

REAR
COVER IDEA
TAKEN FROM
TOUR 74 PROGRAMME

FRONT COVER - DAVE CLARKE

IVOR TRUEMAN
15 Winchester Rd
Harlington
Middlesex
UB3 5GB

Road Crew
(big chief)
IVOR TRUEMAN
ANDY MABBETT
STEVE TANDY
EDO BERTOLETTI
DAVE CLARKE
VALERIO TETI
JOHN MILLER
ROB AYLING
DAVE CARLIN
STEVE SPRASSER

ANDY MABBETT, 67 CRAMING-
TON ROAD, GREAT BARR,
BIRMINGHAM, W. MIDLANDS

ISSUE 7
OUT JANUARY

MY
NAME IS:

External Brains
VERNON FITCH
EDO BERTOLETTI
VALERIO TETI
WAYNE NEUWIRTH

Programme
Hypnosis + Nick Mason
(BACK SLEEVE ADAPTATION)
ROB AYLING - ANDY HERBORN
DAVE CARLIN - XMAS PARTY
DAVE CLARKE - COVER +
MASON INTERVIEW
VALERIO TETI - ITALIAN
TRANSLATIONS.
IVOR - ALL THE REST.

Printed by
THE ENGINE PRINTER PLC

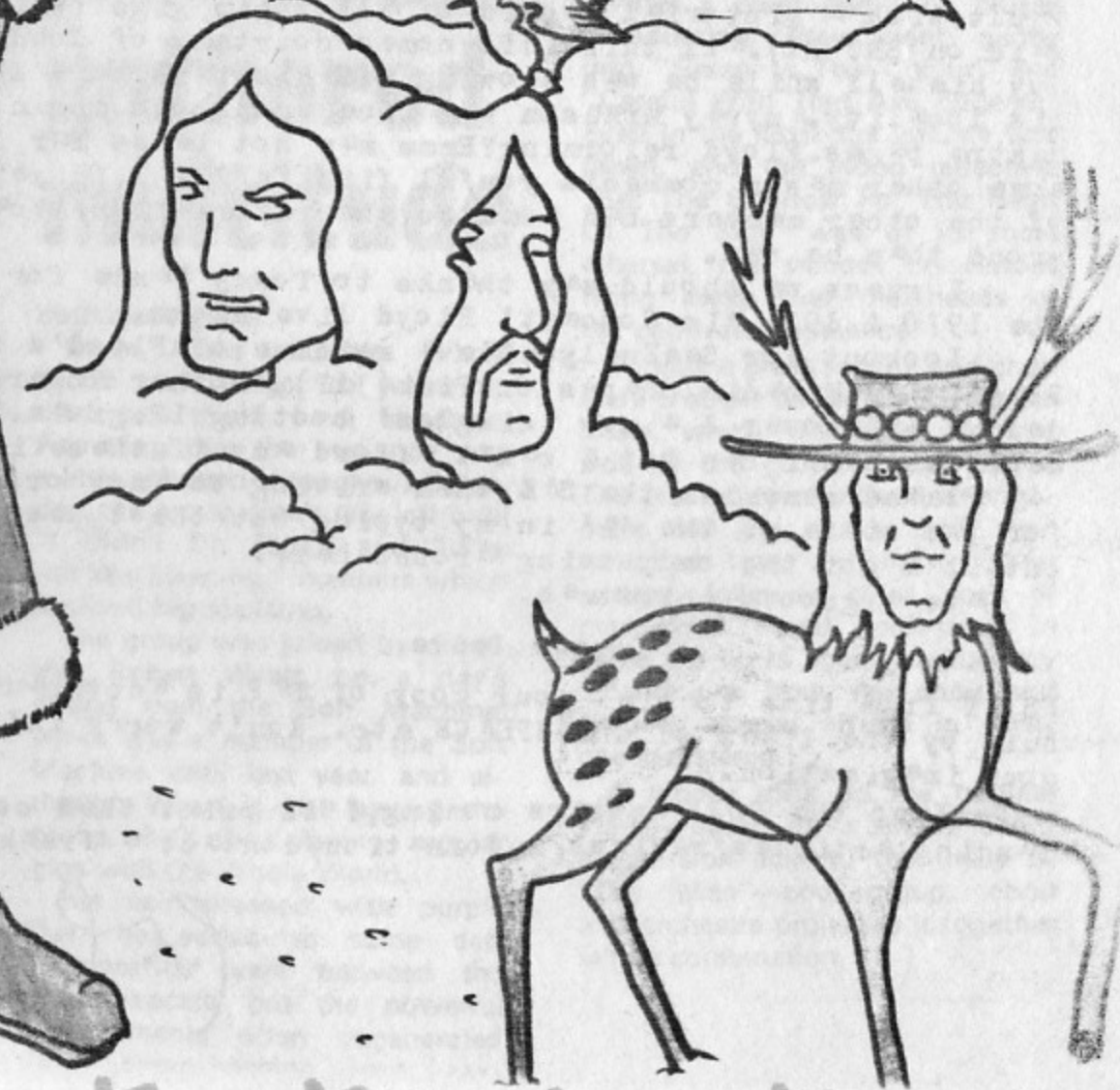
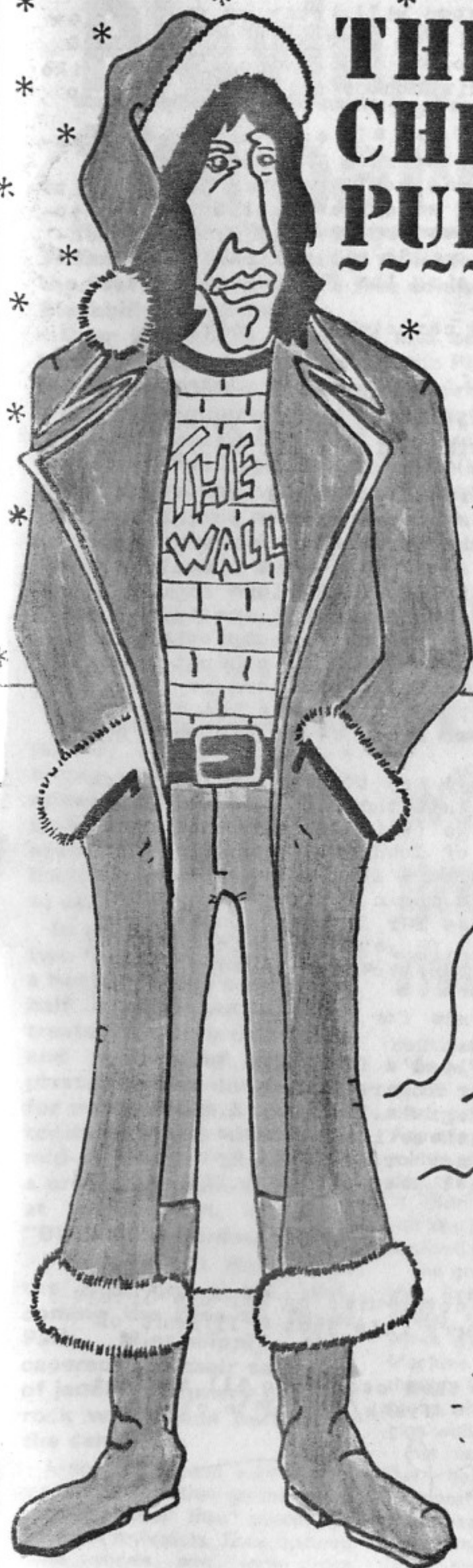
And in a class by himself
GEORGE LOAF

and the order of events
PART 1.
PART 2.

THE AMAZING CHRISTMAS PUDDING.

EPISODE 6

THE PINK FLOYD
FANZINE



HELLO. You don't really know me yet, but you soon will. After my film review & photo's appeared in TAP 4, & after I had assisted Ivor with other bits & pieces, he has invited me to become joint editor of The Pudding. I would like to take this opportunity to thank Ivor for this honour which I am glad to accept & for his faith in me.

As the magazine progresses I hope that we can all exchange ideas & information about the Floyd, for that is why Ivor started TAP in the first place. The magazine will not grow unless YOU (yes, you) are prepared to write articles, contribute snippets of information or send presscuttings or photocopies of press items. We cannot pay you, but credit is given & everyone benefits. Ideas for articles, or comments are welcome. So get writing to either of our addresses. You can also help by publicising the fanzine—make your friends buy a copy instead of reading yours..

Finally I'd like to wish you all a merry christmas/new year.

Andy (forged signature by U knows who)

Dear Everyone, bet that came as a surprise? Firstly apologises to everyone waiting patiently for No 5&6, everyone who wrote & didn't get replies on time & my friends who I haven't written to at all.

The delay between these last two issues requires some explanation, the running of TAP caused a bit of a financial disaster similar to the scale of Norton Warburg, then there was the moving, the first four weeks without pay, the still continuing saga of tax returns & the fact that I couldn't find a printers who would keep the cost down to 30p (let alone £1).

Anyway, things seem to be a little better now & we will now appear at more regular intervals. I have made arrangements to buy a photocopier—an expensive venture—but I can keep the cost down to 30p & in order to get my money back I'm going to have to bring these things out more regular.

I'd like to welcome Andy Mabbett who stepped in (he was actually pushed) into running TAP. However, this is still your fanzine—you can only help it grow.

OK. Now the news; Nick Mason says Pink Floyd are to get together & do a world tour & make a new album. He also says that the Floyd do not have a vault with a pictorial record of all their gigs (which Tommy Vance once said on BBC R1). All this info comes courtesy of John Miller who met the guy himself while he was showing off his cars to a load of shoppers in his locality. Anyway Mr Mason was nice enough to sign a piccy for us—see centre pages. Floyd reforming? Hmmm may not be so far fetched considering some other mason comments you'll find in TAP 7. Oh yeh, Nick said that none of the other members had admitted the reformation because they were more proud than he was.

I guess we should say thanks to Tommy Vance for playing 1/2 of both the 1970 & 1971 'In Concert' Floyd live shows.

Lookout for See Emily Smile & reissue of Floyd's Of London, See Roger Play (3LP), Mihalis/Shapes O' Pink (3LP), another Rogers Double LP set with deluxe art cover & a new 'singles' bootleg LP. groan. I'll try & give more details when I can but I can't afford any of these items at the moment.

Please remember the SAE when writing to Andy or me. Final apologies for the state of the 'a' in my typing but the typewriter is a bit freaked out—it's not the only thing around here.

Have a groovy christmas.

Love & Peace

PS. If from time to time your copy of TAP is accompanied by strange literature by the likes of GREENPEACE etc. don't worry it's just a figment of your imagination.

Ps-2-. Keep the Poll answers coming, I'll print them soon—also all the outstanding articles/reviews/information/contact a freak/TV update etc...

For free

Playing in the park

THE MULTITUDE returned to Hyde Park on Saturday for the first of the summer's free concerts there, courtesy of Blackhill Enterprises.

Over five hours of varied and contrasting music was topped by a performance from the Pink Floyd, who treated the gathering to a preview of their forthcoming album.

But most important of all, the weather was kind.

The only unusual incident to be witnessed by everybody came just after Edgar Broughton finished his set. A middle-aged father, who had apparently lost his son in the crowd, was handing in a message when he suddenly grabbed the microphone from Jeff Dexter. The bewildered man spluttered into the P.A.: "I want to tell you kids—because that's all you are—that I think this b.... music of yours is a load of rubbish!"

The remark was met with uproar, and a shower of empty coke cans rained down on him from the audience. The man was escorted off stage by some burly roadies who seemed to calm him down.

In other parts of the park two fans were injured when a hot dog stand caught fire, half a dozen or so were treated for drug overdoses, and a hundred coloured plastic birds were released for peace and freedom (the toddlers loved them). By mid-afternoon there was a crowd of probably 50,000 at the concert, billed as "Blackhill's Garden Party."

Formerly Fat Harry was the first group on. Welcoming the fans to "Hyde Park, Mississippi" they capered into their selection of jaunty, summery country rock which was perfect in the sunshine.

A tight little band with a cool sense of humour, they got the crowd chuckling over their parody of Southern revivalists. They featured good vocals and some nice

PINK FLOYD win over gathered multitude

bottleneck guitar.

Kevin Ayres and the Whole World took longer to warm up than one might have expected. Admitting that the audience was a little subdued throughout Saturday, the group didn't take off until "I Didn't Do That," and "Why Are We Sleeping," numbers which received big applause.

The group was joined by drummer Robert Wyatt, on a day's outing from the Soft Machine. Ayres was a member of the Soft Machine until last year, and although Wyatt is not leaving the group, he'll be playing regular gigs with the Whole World.

His hair streaked with purple dye, he added to some deft instrumental work between the husky vocals, but the powerful arrangements often degenerated into organ-bashing and sax-

strangling. Next on stage was the Edgar Broughton Band who whipped up the usual frenzy with "Silver Needle" and "Out Demons Out" the crowd chanting along in unison, although the band had begun with a perfunctory blues and got a slow reaction in "Refugee."

Possibly Britain's only pro-dissenter to be set alongside the Fugs and Beefheart, Broughton rampaged through a series of fitful guitar solos, finally torturing his Stratocaster into submission.

Roy Harper went on while the stage was being prepared for the Floyd. He replaced the Third Ear Band who were unable to appear. Despite some ignorant hostility from a certain section of the crowd, Roy went on to hush the fans and keep their minds on the lyrics of his songs.

The Pink Floyd gave an hour of beautifully mature music, soothing and inspiring to listen to. They kept the numbers short, apart from the finale, and carefully restrained. With the sun glinting on Nick Mason's drums and the clouds

breaking up overhead, it seemed as if the sounds were dropping from the sky itself.

After a quiet and lazy, bluesy introduction, they went gently into "Green Is The Colour" and "Careful With That Axe Eugene." Even in the latter the volume was down, and the mood reflective. "Set The Controls For The Heart Of The Sun" was at its most ethereal, the smooth crescendos flying away over the heads of the captivated audience.

To end, a brass section and choir were brought on for the 25-minute finale, which will figure on one side of the group's next album. The piece began with an arrangement for the brass, and then switched into a lengthy choir pattern, followed by a dash of marvellous Floyd rock-jazz. In came the brass again, pursued by incantations from the choir and swirling special effects in twin-channel stereo.

A reprise took up the original theme—based on a simple chord progression akin to the finale of "The Man"—and group, choir and orchestra projected it together in fine combination.

Pink Floyd - the Interstellar Band

BY JACK McDONOUGH

SAN FRANCISCO — That was Pink Floyd on the Fillmore stage October 21st, along with the Roger Wagner Chorale, three French horns, three trombones, three trumpets, and a tuba. They were performing, for the second time ever on stage, the suite from *Atom Heart Mother*. For an encore the Chorale did an *Ave Maria* written in 1562.

The Fillmore crowd may have wondered at the print-dressed and short-haired Chorale, and the Chorale may have likewise been curious about this audience. For warmers at intermission the Chorale had done Vittoria's *Ave Maria* in the dressing room, and the general idea after that—propagated mostly by Floyd manager Steve O'Rourke—was that if *Atom Heart* went well, the Chorale would do the *Ave* as an encore.

Atom Heart got a standing ovation, and bassist Roger Waters introduced Wagner. But it was too much for some of the more dazed and diehard Fillmore freaks: as the Chorale neared the "Amen," scattered give-me-back-my-can-



O'ROURKE (left) and WRIGHT

dy shouts of "We want Pink Floyd" came through from the sides of the auditorium. If they didn't understand what Pink Floyd's music is all about in the first place, it is a bit puzzling why they spent \$3 and four hours to come to see them.

It costs the Floyd roughly \$5000 in musician's fees and extraneous expenses every time they perform *Atom Heart*, and so they have done it only in New York, where the current tour opened almost five weeks ago, and here in San Francisco. They did it for the last time when they closed their current tour in Los Angeles October 23. The brass and the voices, which were scored by organist-pianist Rick Wright and his friend Ron Geeson (who does some composing, mostly for documentary films, in England), were conducted by New York composer Peter Philips.

The music of Pink Floyd evokes images of cold, clear, far interstellar regions, of black moving water, of the exhilarating bleakness of the moon. It is easily the most intellectual music in rock.

All this was clear from the opening segment of the Fillmore performance. They began with "Astronomy Domine" went on through Dave Gilmour's pastoral "Fat Old Sun" from the new album; a longer piece which incorporated some of "Careful With That Axe, Eugene"; a very extended version of Roger Waters' sensual and apprehensive "Cymbaline" ("Will the tightrope reach the end, will the final couplet rhyme?/And it's high time, Cymbaline/It's high time, Cymbaline/Please wake me") from the soundtrack they did for the film *More*; and then finished off with "Set the Controls for the Heart of the Sun" and "A Saucerful of Secrets."

The last two pieces taken together, "Controls" and "Saucer" were surely as unremittingly exhausting on an audience as anything Hendrix ever did. "Hendrix was the only one," said O'Rourke. "The only one. He was such a total performer."

Rolling Stone Date unknown

THE PUDDING

If you bought TAP 1 you'll remember how this rag got it's name, this article is the story of The Amazing Pudding/Atom Heart Mother.

The initial inspiration for the piece (as Roger Waters recalls) came from Dave Gilmour; "I can remember...we were at rehearsal somewhere or other & he played that original riff & we all thought it was quite nice. But (we) all thought the same thing which was it sounds like a theme from some awful Western. It had that kind of slightly pastiche heroic plodding quality---of horses silhouetted in the sunset & which is why we thought it would be a good idea to play on that really, cover it in horns & strings & voices & whatever else."

Anyone familiar with the bootleg recordings of AHM will know that the piece was played with & without an orchestra.

The first performance on the 23/1/70 at the Theater Comedie des Champs Elysees, Paris features a drum solo; but unfortunately I haven't heard this bootleg. The earliest that I have heard comes from Birmingham Town Hall 11/2/70 & is incomplete. (see review on page 24). Notably this version has a freakout spacy guitar section much earlier on than you'd expect.

It can be assumed, then, that the 'skeleton' of the piece was complete very early in 1970; indeed some parts may hark back to 'The Man' (see Hyde Park cutting) which was performed late in 69. Soon they began to record the piece, at first putting down a kind of backing track before their 1st US tour of that year. In fact they put all the bass & drums down together for the whole song (ie Roger & Nick playing continually), though this turned out to be a waste of time. Nick Mason: "basically it all got chopped up anyway so it was totally unnecessary, amazing feat of brilliance; totally useless."

The kind of thing I would expect they might have recorded at this stage would be similar to the unorchestrated live versions. Generally these begin with the main sequence (Breast Milky) which begins with crescendo drumming & (sometimes) the sound of an aeroplane taking off. Then the heavy 'western' riff & organ arpeggio's as per final LP. Mother Fore is noticeably different - Gilmour providing vocal, the drumming doesn't stop totally & the shift into Funky Dung via a chord progression is again different from the LP. Funky Dung then screams back into the main riff, Mason's drumming again building up tension. Remergence (the main riff) now repeats, slows down & ends. Total flight time approx 16 mins.

This is the kind of thing I guess they had together in April/May '70 & gave to Ron Geeson to play about with. They felt that the track needed more to it & Waters had first thought of orchestration in 69 (see TAP 3). However, why Mr Geeson? Ron Geeson: "I think they'd hit creative exhaustion...so as I was their mate at the time they proposed this thing that they wanted brass & choir on this long piece & they provided me with what I would call a backing track. Probably a bit more than a backing track—they did have some slide guitar in places. But I really took the backing tracks & formed all the top—all the icing on the cake or something—whatever analogy. Working most of the time on my own (he entirely wrote Fathers Shout) but sometimes, part of the choir section was done with Rick. Say the 1st half was done with me collaborating with him but I did all the writing it was really just him & I discussing where the float should go—where the whisps & smoke blinds ought to go." Dave Gilmour also worked with Ron on some of the orchestration—perhaps the vocals on Mother Fore?

Meanwhile they left Ron alone with this tape & went on a US tour, when they came back (& found that he hadn't done much) the panic must have been on... At least the orchestration was complete by 27th June & rehearsed with 30 musicians & conductor. This was of course the Bath Festival, where according to a letter in the Melody Maker the piece was performed as "The Amazing Pudding". I believe this is featured on "Cymbaline/Live". All in all they performed the work with orchestra on the following dates:

- 27/6/70 Bath Festival, Shepton Mallett, Somerset. (Live/Cymbaline)
- 18/7/70 Hyde Park Free Concert.
- 16/9/70 Paris Theatre, London BBC. (Floyd's Of London/See Emily Smile etc)
- 27/9/70 Fillmore East, New York
- 16/10/70 Civic Center, Santa Monica (Not sure on this one)
- 21/10/70 San Francisco
- 23/10/70 Los Angeles
- 18/12/70 Birmingham Town Hall

| | |
|--|---|
| VILLAGE Roundhouse Lodge Ave. Dagenham Saturday December 12th PINK FLOYD See Pink Floyd ad opposite Licensed bars 01-599 3966/7 (office hrs only) Doors open 7.30 | KING'S HEAD Market Place, Romford Monday December 14th EAST OF EDEN GNIDROLOG |
|--|---|

21/12/70 Manchester Free Trade Hall
 22/12/70 Sheffield City Hall
 25/2/71 Musichalle, Hamburg, Germany (Take Linda Surfing etc etc)
 3/4/71 Oude Ahoj Hallen, Rotterdam, Holland (Live In Rotterdam)

Anyone know of any more?

After they had performed the piece with an orchestra they did not like going back to performing it without. For reasons of expense however they did quite a few gigs inbetween those noted above without. They also continued performing it live throughout 71, dropping it for the 1st Dark Side Tours & including it in 72 at non-english speaking gigs. The last occasion being Amsterdam 22/5/72 (or thereabouts).

The post orchestration unorchestrated (!!) versions differ again, with Gilmour playing some of the orchestra bits on guitar, the motor cycle & the horses effect tapes etc. Generally these are much weaker renditions than those found on 'Hamburg 71', 'Rotterdam 71', 'Floyd's Of London', 'Cymbaline' etc.

Libest Spacement Monitor is the most straightforward bootleg LP-it comes from the BBC 1970 gig & is very close to the released LP version. Other bootlegs feature a wider & more adventurous selection-the choir & brass expanding the piece to around 28 mins.

Supposedly & most likely the Cymbaline / Live LP comes from the first orchestrated performance at Bath. The LP's split Atom onto sides 1 & 2 of the double album & also features Fat Old Sun, Cymbaline & Saucerful Of Secrets. The sound of this LP is very clear & the crowd are quiet. Dave's slide work is particularly notable.

Take Linda Surfing/Live In Hamburg is also particularly adventurous & is very close to the Live In Rotterdam double LP. Apart from the fact that the mix of choir & brass & group is inevitably going to be vastly different the live version of 'Mind Your Throats Please' is pure freakout of another kind. If you like the weirder Floyd stuff then this is one of the highlights you can't afford to miss. Perhaps it's nice to observe that part of Mind Your Throats features single notes played/echoed/vibratoed. Familiar? ~~echoes?~~

The eventual name of the song & album cover merit some comment. Before orchestration I don't think the piece had any title, for the free gig at Hyde Park it had been called "The Amazing Pudding". (At least a guy wrote to the Melody Maker to say that in 1970) & it may have been called Libest Spacement. However the title 'Atom Heart Mother' was chosen at the BBC gig - when Geoff Griffin (the In Concert producer) needed to know the title. John Peel nipped out to buy the Evening Standard & they chose the title from among the headlines. (See Miles)

Of course, any 'package' like Atom Heart Mother can lead to misconceptions. The cover was chosen as a completely non Floydian sleeve-with no hidden meaning, significance or relevance-the ultimate picture of a text book cow. It back-fired. With a title like AHM & such a cover people spent weeks in debate over what it all meant & John Peel describes American's forming religious groups... Consider what the NME said: "Are we to presume from Atom Heart Mother that the Floyd are concerning themselves with man's eternal conflict with machines, and of the contrasts & gulfs between the extremes of the two, or is it just that it makes a funky title? And... a pretty pastoral scene?"

The album generally got good reviews though many found Side 2 weaker & the Floyd soon tired of it. Dave Gilmour can't see why anyone would buy Atom, Waters describes it as Fucking rubbish while Nick & Rick were discontent with the actual recording.

Rick: "Well, the way we did it was overlaying the musicians onto the backing track & er when you compare it on the record it just sounds... it just doesn't flow very well with lot's & lot's of edits in it. I wasn't happy. I was at the time but thinking back I'm not happy now with the recording of AHM. But I did enjoy playing it live, when it worked, particularly in America, where for some reason the musicians just seemed to get into the whole thing a bit more & I certainly enjoyed playing it live because it was a totally new experience working with other people. But the actual recording of it is not that good."



Pink Floyd left to right Roger Waters, Dave Gilmour
 Nick Mason and Rick Wright

Electric Pink Floyd employ a conductor!

THE PINK FLOYD came to the Fillmore East last weekend with an incredible amount of equipment, and I think just a little bit more than the normal amount of nerve!

The first half of one of the two specially produced concerts was composed of material that the group had performed the last time they were in New York, and whereas they managed to keep a fair amount of control over all that they attempted (not a mean feat considering the potentially excessive nature of their

LISA MEHLMAN
 New York

material!), the set they did was still less than inspired.

Organist Richard Wright used the azimuth co-ordinator, a device which shifts the sound around speakers placed all over the hall. Among the numbers performed were "Saucerful Of Secrets," "Astronomy Domine," and "Set The Controls For The Heart Of The Sun." Somehow I thought they would be more cosmic than they turned out to be.

But nothing could have prepared me for the second half. The Pink Floyd trooped out on stage followed by about ten union horn men (dressed "down" for their gig at the Fillmore!), and a chorus of approximately 20 singers. All of this entourage was fronted by a conductor! They all proceeded to perform a type of rock-classically fused composition that lasted about an hour, and sounded like one of Blood, Sweat and Tears' more ambitious compositions at best. I really feel that if one mixes rock with classical music something more ought to come out of it than merely bad rock or bad classical music.

At heart, I like the Pink Floyd though, and I hope they keep on experimenting. The audience, by the way, enjoyed the show immensely, and were cheering for more at the end of the concert.

FLOYD CONCERT

TOMORROW (Friday 18), Pink Floyd will present live, at Birmingham Town Hall, their Atom Heart Mother LP complete with choir and brass section.

They will also present the same show at the Colston Hall, Bristol (20), the Free Trade Hall, Manchester (21) and the City Hall, Sheffield (22).

Atom Heart Mother has previously been performed at Bath Festival in June and in Hyde Park last July, but has never before been seen in the provinces.

Disc 17/10/70

02/20/70
 MW

PINK FLOYD

SNAP, crackle and pop, a whistling kettle, and the smell of bacon cooking opened the first set of the Pink Floyd concert at Birmingham Town Hall just before Christmas. (Friday, December 18). Needless to say it was the "Psychedelic Breakfast" from the Atom Heart Mother album.

Another surprise came for the opening of the second set. A 15 strong choir and complete horn section wandered on to the stage to accompany Floyd on "Atom Heart Mother" — the first performance in the provinces of this remarkable suite, which brought the 2,000 audience to their feet in acclaim.

The first set was an appetiser for the suite. Moving on from "Breakfast" Floyd played some very powerful music, with complicated time changes, stops and starts, and a very economic use of sound effects — ranging from crying babies, galloping horses, gongs, zissling crash cymbals to aircraft noises on the Moog topped off by the well controlled feed-back.

The Dave Gilmour vocals on "Fat Old Sun" were tinged with sentimentality, and he delivered the ballad-like tune well. His voice has a certain originality of nearly breaking into a sob, but not quite managing it.

The second set, which had been eagerly anticipated, was no let-down. As soon as Floyd started to play an electric excitement buzzed through the hall — which intensified with the pressure of the music.

The use of choir and horns enhances their musical abilities. At first the music is quiet with soft drumming, a good lead by Dave, a strong bass line and a soothing organ. The choir adds to the sounds, and then the introduction of the brass fuses the rock and classical music, generating a very powerful sound.

The use of brass is subtle, making the intricate music more urgent and forceful, highlighting Pink Floyd. Frequently they are left to put some very hard rock into the suite, driven on by the precise drumming of Nicki Mason, with some relief by Rick on the Moog, losing the significance of the music in preparation for the climax.

And slowly the suite continued to gain strength reaching its final peak to the exuberant delight of the Floyd freaks. — TONY STEWART.

PINK FLOYD

IT takes courage to record a project like Pink Floyd's "Atom Heart Mother." But it is an even bolder step to take the work on the road.

Yet the occasion was an unqualified success when Pink

Floyd performed "Atom Heart Mother" with choir and brass at Birmingham Town Hall on Friday (18) the first of four

Pink Floyd tour

by CHRIS CHARLESWORTH

PINK FLOYD are to do four special concerts of "Atom Heart Mother" in major cities during December.

They will appear with a 10-man brass band and an 18-voice choir to perform the work which takes up half of the group's latest album.

Dates fixed for the concert are Town Hall, Birmingham (18), Colston Hall, Bristol (20), Free Trade Hall, Manchester (21) and City Hall, Sheffield (22).

Promoter Peter Bowyer, of Nems, told the MM this week: "It is costing the group about £6,000 to put on these shows because of the large number of people travelling with them.

"It will probably be the last time 'Atom Heart Mother' is performed live in this country. The group have no more dates in the near future, and by the time they appear again they will probably have written something new."

The group is currently on a European tour. They play at Dagenham Roundhouse on December 12.

Unlike their Hyde Park summer concert, when the music was lost to the birds and the trees, they were able to fill the vast town hall with glorious sounds.

It was a moving experience and a truly brilliant exercise in combining the world's of electronic, orchestral and choral music.

Their opening number, "Alan's Psychedelic Breakfast," was better than the LP

even smell the eggs and bacon frying and see the whistling kettle coming to the boil bang on cue!

Pink Floyd also featured "Fat Old Sun" from the "Atom Heart Mother" album. But it was in doing one of their more familiar items, "Saucerful Of Secrets," that they really pulled out all the stops. — DENNIS DETHERIDGE.



THE TROUBLE WITH PINK FLOYD'S HITS

"WE'RE really making emotional music, I wouldn't say it's intellectual," said David Gilmour when I talked to him this week about Pink Floyd. Nonetheless, the group has a very devoted, more or less cultist audience here who think that they are more intellectual than not, and the audience treated their Carnegie Hall concert this week as if it were almost a religious event.

The incredibly loud, spacey music, accompanied by those great sound effects created an atmosphere that was really cosmic. Pink Floyd played for almost three hours, and despite some minor problems, they were a huge success with a totally sold out crowd of 2,900 people.

It was almost the end of their tour, one that consisted of many one-nights in different cities. When I spoke with David he emphasised also that the band was getting a bit tired of having to play the same material night after night. "In England it's different," he said. "We can do anything we like really. We've often gone onstage and done material that we've never done before and the audiences are used to us and they love it. But in the States, it's more or less like we have to play our 'hits'."

And indeed, the typically rude New York audience did shout out for "Astronomy Domine" and unbelievably enough, "See Emily Play." To that, Roger Waters just sneered and said, "You must be joking!"

Disc 11/2/71

I know we're behind the times but the management would like to apologise for the lateness of this particular review.

PINK FLOYD CHRISTMAS PARTY

(Reviewed by Dave Carlin)

Sheffield City Hall, 22nd December 1970.

Back in the good old days when you could expect the Floyd to tour perhaps twice a year, a ticket for one of their shows cost just £1.5/-, a mere snip of what it would cost today.

However this was to be the Floyd's last show before Christmas which Roger Waters pointed out to the audience by asking them all to relax & look upon the show as a "kind of party".

The band have only performed "Alan's Psychedelic Breakfast" live on a handful of occasions so it was a great surprise to discover that this was their opening number of the night.

The track must have been particularly awkward to perform live which may have been why it was dropped from their future shows, yet the band seemed extremely well at ease whilst performing it which came across in the chit-chat by the group throughout the song.

Nick Mason seemed to be in charge of most of the talking during their "Breakfast" which the audience found amusing, breaking into laughter on numerous occasions.

Part of the stage was set out as a breakfast table & at one point, one of the band poured a load of 'Crispies' into a big bowl, covered them with milk & then shoved the mike into them!!

Nick Mason then announced:-
-"what do you think he's going to do with the sugar?"
-"Is he going to pour it all into the cup or is he going to use a spoon?" (audience laugh)

-"he's going to SPOON it ALL into the cup" (more laughter)

-"It's not going too well up here boys!"

-"Mmmm-Ugghh-Aaaahh"

-"Well this is pretty disgusting isn't it?—It's hardly music"

The band then start up playing again. The song being much the same as on the album except for extended sound effects bits & a long Gilmour solo towards the end. Further on in the song the radio was tuned into the Jimmy Young Breakfast Show & he was left babbling away for 3 or 4 minutes while one of the band beat an egg in a bowl!

The best bit, I thought, came at the end of the song when Gilmour spent 5 minutes tuning up for the next song—"Embryo"—much to Waters disapproval! The conversation went as follows:-

RW) — "Are you together?"

DC) — "What?"

RW) — "Are you together?"

DC) — "Not yet, hang on a minute" (tunes up)

RW) — "Are you together?"

-no reply-

RW) (sarcastically) — "It's OK Dave, —I mean there's no hurry. It's only five past eight, I mean we only started at half past seven, I mean we have done one number, I mean you take as much time as you want mate, I mean don't mind me standing here, you carry on"

DC) — "Off we jolly well go then" (still tuning up)

RW) — "Are you together?"

DC) — "Not very, but we'll go anyway!"

RW) — "O.K. then"

He then introduced Embryo. An absolutely fascinating exchange of words between Waters & Gilmour on stage, which is usually very minimal even at the best of times.

"Embryo" lasted about eleven minutes and was a relatively straightforward version with not much to write home about. This was followed by "Fat Old Sun" which eventually crescendoed superbly into a really long & heavy guitar & organ outro.

For the next song, the stage adopted very subtle lighting—the tune started up slowly getting louder & faster—Waters began whispering eerie

MM 26/12/70

Mason came in with a sudden blast on the drums-flashbombs erupted from the stage co-inciding with Waters death-like scream. This was "Careful With That Axe, Eugene" at it's best. Long after this show it remained an audience favourite & possibly a band favourite too, which led to it being included in one of their last shows in the Usa 77 tour.

"Set The Controls" included some quite superb improvisation type playing from Gilmour & Wright in the middle section of the piece.

Next up was "A Saucerful Of Secrets" which was also riddled with incident. All went right up until the Celestial Voice a bit at the end where Gilmour came in aaahhhing. As soon as he started, the power cut out completely just leaving the sound of Mason's drumming, which also stopped as soon as he had realised what had happened. While the sound crew fixed the fault, Wright gingerly attempted to carry on with the tune by himself on the piano but he too soon gave up.

After a while the band were "plugged back in" and they continued from where they had stopped without further incident.

To end their set, they played a 32 minute version of "Atom Heart Mother" including a short encore where they played "Remergence" again. The songs great length, I think, was mainly due to an extended middle piece which featured Wright dabbling away on keyboards.

The entire show lasted something like 2½ hours which, I think, could only have been improved by selecting a fresh encore.

"Cymbaline", "Green Is The Colour" & "Astronomy Domine" were all conspicuous only by their absence but the Floyd perhaps chose to have a bash at "Alan's Psychedelic Breakfast" at the latter three songs' expense, just to see how it went.

All in all-a very enjoyable Christmas Party.

Dave Carlin
(lucky sod-Ed)

PINK FLOYD RELICS



A BIZARRE COLLECTION OF ANTIQUES & CURIOS

CITY (OVAL) HALL - SHEFFIELD
BOOKING AGENT: WILSON PECK LTD.
NEWS ENTERPRISES present
PINK FLOYD
TUESDAY 22
DECEMBER 22
at 7.30 p.m. (Doors open 7.9)
GRAND CIRCLE £1/5/-
DOOR
C A45
TO BE RETAINED

* but has Syd's head
on Gilmour's shoulders!

American Relics

COMPILATIONS

Compilation & sampler LP's are usually pretty dire & the specimens containing Pink Floyd are no exception.

Of the compilation LP's ie. those made up of different tracks from the same band; RELICS, A COLLECTION OF GREAT DANCE SONGS & WORKS all sort of smell a bit.

RELICS, released to help stop the gap between "Atom Heart Mother" & "Meddle" has appeared in many different sleeves. In the U.K. it was first on the 'Starline' label with an all white canvas texture cover & blue labels and later on 'Music for pleasure' (mfp) with a shiny cover, red labels & the "Relics-Pink Floyd" part coloured pink. The cover artwork for the European album's was drawn by Nick Mason & the press adverts were also in a similar style.

In Australia RELICS appeared on the AXIS label of EMI with the same track listing but a different cover showing a selection of old coins against an ancient navigational map. Elsewhere too, different covers occurred. The Japanese copies had a gatefold sleeve showing B & W photo's of the group on the inner cover, the European outer cover & a 12"x 12" paper insert with colour group photo.

In America too, the sleeve was different and it may also have had different tracks because of the different tracks on the Piper LP. (In the US they substituted Arnold Layne & Emily for Astronomy Domine & Flaming.) If anyone can clear-up details of this I'd be grateful. I think the sleeve was gatefold with the front cover as on page 10.

Also notice that the studio version of Careful With That Axe, Eugene on the LP clocks in at 7:45 mins while the single B-side version is 5:39 mins long.

The Dutch "Best Of Pink Floyd" (later named Masters Of Rock) is much shorter (under 30 mins total) but includes all the singles except Point Me At The Sky/Careful With That Axe, Eugene. The cover of 'The Best Of P.F.' is a bit misleading though as it shows Gilmour's Floyd rather than the Syd Barrett line up. This also occurred with the "Masters of Rock" cover which uses the "Meddle" photo coloured in rather tastelessly. The French cover of this LP is again different, showing a goldish surface with the raised letters 'PINK FLOYD' & a green rear jacket.

At a much later time came "A Collection Of Great Dance Songs". A pointless release except to generate money (sic), it was intended to be accompanied by a single: -Money/Let There Be More Light. This was due for release on 14th December 1981 with cat. no. HAR 5217, the 7" had an edited version of Money & the 12" had full versions. The single did not appear but at least one copy was made with this coupling and promo releases were made of Money. (i.e. a 7" one-sided, pink-vinyl edited DJ version of Money in an art sleeve & a 12" pink vinyl DJ promo of Money/Another Brick In The Wall pt2)

Apart from the re-recording of Money (which in any case was available on a 12" import from Holland) if you were unfortunate to shell out £4.60 or so you'd find: -One Of These Days & Sheep were the same as before while Another Brick had the 'single' beginning & the 'LP' ending & Shine On pt's 1-4 faded into Wish You Were Here.

Of more interest & perhaps the best compilation so far is "Works" which is more representative of the different phases of the Floyd despite only reaching 1973 (that's the year not the chart position). It of course features Embryo which shows a certain hypocrisy of the band (or record co.?) In 1970 they were horrified when it turned up on Picnic, but here it is exactly the same & don't forget every copy sold helps their bank account & at £7-8 a copy too. "One Of These Days" starts with the heart beat/ticking clock from Dark Side... & the other tracks are similarly mixed into one another. "Arnold Layne" is credited to both Joe Boyd & Norman Smith. "Brain Damage" & "Eclipse" are markedly different & may have been remixed or lifted from the quadrasonic LP, but as I don't have the quad LP I can't say for sure. All the fade in's/out's have been altered & overall this LP is great to listen to if you want a cross-section of all the Floyd's styles. Whoever Thom Trumbo is he did a good job here.

the scope that Relics promised to be but wasn't. There are a number of tracks that exist completed & are worthy of a "collection of antiques & curios" Viz:- What Shall We Do Now?

Pigs On The Wing pt's 1 & 2. US 8 track version which has the two songs connected by a great guitar solo.

Money 1981 style.

Biding My Time

Embryo

Point Me At The Sky

Plus any number of other possibilities from the singles, the unreleased Vegetable Man/Scream Your Last Scream, the completed 'Household Projects' tracks & the Zabriski Point out-takes. Ok so it may not be a 'greatest' tracks compilation but I'd buy it.

The other sort of compilation, with many different groups is another money spinning almost pointless exercise except you get to listen to a lot of new bands. The Floyd have appeared on a number of 'sampler' LP's.

Probably the most well known is "Picnic (a breath of fresh air)" which is a double harvest sampler LP containing the Floyd's Embryo, among other harvest acts like: Deep Purple/Barclay James Harvest/Pretty Things Syd Barrett/Roy Harper/Kevin Ayers/Third Ear Band etc. Overall it ain't bad & it has a nice cover too.

Briefly, Syd also cropped up on another sampler called "Harvest Heritage 20 Greats" and also Piper at The Gates Of Dawn formed part of a four LP boxed set called "Underground". This was I think released in Italy and also had LP's by Deep Purple/Steve Miller & Nice. Syd is also featured on the "Harvest Story Vol 1-Art School Dancing" recent release with "Love You". The sleeve notes to this LP also apologise for the lack of Pink Floyd because their tracks were too long-what about Embryo or Point Me at The Sky?

Sometime after 1975 (76?) saw the release of "Supertracks" including Money by the Floyd along with the Rolling Stones/Jethro Tull/Uriah Heep Led Zeppelin/Monty Python/Rod Stewart/Genesis/Yes/Rick Wakeman... The royalty from the artists went to the 'Sports Aid Foundation' to support athletes at the Olympics & the LP appeared on the Vertigo label.

In 1978 another compilation called 'The Summit' appeared with Welcome To The Machine. This was compiled by Led Zeppelin for the Year Of The Child & came out on K-TEL with all profits going to The United Nations International Childrens Emergency Fund (UNICEF). The track is credited to "R. WALTERS" without mention of Gilmour and the sleeve has pictures of Waters, Gilmour, Wright & Dick Parry. The other artists include Led Zeppelin/Cliff Richard Gerry Rafferty/ELO/Bad Co/Thin Lizzy...

Finally, or at least as far as I know, come two DJ only "sampler" LP's. One is called "Underground" and has the Floyd/Chocolate Watchband/Them etc & is on the US Tower label & the other is a US Harvest sampler. It may be called 'Harvest' & includes "Point Me At The Sky" along with Wire, Be Bop Deluxe, & Kate Bush. There are nine tracks & an accompanying biography of each artist.

Please note I've refrained from including details of sampler LP's taken from one LP like Outside The Wall/The Wall In Store/Tour 75 etc are as these will form articles in themselves once we've found copies.

IMPERIAL COLLEGE presents
(GREAT HALL, COLLEGE BLOCK)
IN CONCERT

Fri., March 6th, 8 p.m.

PINK FLOYD
JUICY LUCY

Tickets 25/- (limited number at door)

Send s.a.e. with P.O. to Social Secretary, Imperial College,
7 Prince Consort Road, S.W.7

PINK FLOYD



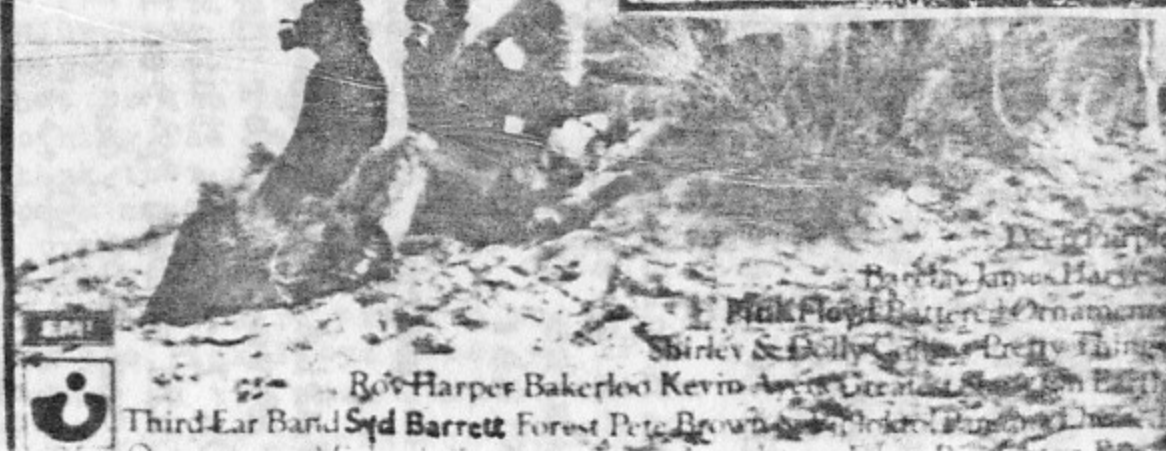
italian
Piper



WALTERS
OF PROCK

PICNIC

a breath of fresh air



MM 7/3/70

THE MERRY CHRISTMAS SONG

one...two...three

Here comes Santa in his sleigh
Those silver bells they sound so gay
His shiny sleigh is heaped with toys
To give to all good girls & boys

With dolls & gollywogs & clockwork trains
Prams, tin soldiers & little model planes...

Going to fill your stockings
So long as you've been good
As I'm sure that you have
Because you know you should

His cheerful face is wreathed in smiles
Can see him coming for miles & miles
As he passes by he'll catch your ear
With:

A merry christmas guy & a happy new year."

Turkey & sausages & christmas pudd

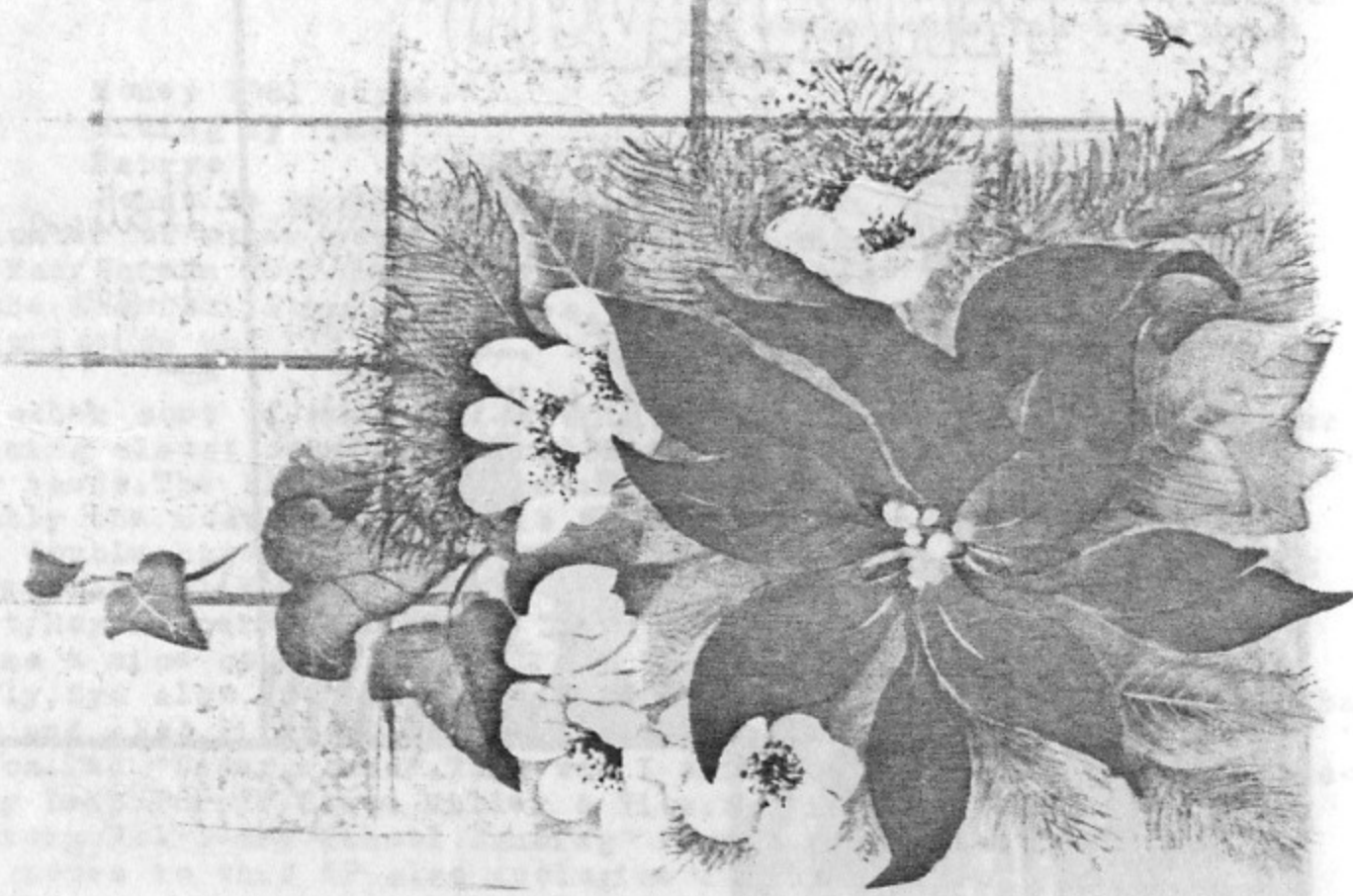
"Have another helping John"

Oh I don't think I could

Christmas parcels, under the tree..

none for you &

SIX FOR ME...



DAVID GILMOUR TALKS (June 1984) from An Italian magazine called Rock Star.

Have you changed your look?

Yes, of course. I have changed my look because my hairs were going to fall. Ah, ah
Do you feel an old man? Ah

No, I'm really happy of my life. I'm a free man and this situation is good.

Why you have called Bob Ezrin for the production of your second LP?

Because Bob is an honest man. He is not a yes man.

In your lyrics I have noted a little of pessimism.

No, it is not true. Songs as 'Cruise' & 'Out Of The Blue' are sad songs, but they
are only two episodes, it's a problem of some moments.

Do you want to dedicate your time to other solo albums?

Of course, I have worked too much for the Pink Floyd.

What's the difference between your two solo albums?

The first is good to play on stage. The second is perfect and it's a good album
Speak me of 'blue light' that is the single.

Blue light was born in the studio. It's a funk song and it's different from the
rest of the album. I like it.

Speak me about your guitars.

Oh, I use a stratocaster, but I think that I can play with all the guitars.

And the Pink Floyd?

The situation is not very clear. For now they sleep.

NICK MASON TALKS (June 1984) ditto above source.

I have found Nick Mason in Kentish Town, London. Here he has a beautiful collect-
-ion of old cars, maserati, porche, ferrari etc etc.

Do you like the cars competitions?

Yes, very much. I have took part also to the 24 hour Le Mans. Now I prefer the

cars to the music. I'm not a great drummer & I have written only two songs

for the Pink Floyd. Some time ago I was a great drummer for the Pink Floyd,

now I must make only some rhythmic time for the Pink Floyd. One time I was a

volcanic drummer. Now is a different thing.

Speak me about Fictitious Sports.

That album is a good thing for me. I was very happy to be working with Carla
Bley etc. This album reflects my tastes. It was a great occasion for left the

Pink Floyd ghetto....

Carla Bley come in London & asked me some help for the LP inspired to the
pictures of Gorey. At the end she was satisfied with my work & so she was happy
to help me.

Is there some influence of Floyd in your solo LP?

No, only the song called 'Hot River' is an excursion in Pink Floyd land.

Do you like Pink Floyd with Waters leader?

Yes, I think that now Pink Floyd is good as Police or Cure for example. There is
something that I hate of the actual Pink Floyd.

What is this thing?

I should like to play on stage, but now is impossible because the other comp-
-onents of the group are making solo tour.

Do you want produced other artist?

Yes, I should like to work with CHIC for example. I want to produce also some
new groups for give their my great experience and the sound of Floyd that is
the best.

Do you can't follow the career of P. Collins?

No, because Collins is a great drummer and he is also a great author of hit
songs.

What Do You Think about the 60's?

Nothing. The people love still that period only because it is rock & roll. I
think that new wave music is good as psychedelic music of sixties.

Speak me about Dark Side.

I prefer other albums of Pink Floyd.

The Pink Floyd exist?

Of course. There are not project for now. We are waiting the future events.

Why the Pink Floyd makes an LP each 3 years?

Waters is too much complicated. In the Wall Roger was complicated. For a year

(1) I cannot understand nothing about the intention of Rog. When we went in



To the Amazing Fording
+ for
Nobu Ryo

OLYMPUS CAMERAS



Nick Mason
INSIDE NICK MASON
FLOYD

"There aren't any parameters for the interview really, but I shall get very bored if you ask me lengthy questions about our finances, and a bit bored if you just ask about the Pink Floyd & not about my solo album."

INTERNATIONAL MUSICIAN
& RECORDING WORKS
JULY 1981

THE PINK FLOYD DON'T GIVE interviews: they grant them. EMI's press office 'enquires' whether one would be interested in talking to Nick Mason, 'requesting' that one stipulates, in advance, just how long that talk is going to take. One mentions the obligatory 'hour', knowing that if it were going to be possible to really get inside the head of the Floyd it would take a week, and there's no way Mason, or anyone else for that matter, could put up with me for a whole week — ask my wife!

The four beings that make up the corporate image of the Pink Floyd don't talk to the press very often, retaining a personal anonymity rivalling that of their theatrical displays, hiding always behind The Wall. They emerge, blinking somewhat disconcertedly, into the light only when there is something concrete to promote, and then expect the press, which they have ignored, to come running. But, come running we do, because in some instances a nibble is as good as a bite, and it's arrogant to deny readers the opportunity of learning something — no matter how little — about one of the world's most creative and enigmatic forces simply because of some unwritten rule of war between the band and the press.

As it happened, Nick Mason came over eventually as being a pleasant enough millionaire whom even the Floyd's greatest fans would pass in the street without comment, who was quite prepared to pass opinions on the Floyd and their relevance: a throwaway comment at the end of the interview, once the tape recorder was switched off, indicated, however, that he believed he would be misquoted

anyway, so what did it matter? Well, it matters to me, and it matters to you to know that the words in quotes, are indeed, quotes!

Nick Mason's solo album, 'Nick Mason's Fictitious Sports' is a radical departure from the style of the Floyd — indeed, no members of the band have contributed to it in any way, and in view of the fact that all the material was written by Carla Bley, and the lead vocals handled by ex-Soft Machinist Robert Wyatt, it could be argued that 'Fictitious Sports' has little to do with Mason either. He did play all the drums, and then retired gracefully to the control room where he co-produced it with Carla.

The press release says the album was 'made fairly quickly', but some eighteen months passed between its recording and its release. Why?

"Because of record company problems in America: it shouldn't have taken so long at all. It just got stuck, and got really boring. I mean, it's pretty boring to live with something that you've finished, and just to have it lying around for a year and every time you hear it you're thinking 'I wish we could change that,' or, 'I wish we'd done it in a different order.'; that's the usual thing, you immediately want to change the order around as soon as the cover's been printed!"

Taking the fact that Carla Bley wrote all the songs on the album it's a fair guess to assume that he doesn't write himself: is that something of a burden within the framework of a band like the Floyd?

"Not really: the others all write, and it's a fact of life really. I'm interested in writing: I'd like to be a writer, but I

"The thing with this record is just that I still like making records, and I wanted to make a record of stuff that I

don't feel that I've got a lot of stuff burning inside me that I've got to get out, so in a way it's not a burden because it means at least I'm not a frustrated Floyd composer, so to speak.

like by musicians that I like in which I played a hand in putting together."

As 'Fictitious Sports is such a marked departure from the music the Floyd has been playing for the last fourteen or so years, is it an indication that he may be frustrated with the Floyd's own material?

"I think one doesn't do other things through frustration, but rather because you like to do them. I don't feel that I'd like Pink Floyd to suddenly adopt a rather jazzy style — it's just something I'd like to investigate in another way with some other musicians.

"In a way, one of the good things about the Floyd is that there is actually enough freedom to do other things outside; there isn't a feeling that commitment to the band has to be twenty four hours a day."

And yet it's your first solo project in all those years?

"Yes, well, it's partly time, and partly opportunities and ideas. I've done other bits of production for people, and in a way, this is just a development of that."

He accepts that from the outside it can look as if he has simply put his own name, and the kudos that surrounds it, to an album of songs by Carla Bley, but points out that he had more influence than simply being the name to hang it all on. He arranged many of the songs with Carla and feels responsible for eventually producing an album with a much rockier feel to it than she would have produced on her own

"Solo album is an incorrect title for it really, but it's part of the way that it worked: it was possible for me to finance making the album, and make it as my project, although in lots of ways I'd be just as happy for it to be seen as

a Robert Wyatt record — which I'm sure a lot of people will see it as — or as a Carla Bley record. I don't care really how it's seen, as long as it was made in a satisfactory way."

As the conversation dried a little I turned back to Nick Mason as a drummer rather than as the producer/ Pink Floyd.

"I use a fairly standard Ludwig kit: I usually use three or maybe four Tom Toms, and a single bass drum now, although I used to use two. The Toms are 12x8", 13x9", 14x14", and 16x16", and I don't know what size the bass drum is now; I use a Ludwig Black Beauty snare, Paiste cymbals, Japanese stool (!) and AKG microphones.

"I don't collect drums in a big way — I've got a small Gretsch kit which I use for some recordings,

example, his only contact with them was playing, for, presumably, the days of setting them up himself are long gone.
"Well, no drum roadie in the world can ever set up a kit exactly right: I tend to fiddle around more with cymbals than drums in terms of getting them in the right place, and trying different things. Paiste have always

seem that a lot of the problems of tuning drums and getting them to sound right without rattles is something to do with how they're looked after. If the shells or hoops are in any way distorted, that's when the problems seem to start. I've had quite a few problems with snare drums. I wondered how closely he was involved with his drums — if, for

and I bought some Sonor school drums some time ago which are terrific because you can tune them with one handle. I've tried out various snare drums — I've got some Ludwig, Slingerland and Gretsch snares. "I'm not a drum expert, but I'm beginning to feel more and more that it's down to the way they're tuned rather than the manufacturer, and that there does seem to be a strange thing with a well-looked after old kit sounding better than a new. It does

been very good in terms of sending me different things to try. In a way cymbal fashions change much faster than drum fashions — sizzles and Chinese types, bigger and smaller splashes and so on.

"I think it's slightly unnerving just how much I learned from James Guthrie who was the engineer on The Wall: he spent a lot of time working on the drum sound with me, and he would work at it for much longer than I've ever worked with it before, and got much better results. I was very impressed with the amount of time he did spend, and the different ways he tried to get particular sounds.

"He got a clean, elegant sound — hi-fi."

Heads?

"Remo Ambassadors, usually. I've tried those oil-filled skins and so on, but I feel if the drums are tuned nicely and give a decent tone without rattling, so much else can be done by using the right microphones: if it's not C451's, then it's Neumanns, or something like that; just very careful placing of the microphones to get really good separation is very important. There's always a problem with damping and resonances and so on, and quite often we stuck little bits and pieces over them — but once you've got it right it seems to get better and better all the time, and you can just keep tweaking it. It's a very curious thing really because they (drums) are the last acoustic instrument of rock 'n' roll, but they're ten times more difficult to sort out to give a satisfactory tone."

I remarked that in view of the size of gig the Floyd are now forced to play the drums are hardly just acoustic instruments any more:

"Yes — but I was thinking more of the recording studio situation. But there is a difference between amplifying an acoustic instrument than amplifying direct."

How detached from his own sound on stage does he feel — considering the sheer awesome power of the Floyd's PA, and the cavernous venues in which it has to perform?

"I try and work almost without monitors if I can, and try and rely on the good placement of the rest of the band to get a decent feel of what's going on. If you're confident in the engineer, I don't particularly want to hear what I'm playing: I obviously want to hear enough to know that I'm

actually playing and hitting the drums correctly — but I'm not too bothered what it sounds like to me as the sound has been set up correctly out front. I'd rather just make sure that I'm hearing the rest of the music and get on with working with that.

Roger Waters tends to use cans for much of the band's live performances.

"Roger wears cans because it helps him to pitch his voice. I only wear cans on the few bits and pieces where we're working with click tracks — particularly when film is involved. We did a certain amount of recording making a click track first, and then playing on top of that which I'd never done before and always found very difficult: but in fact it was a real breakthrough. I was very impressed with the opportunities you can get by working with pre-recorded stuff. You can really work out very quickly an awful lot of information by

having a click track, and perhaps scoring the thing as well: from both, you can work some very complicated parts very quickly."

It may be a little surprising to learn that Nick Mason has never had any drum training at all, which he now seems to regret.

"I've never had any tutoring at all; I'm entirely self-taught, and it's a real drag, I mean it's not to be recommended. I think that if you can get the right balance of training and self-help, you can get much better results a lot faster. I think with most instruments there is a

problem with too much classical training which can be stultifying: certainly it can kill off the



"It's not that Roger presents it in that amount of detail, but rather that once we've decided how it will be, we could sit down and score it. I'm not saying it was actually scored correctly, but then it's always interesting to see how it should be done: but you might want to break it up in many different ways..."

"But what I'm saying about scoring it, is that you can actually play something which is really good, and go back, and instead of having to learn it by heart, you can just hear it once, and score it, so you can always re-create it: especially if you have an elaborate thing, like in an eight bar section where each bar has got a fill in it, and you want to try and remember that and get each one right — it's so nice being able to score sections like that."

For a drummer without training, being able to read is something of a rarity. I wondered if, therefore, he had worked out his own scoring language?

"No: Bob Ezrin really started it: he showed me what it should look like and taught me the basics. He then helped to devise schemes where if there was a tricky part he'd re write it in a different way."

After the recording, as the time came to rehearse the album for live performance, a couple of LA arrangers were used to score the whole piece, including the drums which were scored absolutely properly because, as he says, 'I didn't want to learn music in the same way that I'd taught myself drums'.

Again, I tried the Floyd: there have

been a number of heavy criticisms of the band's decision to virtually — or rather, totally — repeat a set of concerts which were given a year ago. Why? "Because we want to film it." Why, I asked, wasn't it filmed last year then? "Because we're silly billyes! No, really, because we'd anticipated using the shows as rehearsals for the film which would have been shot in a studio situation because we wanted extra light, and a different sort of feel: and re-considered the situation, it became plain that we wanted a live atmosphere which we simply couldn't get on the set. So, in view of that, it's really a matter of going back and doing them again in order to shoot them. "In fact, things we'd thought would be the case — like insufficient lighting

Having by now spent some time talking about the solo project, and about his own instruments, I found I was able without too much difficulty to move the conversation on to the Floyd. Echoing earlier enquiries about his involvement, as a non-writer, in Fictitious Sports, how does the Floyd 'get it together'? Indeed, how involved is he, or is it merely presented to him as something of a fait accompli?

"Well, it's varied a lot over the years: The Wall was the ultimate that we've reached in that Roger did present a virtually finished idea. I think, however, that once you start recording, inevitably it changes. However complete it is — but that's the great opportunity really: once you start getting the sound down, new things develop: but it was very complete."

"But I feel about the Wall, although I contributed far less than other albums in terms of having a say in production, how it should go, that it benefitted my drumming and the drum sound enormously. I think the playing on the record is far tighter and better, and sounds better, than anything before. I'm actually quite pleased with the way the drumming sounds."

Why is that? "It's partly engineering, and partly working with click tracks, getting things right, getting the tempo steadier, and getting the actual parts played tighter and better: being able to really score it at times. I actually got round to learning to read drum parts which I'd never done before."

been a number of heavy criticisms of the band's decision to virtually — or rather, totally — repeat a set of concerts which were given a year ago. Why?

"Because we want to film it." Why, I asked, wasn't it filmed last year then?

"Because we're silly billyes! No, really, because we'd anticipated using the shows as rehearsals for the film which would have been shot in a studio situation because we wanted extra light, and a different sort of feel: and re-considered the situation, it became plain that we wanted a live atmosphere which we simply couldn't get on the set. So, in view of that, it's really a matter of going back and doing them again in order to shoot them. "In fact, things we'd thought would be the case — like insufficient lighting

"We were going to film in the studio — even if we weren't going to film in Earls Court, so it's the same schedule, more or less." In spite of this explanation, however, I put it to him that the concerts will maintain the public-awareness of the band without it having to produce more music.

turned out to be wrong, as there are films which can accept lighting levels as they are at the concerts. Doesn't this decision, however, hold up the logical production of new material, all the same?

In fact, having played the shows and re-considered the situation, it became plain that we wanted a live atmosphere which we simply couldn't get on the set. So, in view of that, it's really a matter of going back and doing them again in order to shoot them. "In fact, things we'd thought would be the case — like insufficient lighting

"Ah - I see what you mean," he replied. "I think there'll be some more music written for 'The Wall' for the film score. There isn't any more material yet, anyway."

"O.K., one can say 'yes, it's taking perhaps longer to, not exhaust The Wall, because it's not quite the same as previous things when we've toured it, recorded it, toured it again, and finally got sick of it. I think we still feel there's more development within the Wall; it was designed originally to be more than a record and more than a show really."

"We still haven't expressed it properly, and there are all sorts of things that filming can do to help, to tell the story properly."

He denied strenuously that he's bored with the music, saying it is a great show to perform which really hangs together: "I think the only frustration would be that we don't play enough, and that's why I'd maybe rather do some more things outside the band - like I'd love to do some live concerts of my album, or something like that. That would be fairly feasible I think, if there's enough interest in it, as Carla comes over fairly frequently."

Feeling it time to take the bit between my teeth, I asked if there was any substance in the substantial rumours currently going the rounds that the Floyd are about to split up?

"Well," Nick replied, with something of a sardonic grin spreading across his features, "they're more than substantial rumours really, as I've heard that these concerts are already being billed as 'Farewell' gigs! It's a bit like reading one's own premature obituary."

"I think you know a band's on the way out when they start announcing 'World Tours' with, in brackets 'Clean-Up tour'. I just don't think we've reached that point yet. You know, we are a dinosaur of rock 'n' roll in common with maybe one or two others, but we are not yet extinct!"

So, the rumours are not true?!

"There's nothing like a denial from the horse's mouth!"

Given then that the Floyd are to have a future, what are the plans for it?

"What, you mean after the split?! I think that Roger has got some post-Wall (could this become a catch phrase?) plans, but quite honestly I don't know what they are. I think Dave and Rick will do solo albums, and I know Roger's got some solo material, but I don't know what he'll do with it."

"I don't think that it will be anything on a scale grander than the Wall - we'd have to do a chariot race set to music, like in Ben Hur!"

To some people's eyes, Nick Mason has one of the most enviable roles in

rock music: to sit behind the most massive and excellent PA system in the world, presenting some of the world's most impressive and progressive rock theatre and music, in which he has had comparatively little part in writing, just keeping time to the planet's most extravagant rock 'n' roll extravaganza. Inane question coming up: what does it actually feel like?

"Well, it feels very nice, because I think the show works, so the spirit of the musicians playing it is good: I think a band's spirit falls apart when you know you're kicking a dead horse, when you're working a set that you've played a million times before, and you're just not finding anything new in it."

"We used to have terrible scenes about encores, because when we'd finished a couple of hours playing we'd exhausted every number we have the least

interest in playing. You know, "Oh God it drives me crazy to think about it," ... but there's none of that now. It's a pleasure to play, and there's still a lot of interest in playing it correctly, even if there isn't the greatest scope

for improvisation. It's great to try and just do the show properly: we think it works, not just as a piece of mad spectacle with a thousand different things happening, but that it all hangs together after a fashion

and makes some sort of sense. Although it's far less free than other things that we've done, that's why it's still a good thing to do."

The Floyd, as an entity, have done a great deal to re-write the rules of rock 'n' roll. I wondered if sometimes he felt that the four members of the band are totally superfluous to what's going on.

"Yes - but that's part of what The Wall is about: the fact that you can be substituted: I think that's one of the fascinations of it. I'm sure someone will do it - even if we don't - that is, to design a show like a play in which you can use different actors to perform a 'thing'. I don't see anything wrong in that, but we haven't yet managed to make that jump."

What is the motivation now for the band? Whether or not they are 'incredibly rich,' very rich, or just rich comparatively speaking - it's possibly fair to assume that money isn't a prime consideration anymore.

"I think our motivation is still satisfaction with what we're doing. The thing that stops a band is when nothing new turns up, and boredom sets in. I think it's more or less as simple as that." There's a pause here before Nick continues, "You don't look as if you believe me!" and urges me to ask the question again.

Dutifully, I reply, "What is the motivation? What motivates the band to get on the road? Why do you keep playing?"

"Well, of course, we don't play very much: in the past year we've probably done twenty five shows, which is not a great deal - so it's a novelty! We've invented the three day year!! All I can say really is because it's still fun - that's what makes you want to go out. I mean, if you're successful and think 'God, how boring' it doesn't take long to think of really good reasons to retire immediately."

"The fact that we decided to do the extra shows in Germany indicates this: we all felt that we wanted to play."

As Roger Waters has progressively become the dominant writing partner in the band, I enquired how much licence the others have to change things. Does anybody ever tell Roger that it stinks?!

"Oh yes. To a large extent I think we do have a sort of feeling for how things should go. Roger's very good about criticism: I mean, he hardly ever kills anyone! Quite often people are let off with just a broken leg!

"Dave contributes quite a lot to the arrangement of things once Roger has done the basics. Quite honestly, I think one gets into dangerous ground here because there's nothing like saying who does what to make everyone feel extremely upset. I mean people do get really involved in whose idea a thing originally was, but Dave does contribute a lot to altering things."

"Roger also, decides changes for himself, but obviously things do get modified. The stage show changed dramatically. If you've got something as elaborate as that, ideas contained within it keep showing up which you haven't actually envisaged at the start. For instance, it was clear that the Wall was going to be erected in a particular way, but until you actually see it going up you can't be certain."

"I think Roger's got a very good theatrical sense: we obviously use fairly experienced lighting designers, and technicians who also have a good creative sense for sorting out a lot of the effects."

At what point does the financial burden of actually staging a Floyd gig, which has become bigger and more elaborate in a linear progression over the years, become simply too restrictive?

"Last year," came the reply. "It all went completely out of control. We're extremely evasive about what it really cost, partly because I don't think we really know. All we know is that it costs us a lot more to put on than we made back on it. In theory, the film will recoup some of that, hopefully, and will make me rich as well!"

"You mean you're not already rich?" "I seem to be single-handedly paying for the National Health at the moment," came the quietly spoken reply. "The thing is, that once you've committed yourself to something like that, you can't back out. You can't say, 'let's go and do Dark Side of the Moon' instead and leave sixteen tons of equipment here. One's too cowardly to make those sensible decisions, so you crash on regardless, and hopefully it all comes out right in the end."

BIRMINGHAM TOWN HALL 11/2/70

Why is it that all the really interesting tapes of Pink Floyd are shit audio quality?

Birmingham Town Hall is a classic example. It begins with Embryo, with distortion-murky sound & fast tempo. Introduced as a new tune it features some nice bass work, not as lazy as Waters can be. Gilmour does the ritual 'changer' guitar & the song is well received.

Following this is some inaudible chatter introducing "Main Theme From More" which is much the same as the LP, featuring a crescendo cymbal opening. It is nice to hear a live version, the echoed slide is quite relaxed & the song is received with polite applause. The next song is a pretty average version of Careful With That Axe, Eugene. The quality of recording is really bad-like listening to it with your ears full of sand, it has quite a slow build up to the climatic scream.

Then as a refreshing change is Rick's Umma Gumma composition. "Sisyphus" again the vocal introduction is hard to make out, courtesy of automatic recording levels. The track begins with cymbals echoed giving way to the main heavy mournful organ riff-there are cymbals in the background & this repeats a few times. Roger then picks up the main riff on bass & it slows down. Rick begins to play/improvise on some jolly nice piano lines that go further than those on Umma Gumma. Sometimes it is difficult to make out the tune because of the background hiss & hum. As the piano becomes more discordant Roger begins to recite his lyrics from Several Small Furry Creatures & to be honest they aren't very clear. Rick (still on piano) takes up the main riff again & all the other instruments then come in playing the main riff & the tape is cut just before the end.

On the other side of the tape (a C90) drums greet the listener with something almost identical to Heart Beat Pig Meat (predating Bow Wow Wow by 10 years. C30, C60, C90 GO!). As this begins to get tedious strange noises warble over the top, the drums are mixed down slightly & Roger begins to whine, screech & scream with good use of echo-like on Pow R TocH/Several Small Furry Creatures. The music then shifts direction with a tune played, it sounds like, on chimes slightly echoed, the bass begins to follow this creating an impression of soundtrack music. After a little while the organ begins-cymbals crash & we are treated to the descending bass line of "Corrosion" (this later formed the descending bass in the middle of Money) Gilmour does his solo bit over this blues based progression & this heavy section ends. Then a piano begins-later to become Us & Them-we now have a solo piano cutting, more extended than the Darkside track reminding me in places of a song I can't quite name then back into the Us & Them sequence-but with the other guys playing their bits as well until the end when the piano plays the riff alone.

The next track Set The Controls again has the cymbal introduction & is pretty straightforward-a great version but terrible recording, there is a slight cut in the tape but the track is still good.

Finally we are treated to Atom Heart Mother. It begins with crescendo drumming intro & then the main guitar riff as expected. Then however comes some very Hendrixian guitar noises, like revving feedback/freakout not on any other version of AHM that I've heard. After a while the cymbals crash & we're back into the main riff again, some of the organ parts get a bit drowned out & then the familiar arpeggio sequence begins. From that we again go into the main riff again & then the arpeggio's again with guitar solo floating over the top. Then comes Mother Fore with the quiet atmospheric vocals by Gilmour & the tape runs out.

Despite the terrible quality it is a shame this tape, like many others is not made more available. Why do bootleggers persist in reissuing things like Floyds Of London when there is this choice of different material?

Peter Walker

SOUL

It's not a touring show: the cost of putting it on makes it prohibitive. I mean, you can do it, and once you've paid for the capital equipment, you'd eventually make money on it, but it's such a hard way of doing it, and it has to be done properly to make it worthwhile. That means three days of set up instead of twenty four hours, and lots of rehearsals. It's a very impractical show, and not something I'd like to repeat in a hurry!"

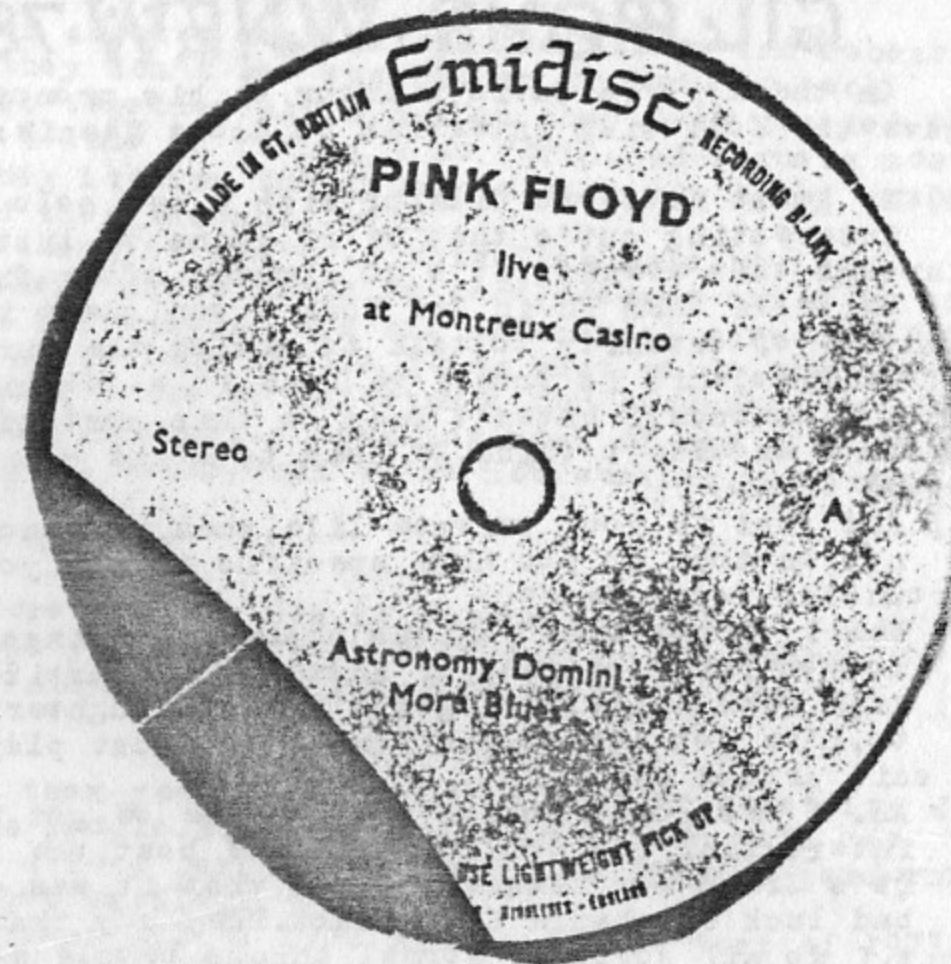
Despite these comments, Nick said there was no desire to go back and do the small gigs and clubs, because the Floyd aren't a club band - but he did hope there may be more work.

"I think there may always be a difference of opinion between us about how much live work that each of us want to do. I think especially Dave and myself like playing enough to want to go out and do something."

The allotted hour had run out, and there was only time to get some photographs of the man before he disappeared back inside the Floyd protective covering. As it turned out, there was little ordeal for either of us: some of what Nick says must be taken tongue-in-cheek, for there was an atmosphere of relaxed sparring and joking in the interview which maybe doesn't come across on the printed page.

Equally, many of his statements were preceded by careful thought, as if he retained an awareness throughout that the journalist before him was only there to crucify the band's finances and irrelevance. Too many preconceptions abound on both sides of the Floyd's relationship with the media - what there is of it!! and I suppose that will never be changed. They may be unfashionable and it may be unfashionable to admit I've seen them more times than any other band (which, in view of the rarity of their appearances, is quite an admittance!) and hopefully will continue to enjoy their development.

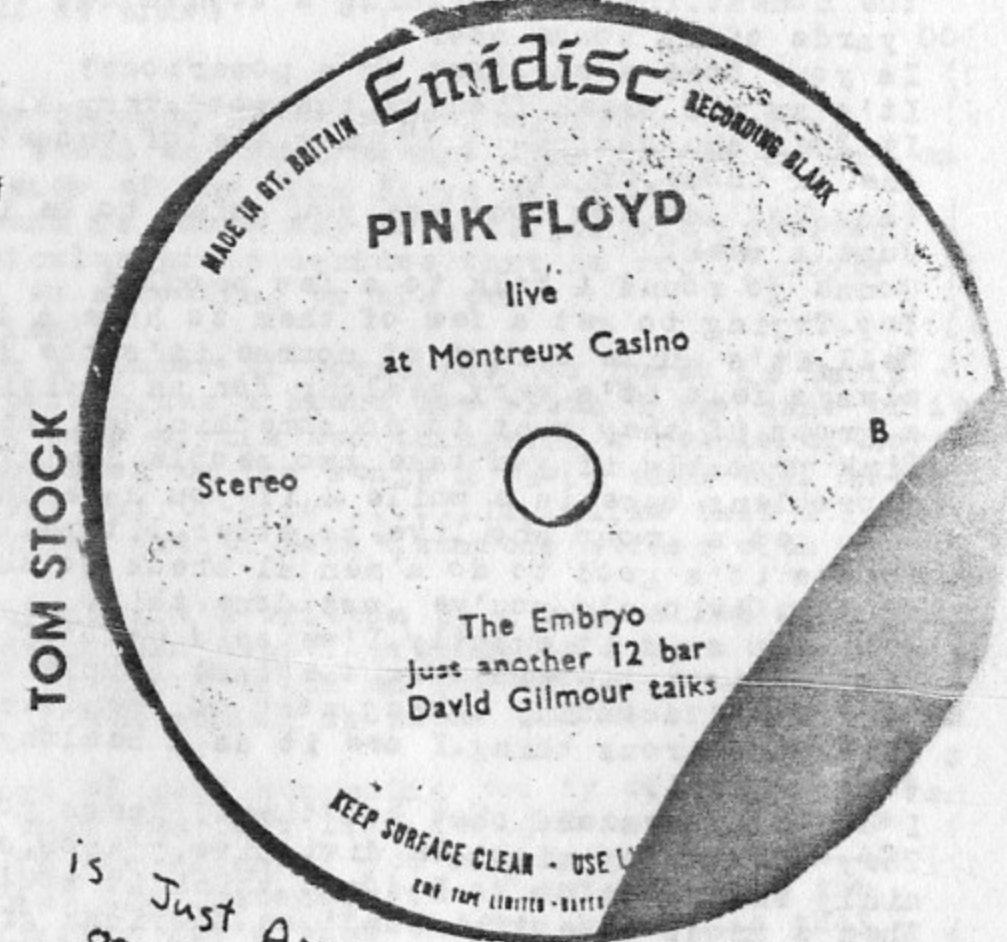
Obviously, several hours with Roger Waters would go a long way towards discovering what makes the band tick, and if he would care to use the pages of International Musician for his own conclusions, this constitutes an



1969

EMI ACETATE LABELS !!!!!

12"



TOM STOCK

is Just Another 12 bar or Corrosion? or Rick's something a live blues?

GILMOUR WNEW 78

On the 13/6/78 David Gilmour on his promotional visit to New York (USA) gave the following interview to Scott Meenie:

- M) My guest is David Gilmour with a new solo album. There's a lot of real interesting cut's that we're gonna be listening to as we talk to David through this evening. It's 20 minutes after five o'clock on WNEW FM.
- G) Ok, we're WNEW FM in New York & our guest is David Gilmour and, er, never had the opportunity to talk to you on the air before.
- M) Well, no, this is true. I've done it a few times before. It seems a bit like a flashback, I haven't been on this sort of a programme for seven or eight years I shouldn't think. We used to do it all the time in 68 & that sort of round then.
- M) And just in your private life, when your not recording, and when the groups not on tour, Do you have specific things you like to do? I mean do you play around? do you invest?
- G) Yeh I've got some various business things going on. But I don't..
- M) Do you paint or read or anything in particular?
- G) em, I read a lot, I've got a wife & daughter that I spend time with, I like to, I've got a boat. That track you just played is the name of my boat that I sail around in.
- M) Ah. I was going to ask that before we got to the next cut, which is an interesting cut too. You call the boat the "Mihalis"?
- G) It's Greek for Michael, that's what it was called when I got it & it's bad luck to change it in fact. They say that in Greece, so I kept it like that. I do all sorts of normal things people do.
- M) Well, I trust you're happy with your little girl, they have a way of making you very happy. I think most men say 'Gosh, somebody that I know-a good friend (you probably know him too) just had a little girl & he wanted a boy' I say don't worry, you'll get to like it.
- G) I don't mind, whatever comes, comes y'know. In the mean time just have good fun practising.
- M) Do you live in the country?
- G) Yeh.. kind of. Well it was, it's getting a little less right where I am at the moment. They're building a town-a new town is creeping up to within 300 yards of my house now.
- M) Is your boat a sailboat or a powerboat?
- G) It's an old Greek fishing tub, wood, very slow.
- M) It goes chugchugchugchug chug. One of those?
- G) One of those, right.
- M) (laughs) And how long are you going to be in the country?
- G) Just a week.
- M) Gonna go round & talk to a few people?
- G) Yep. Trying to get a few of them to have a listen to that plastic
- M) Well, it's quite unique of course, it's the first time it's happened. I've always felt it's very healthy for an individual. No matter how many members in a group if they want to do something on their own that it was healthy. I think probably if you take two people living together & you find there are some problems once in a while & if you have three people or four or five. and you get a group who live together, literally when they're on tour and sometimes it's good to do a mental break so that you do your individual thing too. Obviously you've just done this.
- M) Well, you said it exactly. I've said exactly the same thing to about;.. several interviewers over the last couple of days, I've said exactly that. and they were actually asking, most of them... actually asked whether I thought it was a dangerous thing. I see it as a healthy thing. A few people thought that was unusual.
- M) I don't understand that but then I guess you...
- G) They thought it might be divisive, y'know, create frictions, but it certainly shouldn't do. No. I don't think it would.
- M) When a group like 'The Band', an American group here, who had their farewell movie & so forth "The Last Waltz" was thanks giving of last year now, they had a pretty strict set up the first comeback

- M) that they would get together about a week before their tour and rehearse a little & go on tour. And they don't see each other or talk to each other after that until they get together again & then they just decided they they'd go their separate ways & some in riding & so forth. And I guess most people don't realise, I mean they idolize the group as such, you & the members of the group of Pink Floyd and they demand... well
- G) Well they make it into something it isn't.. y'know. They make it into..
- M) PINK FLOYD is a figure in their minds which in fact, doesn't exist to us I mean, they see The Pink Floyd & it means this big monumental structure of some sort, whereas we just see it as four people doing what we do when we do it together. So it has a different frame of importance for different people. And.. we get on very well actually. Generally speaking, most of the time, we get on very well but we don't see each other, when we're not working, very much at all.
- M) I would think that would be healthy
- G) I think that's healthy
- M) That's what I mentioned before really 'cos if you in your daily routine, anyone's daily routine, people you see & work with, during the course of the day & then you change that atmosphere by going to wherever home is, whoever that person is.
- G) Yes
- M) there's a constant change & then you'll go off on a trip or something go to this medium & see various people. But if you are in a room with the same people constantly or over a long period of time travelling in performing in everything else, the wall's get smaller.
- G) Absolutely yes... I mean we spent all of 1976 and the first part of 1977 working together consistantly most of the time. And we definitely needed a break from each other at the end of that, and decided to take a year off from each other & er.... we're obviously lucky being in a position where we don't have to do.. Don't have to work together all the time. I mean it's exactly that, that breaks up a lot of groups isn't it?
- M) Yes of course it is
- G) That they can't stand the sight of each other after a while & they don't get the opportunity to take a break and they make it very personal between themselves and they can't handle it.
- M) And it actually gets physical at times
- G) yeh
- M) & the other
- G) you don't actually have to be friends to be a good artistic working companions. Although we are. I would say that we are friends and we get on well. But not social friends outside of the Pink Floyd set up.
- M) The only other thing I've found is there may be a larger ego involved with an individual of a particular group decides that he really, maybe is the group & then will embark on something on his own.
- G) & quickly discovers that he isn't
- M) Yes that's happened before on a number of occasions. Our guest is David Gilmour, who's a delightfull person, has a brand new album & the name of it is "David Gilmour" and he's done some of his own things. In a couple of ways there are some people who collaborated on the songs & David will talk about that after we hear "There's No Way Out Of Here"..... Ah, I like that & I see that the song called "There's No Way Out Of Here", someone worked with you on that, right?
- G) it's.. er.. I didn't write it at all. It's written by a guy called Ken Baker who's in a group called Unicorn that I produced a couple of album's for in the last 3 or 4 years, and it was a track on one of their album's that I found suited my mood when I was making my album and we tried it out & it worked well.
- M) It's nice.. well there's a bunch of good songs. Did you by design or just take songs that you liked or that you felt like doing. Because I notice there's a great deal of variety in the album if you really get into it. At it's new stage now you can't expect the listeners to be totally into the album at this point with the different cut's that they've heard. Was that by design or are they just your favourites.
- G) I mean that one song is the only one that isn't written by me on there & I wrote all the others as we were starting to make this album. So it

wasn't really a question of favourites, it was what I had.

M) Do you write all the time, or only when you feel like it?

G) Well I only write when I feel like it & it seems to need some sort of catalyst to make it come out and the process of starting this album. The day I actually started. From the day I actually started going in the studio, trying things out, just rough things with some sort of determination in my mind that I was probably going to start to make a proper album. From that moment on, ideas poured out. Loads of things came out of me without even trying to do it but they just kept coming out.

M) Well I would think if something happens, when you're out in your boat & you get an idea do you pencil down and maybe do it later. A thought wave?

G) Well not in that particular instance. I don't write it down but I carry a very small portable cassette recorder with me most of the time and anytime anything comes up I just bung it down on there. Even if it's just 10 secs of something or a few words or a line or something. I just put it down on there and I can forget about it, happily, & know that I've got it for later and I can come back to it & work on it.

M) The reason I'm smiling David is my boss does that when he's listening to the station. (laughs) When he hears something it gets out & he says 'What happened?' in such'n such & so'n so

G) Yeh, they're very useful, it's like a memopad but it's an audible one you can hear & play back later.

M) Our guest is David Gilmour who has a new solo album out & it's very tasty. It's 22mins before 6 o'clock..... Alrighty, you rushed over & took a peek at something, David Gilmour is our guest. What did you take a peek at? Just out of curiosity.

G) I don't want to give them..

M) Okay (laughs) this is, this wall of course is alphabetical if you take a look to your left over there in the P's you will probably see from the back the designs of the jackets you can probably see by colour. I think it will be right almost directly looking, the shelf below. No just below that, yeh, I think you will see all the albums, unless somebody ripped off one of them. But we have, here in the studio for everybody, the one people who are on all night & all that. That'll be where it ends & that will be the next one & to the left of that will be all the... & what that does of course, when people get in mind that you want to go back to an individual song. I think for some reason yesterday or the day before, it was a summer day & I went back to that "Summer 68" cos here it is coming Summer 78, ten years, doesn't seem that long but that was an interesting cut as well, the things that you guys did as Pink Floyd.

G) Ten years by gosh

M) Yes

G) doesn't time fly

M) But it kinda says something doesn't it. It's still there

G) We're getting older

M) Yeh but it's still there & you're still here. That says something too because you have a lot of friends & a lot of co-artists who disappeared somewhere.

G) yeh, this is true, yeh

M) Someone's probably gonna do a book someday about 'whatever happened to' of just people who were involved. Who were very big & then something happened or a group split or they decided to leave for a while & probably for the most part, it'd be surprising to most people, they may be happy somewhere

G) yeh

M) out on a farm or something

G) I hope so, yeh. Durability is the secret of our success

M) I hope you come back & see us, we've got a few seconds left & I certainly want to wish you well with your solo effort. The new album. We're here & we invite you to come by any time you feel like it when you're in our crazy city of New York & I wish you the best David Gilmour.

G) thank you

M) thank you. Scott Meenie at WNEW FM metro media stereo

Track Listing: Until We Sleep/All Lovers Are Deranged/No Way Out Of Here
 Love On The Air/Miralis/Cruise/Short & Sweet/Run Like Hell
 Out Of The Blue/Let's Get Metaphysical/You Know I'm Right
 Blue Light/Murder/Near The End/Comfortably Numb.

Review:-) double album hot off the presses recorded 'Live In Scandinavia' although the exact date & venue are not stated. (Ed's note- I've been told that the LP was recorded in Holland & Belgium. Perhaps the record number gives a clue for the date ie 24/4/84 but that was Hammersmith?) It's a fitting recorded statement of Dave's shows performed last April presenting the high points & low points of his concerts. I expect most of you are familiar with the songs played through the shows in London & Birmingham. All are laced with Dave's delightfully curvy & distinctly original guitar playing & he only cocks up the lyrics once (on No Way Out Of Here). The whole of 'About Face' is played and all seem to come off better live than on vinyl- especially 'Let's Get Metaphysical' & 'Near The End'-the latter with a superbly atmospheric guitar solo from Mick Ralphs. The older songs off the first album also come off better live particularly 'Miralis' which is less jazzier & receives sax & synth solo's as well as guitar solo's. Mick Ralphs does a fine job deputising for Roy Harper on 'Short & Sweet' & 'There's No Way Out Of Here' is simply brilliant.

The Floyd songs however come off less well. Although 'Run Like Hell' does manage to convey the excitement that was undoubtedly in the audience when it was played it's handled chaotically on vocals- perhaps it was intentional? I was not too impressed on the treatment of Rogers vocals sung by Mick Fleet & Greg Dechart during 'Comfortably Numb', 'Murder' & 'You Know I'm Right' also had extended & rather boring closing solo's.

What is also evident is that Dave spoke very little to the audience (leaving most of it to Mick Ralphs) for there is no song separation on this album. What you get is a faithful recording of a complete concert- tuning & vocal banter included & all in excellent quality stereo. You are also not ripped off in terms of length- each side of vinyl approaches 30 mins. Neither do you get any irritating audience chatter that is present on many other bootlegs. On this record the audience sounds far away & smell giving the impression that this is a club gig when it clearly is not. The album is also the best packaged Floyd related bootleg I've ever come across. The cover is deluxe & has a black & white photo's of Dave on the front & Dave, Greg Dechart & Mick Ralphs on the back. There is also four columns of an interview pinched from KERRANG- very cheeky. The record labels are pale blue & have 'David Gilmour-Miralis' written in Gothic-style writing together with a list of the songs & the song writing credits. All that for £16- not overtly cheap but definitely worth it. Overall 9/10

Andrew Herborn

Nick Mason Talks (contd)

the studio was a great confusion. Roger sing in a studio, Dave play in another studio, Ezrin mixed in another studio. It's crazy.

In The Flesh is a song against the people

Me, Dave & Roger were in agree on it. I think that some attitudes of the people is dangerous. Some kids come at the show of the 1977 only for the achievement, not for the music. Crazy, crazy

Have you think to realize a telepathic concert.

Yes, but now there are other most important things.

For Example?

The cars competitions & the family.

Translated by Valerio Teti

File Code PF I / 7
 Date 01/08/84

This report concerns the activities of that notorious rock band Pink Floyd. These activities may have corrupted a generation or more and commence with their first recording.

PERVERSION Arnold Layne, their very first single was a song concerning a washing-line thief. Despite this sordid subject it was not banned by the BBC and the nation was only saved from moral decay when the record went down the charts preventing an appearance on Top Of The Pops.

NARCOTICS The B side of the first single was originally entitled 'Lets Roll Another One8 The BBC insisted that the lyrics were rewritten before they would allow airplay

A Brief spell followed during which two singles and one album were released with no overtly degenerate lyrics. It is noteworthy that the later of these two singles received less media attention and also failed to sell in large quantities. This changed with the next release.

ADVERTISING The cardinal sin of the BBC. "It Would Be So Nice" mentioned the The Evening Standard to which the Corporation objected. The group went back to the studios and changed the lyrics to Daily Standard, presented the BBC with the only discs with the change (creating what is known as a vinyl rarity) and made sure that the aforementioned newspaper got the full story.

This single also failed to reach the charts and the group gained acceptance through their music, with one lapse, until 1973 when the found themselves in a position to do as they themselves saw fit.

OBSCENITY The title of the "Ummagumma" album was in fact nothing mysterious but a friends private word for 'a bit of nookie'. An example of Floyd humour.

OBSCENITIES "Dark Side Of The Moon" opens with Nick Mason uttering THAT four letter word and the song "Money", which was released as a single around the world except Britain, mentions 'bullshit'. The BBC however still ^{played} this song but a few right-minded radio stations were supplied with censored versions for airplay. During the mid seventies there was a 'let's clean up America campaign' and this LP and many others were symbolically burnt. However this record's longevity in the US charts may be partly due to some of those folk who burnt their copy and have since relapsed consequently buying another.

OBSCENITY The cover of a "Nice Pair" is another example of Floyd humour; A series of visual puns two of which depict naked female bodies. These are 'a nice pair/pear' and 'a bird in the hand is worth two in the bush'. It is regrettable that this album did not get the plain wrapper treatment that saved the nation from Electric Ladyland.

OBSCENITY The "Animals" album had a song called "pigs" where THAT word is used again AND there is a verse which attacks a barely disguised Mary Whitehouse.

PROFANITY The same album also has a track called "Sheep" where there is an irreverent rewriting of the twenty third psalm.

SUBVERSION "Another Brick In The Wall Part 2" a single taken off "The Wall" LP was seen by many to be an attack on teachers and educational system. The defence that the previous song on the LP specifically mentioned 'certain teachers' did not stop it becoming a schoolchildren's anthem to the extent that when adopted by those in Soweto the South African government banned the records.

OBSCENITY More expletives occur on "Not Now John" from "The Final Cut". There was a delay in the release of this as a single perhaps due to arguments that changing the lyric would destroy the effect of the plain speaking British Working Man. Demeracy prevailed and the single appeared in censored form although the I2" release included both versions of the song. The removal of the last line does however remove the irony of the previous three lines and render them pointless. The BBC had the good taste to cut the song on Top Of The Pops just prior to the line 'Let's go and get pissed' which was left unaltered

SUBVERSION The rest of the aforementioned LP is a political comment with criticism of the government (particularly the Falklands Crisis) and world leaders past and present. It has the audacity to group Mrs Thatcher and President Reagan together with Paisley, Kremlin leaders and discredited American politicians.

It is encouraging to note that with the group's future at an uncertain point that solo recordings are in the main free of corruptible influences. Individuals ~~have~~ have however worked with other artists - see attached appendix for cross references. The exceptions are as follows.

OBSCENITY The title of Richard Wright's solo album was "Wet Dream". When the same title was used for a hit single by a gentleman named Max Romeo the BBC refused to name the record on their chart shows.

OBSCENITY "The Pros & Cons Of Hitch Hiking" has the by now obligatory Roger Waters expletives but it was the cover which features a naked female hitch hiker, which has caused the controversy. It appears to have offended Women's Rights groups.

VIOLENCE Though the film used during the live shows of the above featured a naked girl, the IS certificate was probably awarded for scenes ~~among~~ showing arabs with chainsaws attacking a sleeping person.

VULGARITY "The Music From The Body" soundtrack album opens with "Our Song" which consists purely of noises of bodily functions. Some of these sound in the worst possible taste.

Other projects involving the group will be considered in the next up-date.

CONCLUSION This band has throughout their career consistently overstepped the limit. There are indications though that they may believe 'any publicity is good publicity' mainly because of the number of times they have backed down.

RECOMMENDATION Maintain surveillance only due to the groups uncertain future but open files on individual members as and when necessary.

[Signature]
 Executive Officer - Operation 'Watchrock'

Copies to
 M. Thatcher
 L. Brittan
 M. Whitehouse
 K. Newman

Merry Christmas