is copied a lot & which is nearly synonymous with hi fi systems. Do you think you're still progressing?

A. I don't know. I pick up the guitar & play. I don't look to progressing or changing... I want the guitar to sing a little. I find a lot of guitarists play notes which mean nothing to me. For myself I want it to say things, to have a bit of feeling.

Q. Your guitar is the most easily identifiable element in the Pink Floyd sound. You are the one who gives the group its impressive style...

A. I don't know what I add to it. I hope I give some heart & some music... some emotion too.

Q. Have you heard Roger's album?

A. No, not yet.

Q. The guitarist on this album is Eric Clapton. Are you pleased that he is the one chosen to replace you?

A. He's completely different. I like Eric, and what he does, a lot. I consider him to be a strange choice. If I'd been in Roger's shoes, I wouldn't have turned to him. I don't know if he's trying to replace me or to find something else.

Q. How did you become a guitarist?

A. You need to take lessons, learn to read music to play the piano. I can't read music. I picked up a guitar when I was 14 & it was just what I needed.

Q. Did it come easily?

A. No, no, very very slowly & it was very difficult. I tried to play for two or three months, then I gave up for 6 months. I tried again & I found it a little easier the second time. Then I liked it.

Q. What sort of stuff were you playing?

A. Folk songs, rock n roll, a little bit of everything. I had a Peter Seeger guitar tutor record which I learned some basic chords from.

Q. Then you moved on to the electric guitar. Did you do it by yourself?

A. Yes. I wanted to play electric guitar straight away but it was too expensive for me at the time. I spent two or three years with a Spanish guitar then I got an electric at 16.

Q. Electric guitar is synonymous with rock n roll don't you think?

A. Yes, but I like to play all forms of guitar - straight guitar, twelve bar, electric, folk, rock & roll...

Q. You're a collector of guitars, I believe?

A. Yes I own about a hundred.

Q. And at some stage you've played all of them?

A. Yes, all of them.

Q. How many do you use on stage?

A. Six, I believe, because the guitars aren't tuned in the same way. I use three or four different tunings.

Q. Nobody has ever given a reason for Richard Wright leaving...

A. He'd had enough I believe...

Q. And have you had enough?

A. For the moment I've had enough because I've got other things to do. But we might still do some good stuff with Pink Floyd if we really wanted to. This desire is crucial, otherwise it wouldn't be very good.

Q. In the "Final Cut", I get the distasteful impression of hearing just session musicians, I feel that Rick is no longer there & that it's not a true group any more.

A. Yes, it's a bit like that. But it's not because of Rick's absence, it's rather because of Roger & I. We couldn't agree how to make this record. I am not very happy with the result.

Q. And will the expected album of unreleased material from the soundtrack of the Wall appear one day?

A. I don't know. We had someone working on it but really it's nothing very interesting & the real soundtrack is the double album, "The Wall".

Q. Does the ghost of Syd Barrett still haunt you, fifteen years on?

A. It's not Syd in "The Wall"... when we speak of mental illness, everyone immediately thinks of Syd.

Q. In any case, there are a lot of similarities...

A. I don't know. I think it's more Roger expressing what he fears he can see happening to him one day.

Q. We haven't yet spoken of Nick Mason, the drummer. Is he still in the group?

A. Yes, he's still there. But he plays with his cars more than his drum kit.

Q. He made a solo album which was as curious as it was brave, he lent his name to have some very good musicians play who don't usually reach such a huge public...

A. Yes it was good. I liked it a lot.

Q. So, instead of speaking of progress, let's speak of the future. Do you think of it?

A. I don't know what I'll do after this tour. What is certain is that I want to work, that I like working, that I like making records & being on stage. So I've made this record & done this tour to see if it was possible for me to continue without Pink Floyd. We're all nearly forty, & have families, we don't want to be on tour all the time, we've never wanted to work. But now I want something for myself.

Q. David, do you imagine yourself as a guitarist in a group other than Pink Floyd?

A. Why not? Perhaps? I don't know, we'll see.

Q. Have you already been approached by other groups?

A. No, not groups. I've thought of being in a group with others, people like Pete Townshend who I have a lot of admiration for.

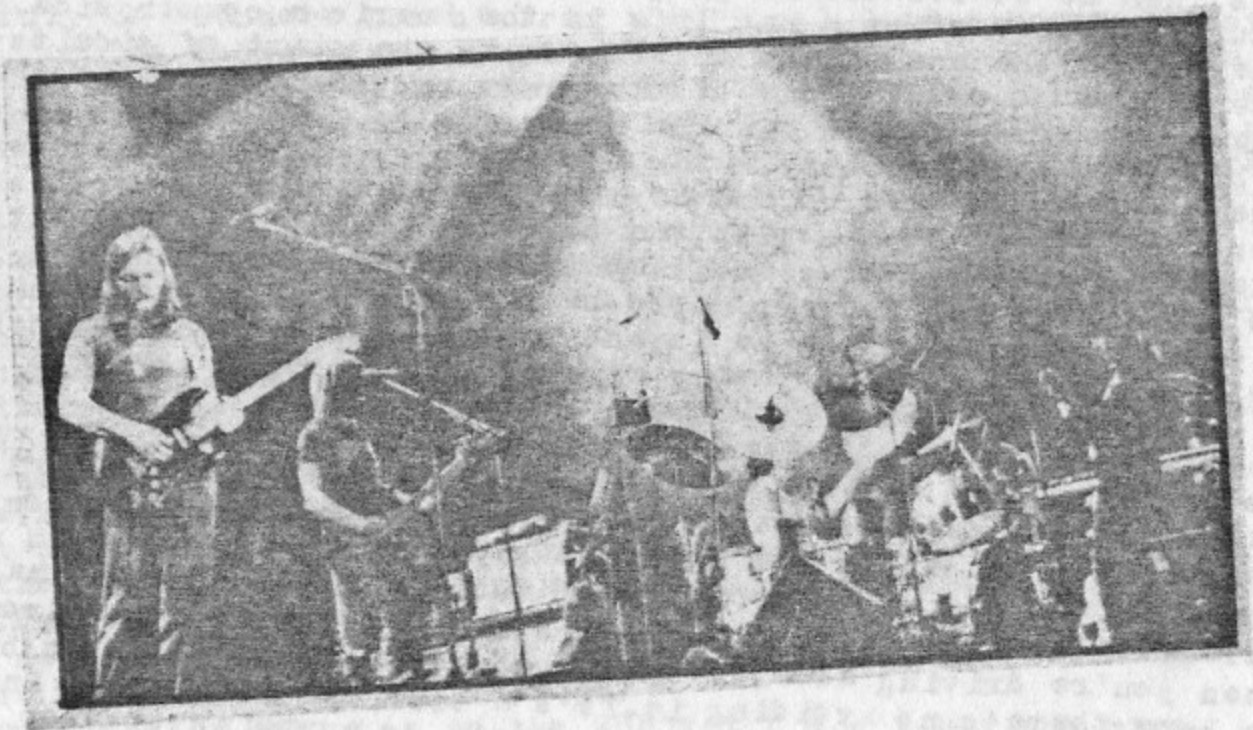
Q. Yes, your next group, I'll bet, will be the "David Gilmour" band...

A. Hmm, for the moment yes.

Well, there you are. You are still wondering perhaps about the answer to the question: does Pink Floyd still exist?

Roger answered the question for me once the interview was over. I will thus have the courtesy not to reproduce here his remarks out of respect for the trust he showed in me, & also out of a pure code of professional ethics, a virtue little in fashion in the press nowadays. But let's just take up matters where they are. Waters has just made an album worthy of comparison with the best Pink Floyd & is fulfilling his biggest aspirations. Gilmour, meanwhile, has recorded an album, a fantastic guitarist who doesn't really know what to play but who wants to be a leader. Which do think is wrong?

Remarks gathered by Yves Bigot & translated by Judith Vincent & sent to me by John Miller.





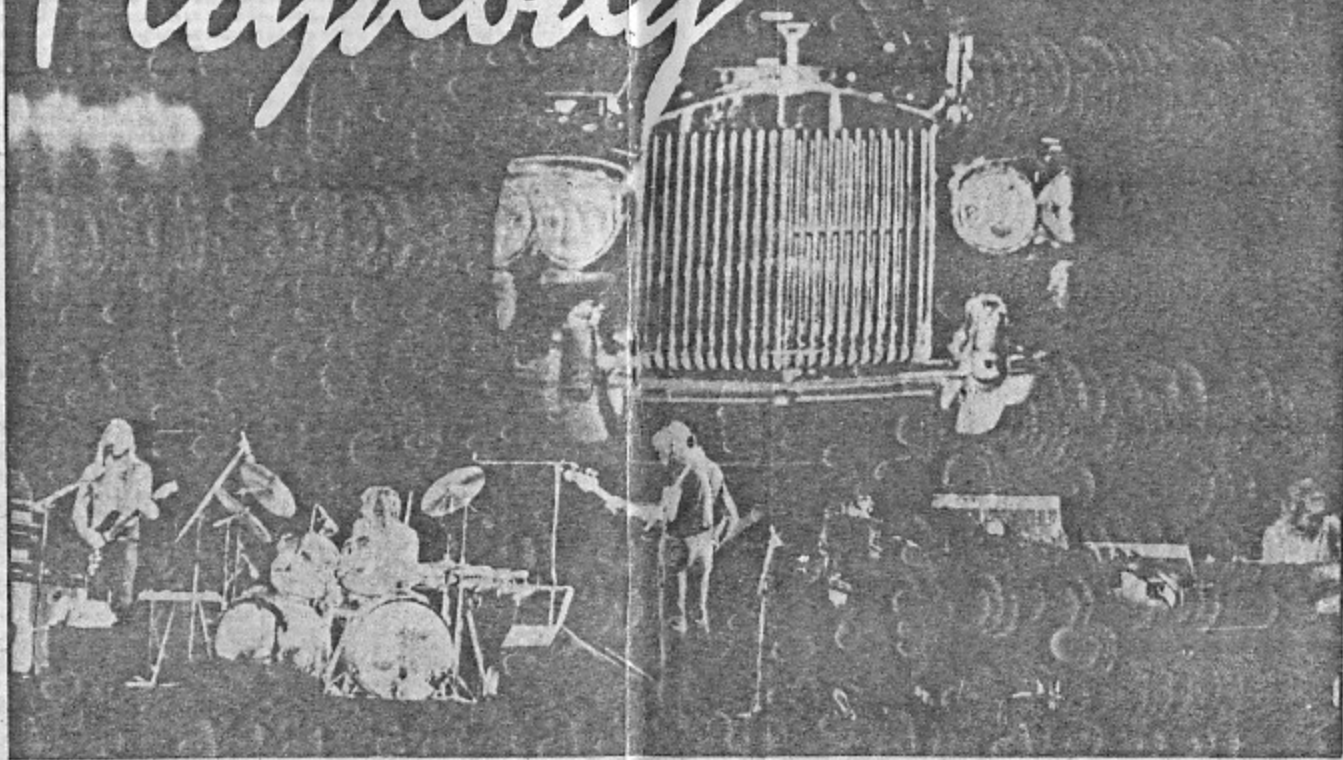
## Interview with Roger Waters:

- Q. Why did you put your own name on the cover of this album (Pros...)?
- A. I've wanted to record on my own for years now. And the basis of "Pros & Cons" has been with me since 1979. So, after "The Wall" & "The Final Cut" I thought that the time had come.
- Q. Does that mean that this concept is more personal to you than its predecessors?
- A. No, "The Wall" was pretty personal & "The Final Cut" even more so. In fact all the records which I've contributed to have been very autobiographical.
- Q. So it's a musical reason that's caused you to go solo...
- A. Let me see... For a long time I've wanted to work outside the "Wall" of the Pink Floyd. It had become too comfortable to know that a market was assured on the name of the group. No matter the quality of an album, a certain amount of sales was guaranteed. It was more dangerous & so more exciting to try my luck with a name which had never been used. Not to mention the fact that I found it easier to record without clashing with other peoples' egos.
- Q. The stage show will be an enormous spectacle as we already know but could you tell us more precisely what to expect?
- A. There will be two parts. The first will be composed of old songs I've written since 1968, and the second will be the whole of the album which, on stage, should last a good hour. It will be a theatrical performance of the record. I don't want to spoil the surprise by describing it now but there will be a lot of films. We will not have less than 3, 35mm projectors.
- Q. Can you give us the details of the story?
- A. The album begins at 4.30 A.M. A man & a woman are asleep in a bedroom. A film continues to play on a video recorder & the man is having a nightmare. That's the start of the story. He awakes & wakes his wife up who comforts him. And he begins to relate his dream. Then the music starts: "We were moving away from the border". He sees himself driving in Europe somewhere, picking up a couple of hitch-hikers. He likes the girl & he suggests they stop. The hitch-hiker disappears from the dream & he finds himself alone again with this incredible girl, the one from the album cover. The moment when they're going to make love, he gets frightened & the nightmare returns. He sees himself surrounded by Arabs who are threatening to do him in. He thinks of his wife & is stricken with guilt which nearly wakes him up. He ends up finding himself alone at last with the girl in a room of a Koenigsburg hotel in Germany. While he's making love with her in the dream, he grasps his wife in the reality of his bed & wakes her up again. She wakes him too & bawls him out. So he finds himself all alone & frustrated in the song, "Sexual Revolution" which exposes his problems. Then he starts dreaming again & finds the dream-girl who soothes him & suggests they start a new life in the American countryside. This is what they do at the end of the first side. At the start of side two everything begins to go wrong & one of the man's recurrent fears is realised when the hitch-hiker leaves him for someone else. In the meantime she had become his wife & leaves him, taking their children. All of a sudden he finds he's alone & washed up, and he too becomes a hitch-hiker. A whole pile of adventures happen to him with the truckers & Hell's Angels until he understands, in a moment of peace, that in spite of everything all is well. At this point he wakes up, very depressed, certain that his wife has left him. He doesn't realize where he is, and in the dawn extends his hand and feels his wife, who isn't aware of anything, is still there. He falls asleep again and the story is over, an everyday story.
- Q. The line between tragedy & happiness is thin...
- A. That is true for each & everyone of us. At any moment the physical & rational world can call us back. On the "Final Cut", there is a song, "Two Suns In The Sunset" where I try to say that that can happen when going home in the car & being part of a nuclear disaster. I am imagining the incredible feeling of surprise & distress that that could arouse. It's like when you're driving along & something appears suddenly. You brake but you know there's no avoiding it. It's a terrible feeling to know that everything's going to collapse that you can't do anything to stop it

- from happening. Another song from the "Final Cut", "The Gunners Dream" expresses the same powerlessness. The door opens suddenly and you find you're face to face with blokes in jackboots in a country like South America or Algeria or France during the Occupation. It's what you feel when you cry: "No, you can't do that to me, I'll call the police" & they reply "We are the police." Your life slips into a nightmare. The most precious thing in this world is that your life is not controlled by someone else.
- Q. What is new on this album is the important influence of black music. It is present in the choruses, melodies, the style of piano & of the guitar.
- A. They're my roots. When I was a kid, I used to buy records by Billie Holiday & Bessie Smith. Leadbelly too - blues records mainly. My first love is this American music from the beginning of the century. And of course when Eric Clapton is on the album, that can only increase it. He is matchless in this field. Like Michael Kamen, the pianist. At the end of side one, I said to him: "Play like Floyd Kramer." We really enjoyed making this record. We love this country blues from the end of the twenties & the thirties so much. It's a very strong feeling that we all share.
- Q. That explains why "Pros & Cons" is a lot warmer than Pink Floyd albums.
- A. That's right. It's more direct.
- Q. Clapton is stunning from start to finish on the record. Was it easy to work with him?
- A. Yes, remarkably easy. He's brilliant, I must say. But recently he hasn't had the opportunity to play with as much freedom. For some years his own albums have had a very heavy rhythm section who jam for a bit when they're feeling good, bingo - they've got a piece of music. For my part, I don't work like that. All his parts were recorded on top of the rhythm with the exception of the single when he played with us. He was very professional. He would ask me all the time: "What do you want? It's your record." The only thing I had to tell him was, "Play a bit less" because musicians are always tempted to fill every empty space they hear.
- Q. The question of the guitar was of paramount importance for your album since everyone thinks of Pink Floyd as Roger Waters plus David Gilmour's guitar.
- A. Certainly the public do, but for me it doesn't matter. I wanted Eric because he's my favourite guitarist, the one I admire the most. I didn't think he'd agree to playing with me. I called him up, he came to hear the demo & he said yes straight away to my great surprise. And he showed a lot of enterprize. The solo piece at the end of side one was his idea.
- Q. Eric is going on tour with you. You told me that the first part of the show would be made up of old songs. Which ones are you going to rehearse together?
- A. I still only have a vague idea. We'll see how it works out. There will certainly be "Gunners Dream" from the "Final Cut" & I guess "Set The Controls For The Heart Of The Sun" which dates back to 1968 but, as for the rest, the only certainty is that I won't do "Another Brick In The Wall pt 2". Apart from that, it's the personalities of the musicians which will influence my choice. On stage there will be Eric, Michael, Andy Newmark who are on the album but also Mel Collins & Chris Stainton, not forgetting Tim Renwick. I'm looking forward to hearing them, believe me.
- Q. All these solo lp's that the members of Pink Floyd are offering us increase doubt about the future of the group. Will the success of this album determine its fate?
- A. No comment.
- Q. Does that mean that you don't give a damn or that you know the answer only too well?
- A. It means that I don't want to speak about it.
- Q. Is the question a stupid one?
- A. Not at all. It's a legitimate question. As is my refusal to answer it.
- Q. Does the magnitude of your project frighten you sometimes?
- A. Often. Especially as I'd promised myself & I'd promised my family I'd never do it again. It's terrifying but it's worth it.
- Q. What do you miss in the Pink Floyd?
- A. Freedom. Fun. Stop centring on the subject, I won't say any more.



# Floyd bag





Good EVENIN a people



19

by Michael Watts

# TROUBLED WATERS ...

PINK FLOYD'S ROGER WATERS: at home with three cool cats





**NEW NORTH ROAD** is a long busy thoroughfare stretching from London's Islington to Shoreditch — one of those drab, treeless roads where the heavy lorries and the commercial vans trundle past the bright, faceless laundrettes and the greasy transport cafes.

It's a bit of a depressing area, and one wonders why a pop star like Roger Waters would want to live there. Maybe it's the anonymity of it that appeals to him, the deliberate contrast it presents to all the tinsel and trendiness of the showbiz world. Anyhow, apart from the clean white paint on the outside, there is little to distinguish it from the other Victorian buildings that tire the eyes with their uniformity as one drives down from Shoreditch.

Inside, though, all is modernity, that fashionable Spartan kind, with bare polished wooden floors and the Scandinavian furniture that immediately hits the eye because of its clean, spare lines. Mr. Waters used to study architecture and he has got taste, you see.

He opens the white front door himself and immediately launches into a monologue about how he has just bought the wrong part for some piece of equipment he is building in his studio. Incidentally, would we like to see the studio... interrupts himself? Indeed we would, and he leads the way to the top of his back garden where a garage-cum-toolshed has been converted for the purpose. Actually, it has not been completely re-done yet, and one half of it is full of the most amazing jumble of objects—bike tyres and tins of paint, dried pods, a pottery kiln and numerous unglazed earthenware vessels, which are there because his wife,

who is a teacher, practises pottery.

So back we go to the house, and we sit around the table by the window and talk, while his Burmese cats prowls along the window ledge and stare narrow-eyed at the starlings on the lawn outside. How is the work in the ballet for Roland Pettit progressing?

We haven't started work on it yet. But you've got basic ideas for it?

No. None at all. I'm madly reading all Proust, because that's the basic idea, so they tell me. That's Roland's idea the choreographer and producer of the thing. It's based on the 20 volumes of his "A La Recherche Du Temps." Roland thinks there's some good gear in that, which there undoubtedly is, so very loosely the ballet will be based on certain episodes.

How difficult do you think it will be for the band to do the score, inasmuch as The Floyd's music does not often have a broad theme, but contains large areas of improvisation?

You see, they don't really rely to a large extent on improvisation, but I know what you mean. In fact, it won't necessarily have to be note for note, as long as the timing is the same every night. The melody isn't as important as the timing of the thing, because they all dance to counts, right? I can't see that it should provide any problem, really, because people who play music without reading do it constantly all the time. All rock and roll groups do it, it's just that we tend to do it less than most. And all this thing about improvisation is a bit of joke, anyway, because people tend to have certain riffs and phrases and ideas which they use and they string them

when you first began playing the music was broadly melodic, what with numbers like "Arnold Layne" and "See Emily Play," but now the emphasis is on streams of musical consciousness.

Originally, you see, I wasn't doing anything apart from being a student of architecture and spending money on buying bass guitars, but in terms of music I wasn't doing anything at all. "See Emily Play" and "Arnold Layne" are Syd Barrett's songs, right, and it wouldn't matter who it was who played the bass or did this or that, it's irrelevant. They're very strong songs and you just do it. It's nothing to do with music, playing that stuff, it has to do with writing songs, and that was Syd who wrote those songs. I don't think we were doing anything, then, if you see what I mean.

It was Syd Barrett and The Pink Floyd?

Right. But I wasn't thinking about musical policy in those days — not that I think much about it now. Most of the stuff on the first album was Syd's. The only thing on that album that was much like what the group was going to do later was the thing that we all did together — "Interstellar Overdrive," which we don't like playing much now.

Are you bored with it?

Yeah, I'm bored with most of the stuff we've done. I'm bored with most of the stuff we play.

Even the new stuff?

Well, there isn't very much new stuff, is there, if you look at it? I'm not bored with doing "Atom Heart Mother" when we get the brass and choir together, because it's so weird doing it. It always comes out as so odd because of the problems of rehearsing musicians, it's like everybody throwing their lump of clay at the wall, and seeing what it looks like when it's happened. It depends on so many other things as well. It depends on how it mixes, you know, and we're working with this ludicrous situation where we don't have somebody out mixing the sound in the audience, which we obviously ought to. It's ludicrous to mix the PA from the side of the stage when you are mixing brass and a choir and a group, but we do it. But it would cost a bloody fortune to get it together in

come to a position now where I don't think we ought to play any more on a kind of Heath Robinson level — go and do it, play the numbers, do the stuff, get the money and go home. We should not go along and play a whole load of numbers, most of them old and some of them new, with things patently wrong, like with some people balancing from the side of the stage. I think we, and a hell of a lot of other groups, are in a position now to start raising standards a bit, but we don't — well, we haven't, but we're always intending to. The reason that they haven't is that the money's there, and people are prepared to spend it on them doing what they're doing now, so they go on schlapping around the country, doing it all, and maybe they get a new and wonderful buzzout of it, communicating with the audience every night, but I don't believe it. It's a job a f... well-paid job, with all the ego-boosting stuff and everything, and I think it becomes very mechanical. I'm going on a ten-day tour tomorrow, right — Frankfurt, Vienna, Montreux — but why am I going? To spread the gospel, to make people happy by playing them wonderful music? No, it's not true. I'm going to make bread, I'm going because I'm caught up in the whole pop machinery

business, and so are the majority.

The band, therefore, does not exist totally for the music? In fact, I understand that at one time you all possessed E-type Jaguars.

Yes, but some of us are trying to fight it. I had mine for two months and I've just got a Mini now. But I think there's a great danger in getting into that sports car bit. It's all very, very, very tricky and hard, and we had great arguments in the band about it, because I proclaim vaguely socialist principles, and I sit there spouting a lot of crap about how having a lot of bread worries me — and we are earning a lot of bread now. I couldn't feel happy in an E-type Jaguar, because it just seems all

wrong, somehow. I mean, who needs four point two litres, and a big shiny bonnet, and whatever else it is! I know the answers to all the questions — like, who needs hi-fi and just look at your house, with all the tapestries on the wall. OK, I take that point, but I have all these feelings. I do... all about it; I don't rush around helping people desperately, and I don't give away all my bread to everybody, but the argument we are constantly coming up against is that you can't have the luxury of socialist principles and compassionate feelings about people who are less well off than you are, you can't sincerely have feelings for them, and you can't sincerely feel the system's wrong, and

wish there was some kind of a socialist system, here and elsewhere, and still have five grand in the bank, or whatever, which is an argument we're constantly having. Then why don't you give all your bread away, apart from what is needed to make ends meet?

Because I'm the same as everybody else. Everybody, except for Christ and Gandhi and one or two others, has got the acquisitive instinct to a certain extent. The tragedy of the whole thing is that it's multiplied. The interesting thing is if we are born with it. If we're not born with it, that means that it's foisted upon us by the system, and that by the time we grow up and start leaving home, or get pocket money, we have developed it. The possibility exists — even if it's only a possibility — that we're not born with it, and that, given a different environment, the kids might grow up into people who get their kicks in another way. I mean, it's impossible in our society, because you're pumped full of personal acquisitions.

Do you intend to intensify the theatrical element in the groups performances?

This is what I was saying earlier on. I want to stop going out and playing the numbers. I personally would like to stop doing that now today. I would like to be creating tapes, songs, material, writing, sketches e

sets — whatever is necessary to put on a complete theatrical show in a theatre in London... some time and... if the people dig it. They may not. They may come on and say, well, it's all right, but it's not rock and roll, is it? They won't do that, because they're all terribly well-spoken students, all our fans, so they tell me. But it's quite possible that the whole thing could fail horribly. I don't think it will. I have great faith in giving the audience more than music. There is just so much more that you can do to make it a complete experience than watching four long-haired youths leaping up and down beating their banjos. Not that I'm saying that's wrong, but why not try and push yourself a bit further, why just go on doing the same thing night after night? And believe me, groups are bored with it, whether they'll admit it or not. It is boring to them. It's not quite as boring to the audience because the audience probably only see it once a year.

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Unicorn are perhaps best known for their attachments with Dave Gilmour & may be perhaps "defined" as folk-country-rock.

Their first line up was: Peter Perrier (drums & vocals), Ken Baker (keyboards & guitar), Peter Hastim (bass).

In 1971 they published their first LP "Uphill All The Way" (TRA 238); it featured mainly cover versions of other artists songs (J. Cocker, J. Rafferty, N. Young, J. Taylor etc.) However this album didn't have it's own identity because it was too much influenced by the American style, like Crosby, Stills, Nash & Young. In the meantime Kevin Smith (lead guitar) entered the group. They meet David Gilmour in 1973 at Rick Hopper's marriage; he wanted to produce their next album so they registered about 20 songs which were used for the first real UNICORN album; "Blue Pine Trees" (Charisma CS 1092 - AUG-74) produced by Gilmour. he also plays pedal steel guitar & as the whole LP is influenced by American Country music it's easy to recognise David's guitar in these songs. I don't think it is a great LP but I have to admit I find this type of music boring. Gilmour also produced the single "Ooh Mother / "Boatrotter" (Charisma CB251). The A-side is shorter than on the album & the B-side is an instrumental.

In 1975 another single for Charisma was produced by Gilmour "I'll Believe In You" / "Take It Easy" (CB255). Both sides are the same as on the LP.

Their next LP called "Too Many Crooks" (or simply "2" in America) is a distinct improvement. It was released on Harvest (SHSP 4054) in March 1976 & includes some good songs penned by Ken Baker. Gilmour produced the whole album but he is credited to play just in one song (the title track). The other good songs were "Ferry Boat", "Disco Dancer" & "No Way out of Here" which was subsequently included on Dave's first solo LP. In fact in an interview during 1976 on Capital Radio he chose some of his favourite tracks to have played during the programme & included "There's No Way out of Here" by UNICORN. A single was taken directly from the LP, namely "Disco Dancer" / "Easy" (H.R. 5105).

The last UNICORN album was "One More Tomorrow" (Harvest SHSP 4067) released in October 1977. The first four songs were produced by Muff Winwood (brother of Steve) & the rest of the album features songs produced by Gilmour & recorded in the earlier sessions - though they are still some good songs like "So Hard To Get Through" & "The Night". Gilmour isn't credited to play on this LP but who knows? There were two singles: "Have You Ever Seen The Rain?" / "No Thing I Wouldn't Do" (H/R 5131). Only the B side is produced by Gilmour & "Give & Take" / "Slow Dancing" (H/R 5126 where only the A side is produced by Gilmour.

UNICORN probably broke up because of the lack of commercial success. These are all the records by this group that've found & collected; if anyone knows of other songs please let us know. Finally the USA LP's have different covers.

Edo Bertoletti

NME 21/1/70

## Floyd pens Nureyev ballet

PINK FLOYD is to write the entire score of a new ballet, which Rudolph Nureyev will perform for ten days at Paris Grand Palais next summer. The final performance is to be televised live via the Eurovision satellite, although it is not yet known whether it will be screened in this country. The ballet is being choreographed by Roland Pettit, who specially asked Floyd to score it. Pettit has previously worked with Nureyev, Fred Astaire and Judy Garland, among others.

In connection with this project, Floyd flies to Paris on December 4 to spend two days contributing to a two-hour French TV special on the life of Pettit. Thirty minutes of the programme will be devoted entirely to Floyd's Music.

The group is currently engaged in a six-nation European concert tour, playing dates in Holland, Sweden, Denmark, Germany, Switzerland and Austria until the end of the month. The only British date confirmed for Floyd before the end of 1970 is a concert at Dagenham Roundhouse on December 12.

## Life after Floyd from A to Zee

RICK Wright, founder member of Pink Floyd, is gradually putting his past behind him after his unhappy split with the group. The keyboards player has just released his first single Confusion under the name Zee with colleague Dave Harris. Here is Rick's style:



Wright: proud of the past.

**HOMES:** "An early Victorian house in Bayswater. I used to live in a large house near Cambridge, but I didn't want to sit in the country and vegetate. I also have a house near Grasse in the South of France. I have a 45-foot yacht called Gala moored in Rhodes. It's my one luxury. I am thinking of chartering it out to honeymoon couples."

**FOOD:** "I go to the Kalamaras, a Greek restaurant off Queensway. But I have gone off posh restaurants. I cook very simple things like fish and salad."

**CLOTHES:** "I buy things about once a year in a big blitz. The last one was mainly at Jones in King's Road. I spent about £500. I

like casual, but well cut clothes."

**CAR:** "I have a Lotus Esprit Turbo and a 10-year-old Ferrari Boxer which is sitting in the garage. It's like brand new. I was persuaded to buy it by Nick Mason." (Floyd's drummer).

**FAMILY:** "I have two children, Gala, 14, and Jamie, 12. They are at boarding school in Hertfordshire. My divorce came through a few months ago. It was friendly, but it was still emotionally quite traumatic. I have come

through it and I feel very good and positive. My girlfriend Franka is Greek. She was a model and used to run a night club, now she designs clothes."

**HOBBIES:** "Collecting antique Turkish and Persian carpets. What is so incredible is the work that goes into them. One carpet can take one family two generations to make. I have about 30. I also love sailing, it is very therapeutic."

**PINK FLOYD:** "I left the Floyd with great relief. I am proud to have been a member of the band. We were rather faceless and it became a thing that no publicity was good publicity. Our business advisers couldn't understand it, because we could have sold more records and done more work. But we put our families first. Looking back I think that it is a good and reasonable way to work."

**MUSIC:** "I like Talking Heads, Steely Dan. Mainly I listen to a lot of radio, usually Capital and Caroline when the signal is not too bad."

THE STANDARD, WEDNESDAY, MARCH 28, 1984-15

## Porsche, paunch and politics

DAVE GILMOUR becomes the first member of Pink Floyd to tour as a solo artist when he embarks on a mammoth tour of Europe and America this week.

These days millionaire Dave is more accustomed to the peace of the countryside, as he revealed when he told me his style:

**HOME:** An eight bedroom mansion in Henley, which I bought three years ago from Alvin Lee. It used to belong to Sir Charles Clore. I tried living in London for a short time and hated it—I'm a country boy at heart.

**WHEELS:** I drive a Porsche and keep a Renault and a Volkswagen as family runabouts. I've no idea what goes on underneath the bonnet.

**FAMILY:** I met my wife Ginger 12 years ago and we've been married for eight years. We have three



GILMOUR: country boy.

**VICES:** Lots of them. The only ones I care to mention are drinking too much red wine and not exercising enough. I've got a bit of a paunch, but you learn to live with that kind of thing when you're 38.

**COLLECTION:** Guitars. I own well over 100 and my favourite is the first Fender Stratocaster ever made with the serial number 001. My roadie bought it seven years ago for £1200 and I play it only at home.

**POLITICS:** Left of centre. I always vote Labour, as did my father, but I've yet to

form a proper opinion of Neil Kinnock. He can't be all bad if he's prepared to appear in videos with Tracey Ullman.

**AMBITION:** To establish a solo career without having to trade on the Pink Floyd name and to still be playing when I'm 65.



# THE GHOST IN WELCOME TO THE MACHINE

Syd Barrett has been said to have been a) Pink Floyd's personal albatross, b) Pink Floyd's guiding light or c) according to Roger Waters, not as important to the later years of Pink Floyd as some people seem to think. I won't argue with that but I can perhaps outline some of the influences he has had on the band since 1968.

The biggest new thing in pop music in Britain in 1967 was the underground groups & the top name of these was Pink Floyd, and Syd Barrett was the front man of The Pink Floyd; at least as far as the media were concerned. True he wrote the hit singles and played lead guitar and sang and wrote most of the songs on the first album, but the other three were also major musical contributors especially during the live shows. Waters & Wright were both songwriters who rejected their own compositions in favour of Syd's which were more suited to the time. So despite their yet to be proven abilities these three felt that if the group were to lose Syd all would be lost. After all he had given the group its name, his songs had steered them away from cover versions to success and his name was the most famous. Naturally they became concerned when Syd's behaviour became increasingly erratic & uncooperative. In the hope that things may get better they hung on (in quiet desperation?) - but matters got worse. Feeling that they could not survive without Syd, they expanded the line-up with another singer/guitarist Dave Gilmour at Waters' invitation. The choice was not merely for his musical abilities and his likeable personality but also because he was an old friend of Syd. Not only could he therefore provide Syd with a bit of stability but as they had learnt to play guitar together a lot of their styles were interchangeable & so a musical continuity was attained. Syd's condition alas didn't improve. Quite how he felt about Dave joining 'his' band is open to question. Read that Gilmour interview in T.A.P. No 1 for the answer.

By this time the Floyd were well into their second album. Their activities around this time have been well documented but the exact details are still unclear. For example, Syd's last gig may have been at Pontypool in Feb 68 & although the five man line up is said to have never recorded together, exact contributions for recordings for the first couple of months in 68 are usually assumed. Does anyone know the significance of the whispered "Sssssyyyyyddd" at the end of Julia Dream which was substituted when put out on "Relics"? The "Saucerful Of Secrets" album must have changed musical direction a few times due to the turmoil the group found itself in. The result was a transitional album between the old & the new. This may well have been a deliberate policy but I suspect that they may have had to use whatever was suitable in order to meet schedules. The starting point for the seven tracks were done in three separate sessions. Firstly is the Barrett era recordings, his last probably with the band, done at Abbey Road & Sound Techniques in Autumn 67. These were (or at least the Abbey Road ones were) done with a single release in mind. The tracks were Remember A Day (resurrected from the Piper sessions) Set The Controls, Jugband Blues, Apples & Oranges & Paintbox (the chosen 45) & a number of unissued songs. Then in January came Corporal Clegg, See Saw & Let There Be More Light. Though Syd was apparently omitted from these sessions it is not inconceivable that he may have been consulted on some aspects. After a break for another single work began on the title track, the first since Syd had finally split. This track was a declaration that musically the band were going to steer off in a new direction.

Mention must be made of the band's involvement on Syd's two solo albums. During 69, Syd was recording The Madcap Laughs & somehow Dave Gilmour took over the production (perhaps with Roger Waters?) from Malcolm Jones. Just why this occurred isn't really clear, neither is the origin of the suggestion that Dave should take over the production. However he did & despite the high quality & quantity of the Malcolm Jones tapes Dave/Roger & possibly Rick managed three sessions. These were spaced weeks apart & then there were long delays on the mixing & track ordering. So was there an ulterior motive for getting involved? It is not beyond the bounds of possibility that they were assessing what Syd was like to work with a couple of years on. Perhaps they were giving him a second chance. The band have often expressed their disapproval of Umma Gumma so it may well be that things were not running too smoothly at the time & inspiration may have been in short supply. Incidentally, on the live album, the Barrett song included is one which they didn't like playing.

friendship had a lot to do with it after all; or were they now committed to helping? Certainly Dave has praised Syd's work & Roger once told the Melody Maker that Terrapin was a track he didn't need to produce, it was so good. (NB Malcolm Jones actually produced this track..)

If they were trying to help Syd why did they delay the release of Madcap & Barrett? This might sound cruel but could they have been deliberately nailing the last nail in Syd's musical coffin? <sup>because</sup>

I have heard that at one time "Alan's Psychedelic Breakfast" was conceived as a means of getting Syd back on stage with them & it is also rumoured that the motorbike sounds found on Atom Heart Mother were on Syd's unreleased track "Ramadan". Unlikely?

From here we jump three years to Dark Side Of The Moon. This album & subsequent releases form a series, each album expanding upon and clarifying the others. Whilst it has often been claimed that Syd Barrett is the major inspiration for these albums, it is not as simple as that. The influences are not so much what Roger Waters writes about but more why he wrote it.

Waters had watched Syd during 1967 & had seen a conflict of interests caused by his public & private life. The creative artist versus record company schedules & doing what he wanted to do versus what the public expected. He may well have had the weakest character of the four & so having come so far so fast that he couldn't cope. One of the results of this was a change in the collective attitude of the band. They took a (silent) vow of anonymity. It worked to the extent that in 75 at Knebworth when top of the bill, with a worldwide number one album still in the charts after two years, they were able to mingle with the crowd unrecognised. Unfortunately the pressures were still there. There must have been disagreements with EMI in America causing the switch to CBS; there were all the other pressures of working in a moderately successful band. Roger Waters began to realise that Syd need not have been unique in what happened and the same may be happening to him. The result was Dark Side Of The Moon.

Trying to follow an album as successful as this only caused more problems. After ditching an experimental idea Roger Waters came up with three songs which formed the basis of Wish You Were Here & Animals. Shine On You Crazy Diamond has had the Barrett aspect played down by Waters by saying that though the song is specifically referring to Syd, Syd's condition was symbolic of the state of the group at the time - very fragmented. The song also expresses the sadness the group felt about their ex member. Unexpectedly Syd turned up at the final sessions for this track, perhaps on a tip off by a member of the studio staff or because they were also celebrating Dave Gilmour's marriage (did Syd get an invite?). As by all accounts he was certainly no better & had put on a lot of weight, his presence can have only have heightened the sense of loss they felt and this comes over on the finished product.

For The Wall Waters invents a central character - Pink. He first came up on Have A Cigar albeit fleeting. In this instance, based on truth, Pink is Syd or nobody in particular; certainly not Waters. When the character is brought to life four years later he is like Frankenstein's monster, except that in this case, as well as a bit of invention, a liberal amount of Barrett, the creator has also used bits of himself. The past, by all accounts, is from Waters' own life but the isolated pop star in his hotel room reads like reports of Syd's behaviour. The whole story reads like a form of self-psychotherapy to get at the root of Pink's anger & frustration. The surprise is that after Dark Side & Wish You... these root problems are not so much life in a rock band but personal relationships.

The solution is to tear down the wall one has built to shield oneself from the outside world; a lot more practical than telling someone to 'Shine On'.

How though does this relate to Syd Barrett? From what Waters has said in interviews etc, it seems that Syd did not inspire these songs rather Waters felt these sentiments and wanted to embody them in music. It was only as the idea took form that the Barrett connection was realised & utilised. By the time of The Final Cut he has reached present day problems that sadden him. The ghost has finally been laid to rest.

For me, the major influence by Syd Barrett on Pink Floyd since '68 has been their attitude to their work & (un)public image. Naturally some will disagree in whole or in part so put pen, crayon or whatever to paper & let's hear your point of view.

STEVE TANDY









The band Gong were formed in Paris in 1967. After "Spiritual Vision" by Ex Soft Machine guitarist David Allen the group was used as a vehicle of expression for many musicians & musical styles.

Gong evolved SPACE MUSIC (comprising of glissando guitar & space whisper). In 1969 their 1st LP was released - "Majick Brother, Mystic Sister", with concerts throughout Europe.

1970 saw "Banana Moon" released & the band quit France for England. This was the time of the riots & David & Co only left in the nick of time; "...soon after we had left, France was literally a police state and anyone with long hair would be stopped & questioned at random. It was a very dangerous place."

In 1971 they recorded several albums: "Camembert Electrique", "Continental Circus" & "Obscure". Also they played at Glastonbury Festival & are featured on side four of the legendary triple LP "Glastonbury Fayre".

1973 saw "Trilogy Gong", the three albums telling the story of Zero The Hero with the Pot Head Pixies (P.H.P.'S) and the Planet Gong. The three albums being: "Flying Teapot" (Radio Gnome Invisible pt 1), "Angels Egg" (Radio Gnome Invisible pt 2) & "You".

In 1975 David & Gilli left Gong, as David sez "Once the Trilogy was completed as a three LP series my work with the band was over"

The next album to be recorded was "SHAMAL". The line-up included Piere Moe-rilen, Didier Malherbe, Steve Hillage, Mike Howlett, Patrice Lemon, Miquette Gil-ady & Jorge Pinchevsky. The album was produced by **NICK MASON**  
Here's a review: - "Wingful Of Eyes" Relaxing flute work blending well with the percussion. The guitar adds a very relaxed feel & the vocals are good as well.



"Changra" Funky bass & delightful percussion (as always). Lead sax takes control of the instruments with exception of keyboards. (in places)

"Bamboogie" Hard to describe this as it's sung with a happy feel to it, with flute leading the way. Sounds a bit oriental.

"Cat In Clark's Shoes" More funky bass "licks" dominate with some complex rhythmic patterns coming through. Some excellent sax & quite a bit of Hillbilly (my college nickname) violin towards the end.

"Mandrake" Good telephone work echoed with some excellent flute (very relaxing), atmospheric.

"Shamal" Funky ish, Sax floating in an ocean of rhythm.

While Nick Mason worked on this album he befriended Steve Hillage (an Octave Doctor dating to 1973) & he was later invited to co-produce one of Steve's solo albums: - "Green"

"Seasatire - Ether Ships" Heavyish with some excellent synth on guitar work. "Waydown, waydown, below the ocean, we'll be living on our emotion."

"Musick of the trees" A good guitar sound, a layed back song (and nothing to do with the Gong show)

"Palm Trees" Very similar in style to Musick Of The Trees.

"Unidentified" A bit funkier.

"Ley Lines To Glasdon" This is a bit of a taster for Steve's "For To Next" album, Synth sequencer with lead guitar with Synth drums played by Nick Mason. Also a single of this track was released from the "Motivation Radio" sessions, this was only available to people who saw Hillage on his '77 tour. (The B side being Glenn Philips "Lies")

"Crystal City" A good new age song.

"Activation Meditation" Sequencers & gongs & moon bells.

"The Glorious On Riff" This is a distant relative to Gong's "Master Builder" but adapted by Steve.

Also Nick Co produced Steve's cover of that Beatles song "Gettin Better" which came out as a single.

3 3

If you are into Gong, or you would like to be I will only be too pleased to do some taping. Also I would like to hear from other Gong people.



How many Floydian Titles can you find here?

Part 1

Inspector Floyd arrived at the scene of the prison breakout, asking "How many got free?" "Four" replied the Governor, "One of those on the run was doing time for G.B.H-reckoned he didn't get a fair trial." "He wont easily score" croaked Floyd. The Governor continued "He'll try to reach Isabella, the spanish piece he lived with. She'll supply him with some money. Another was in for a bullion robbery; we never did get back the gold." "It's in the block over there where they got out" informed the Governor. "Security must be lax" said Floyd "That much I can see."

"Sore point that" was the reply "I've been asking for more staff for years. It's the first trouble though since last summer." Sixtyeight prisoners were housed here. News had spread like a chain reaction. In G wing one couldn't take chances so the others were in their cells secure. The Governor muttered "This is all most unpleasant." Rope, a hammer and a chisel lay where the wall had been broken. Two warders had been attacked. Floyd said "Shame-usually they don't like to raise the alarm!" "By the way" he joked "to repair these prison stone walls, you're going to need a nick-mason". "Oh" said the Governor "I thought we could use any old builder to put another brick in the wall."

Part 2

They waited in the December cold, outside the wall, for news of the search. A P.C. brought them coffee. "Watch out lad" warned Floyd "you're spilling it in the saucer" "Full of secret this place" he mused as the mist drifted past, "Fancy a drop of whisky in yours?" asked the Governor. "say when." "You're in luck, they've been spotted" said Sgt Haver. "Cigarette?" offered Floyd. The Governor had his packet ready "Take one of these. Days ago I had a premonition this might happen." "Let's not stay here" said Floyd "if they get away my promotions gone. Whose leading the search party?" Someone replied "Sgt Green is." The colour of the sky grew darker. There were streaks of indigo through the stratoshere, less than two hours of daylight left. An omen of bad luck perhaps.

By now the chase was on. More blue suited police were running across the moor but the escapees had become obscured by clouds of swirling mist. One P.C. shouted "I can see 'em". A leap later he'd tackled the slowest.

Down by the beck, osies grew in a line along the bank. Standing idly with his police rifle was one of the police gunners. "Dreaming lad" asked Floyd "I hope you'll be careful with that. Accident's can happen." "There they go" someone shouted to a mounted policeman on a white horse "Quick. Silver reared and galloped off across the moor. Convicts were fighting the police. Two P.C.'s had fallen in the mud. Men by now had the area surrounded. One escapee had tried to run. "Like hell you'll get away" said a policeman "Hey you. Stop. The last one was finally caught. "Flaming 'eck" he said, "It's a fair cop" looking at the blond P.C. (well actually his hair was more yellowish.)

"You were here so make out the report" Floyd told him, "By the way you deserve a medal for catching that last one."

One P.C. had fallen into a thorn bush and scratched his neck, lips and nose. On his arm one thorn was still stuck in the flesh. "In the flesh?" said Floyd "must be a big thorn."

Floyd turned to the governor, "Aubrey, the lads are very hungry. Any chance of a meal here?" "With the news of a meal they hurried back to the prison. Someone shouted "Last one in's a cissy."

Fusty smells assailed them but nobody was concerned as the food was served. Someone tried to help himself to an extra portion. "Keep your filthy hands off."

"My deserts cold" moaned Floyd, as someone approached. "I be the barman in the social club" he said in a thick local accent. "Be you having a drink later?" "Better not" said Floyd "must be going soon". "There's a short cut through town" he was told "turn left at the high

St, along Railway road & then Arrow Ways.

Part 3

Floyd set off to his wife and two sons. In the sunset, the prison was silhouetted on the horizon. He hoped to have his report ready by Christmas so he and his wife could have a short break and not bring the boys.

Back home he switched on the T.V. 'Rapid' a film was being screened. He took his shoes off and settled down comfortably.

Numbness shot over him as he felt a gun in his back. A muffled voice warned "Keep still-absolutely."

Curtains were moving. They swept apart and his other son came running across. "Hi dad-like the surprise?".

Up to 15-Don't worry. Culture Club will have a new single out soon (good-Ed)  
Up to 30-Look again  
Up to 45-Good  
Up to 55-Brilliant  
Up to 60-Hello Roger.

