

THE ROCK YEARS: - "Portrait Of An Era"

The "Rock Years" is a series of 48 albums published in 1981 featuring the story of rock music from 1965 to 1980. It was created by Bert Kleinman & Jeff Pollack for radio transmissions in America. These records include songs, interviews, stories of artists & musical & political news of each year.

It is reported that only 50 copies of each LP were pressed. There are three albums featuring Pink Floyd songs:

Hour 25 (1973): Pink Floyd are only on side 1 with "Time"/"Breathe reprise"/"Money" & "Us & Them". At the end there is just 1 minute of interview with Gilmour (probably taken from the INNERVIEW LP). Side 2 features Led Zep.

Hour 31 (1975): Side 1 & half of Side 2 feature Led Zepplin. Pink Floyd are on Side 2 with "Have A Cigar"/"Wish You Were Here" & half a minute of interview with Gilmour.

Hour 46 (1980): On Side 1 we find "Another Brick pt2" & "Hey You". The rest of the album is filled by The Rolling Stones & The Police.

Edoardo Bertolotti

SUBSCRIPTIONS

Due to our ever increasing popularity (choke) it has been decided to re-structure our subscription system. As one issue of The Amazing Pudding costs 50p to mail (30p for the mag, 13p to post, 5p for the envelope, the rest in misc. overheads-like holidays), it makes sense that a subscription should be a multiple of this. Likewise a subscription for Opel must be a multiple of 45p. Also it is not practical to have a joint subscription for the two mags because we cannot get corresponding issues out at the same time; though you can of course have separate subscriptions for both. If two mags should appear at the same time then they will be sent together & the saving kept in your 'account'. The new subscription rates are as follows:

SUBSCRIPTION RATES	Europe		USA & Canada			
	United Kingdom	6 ISSUES	12 ISSUES	6 ISSUES	12 ISSUES	
FAP	£3.00	£6.00	£3.50	£7.00	£5.25	£10.50
OPEL	£2.70	-----	£3.20	-----	£5.00	-----

Existing subscriptions will naturally be honoured, but must be renewed by the new system. Subscribers should send their name & address in block capitals as well as the issue you wish the subscription to begin with. Please send cheques or P.O.'s only, and cross them, do NOT send cash!!

For overseas subscribers please pay by International Money Orders in UK (ie Sterling) Pounds. We cannot accept responsibility for any money lost in the post & it is expensive for us to convert foreign currency into it's UK equivalent.

Payments should be made to: Andy Mabbett & sent to him at, 67 Crumlington Road, Great Barr, Birmingham, B42 2EE, UK.

Finally, we hope to see you next month. Please remember the SAE if writing to either of us. Thanks for your support.

In the next Pudding I'll be printing details of how you can make money, get your pudding cheaper & help widen our circulation. Stay Tuned. *AM*

The Amazing Pudding No. 7 The Amazing Pudding No. 7 The Amazing Pudding



It is not practical to order 12 OPel's because it is doubtful whether we'll get that far - Ivor!

Hello there, everybody. I hope you've all eaten the last of your turkey (or nut cutlets, in Andy Leslie's case) and sobered up after the new-year celebrations. To start off I'd like to thank some people who've said that they'll give us a plug and to return the favour:-

**HAZE** - have a new information service called H.U.M.S. (that's the Haze Ultimate Mega Society, as if you didn't know!). For £2 per year they'll send you a quarterly HUMS newspaper and a six weekly news-letter with tour dates etc. To join, or for more info write to them at 25, FIR ST., SHEFFIELD, S6 3TG.

**HORS D'OEUVRES** - this is a new fanzine concentrating on Dave Gilmour's mate Roy Harper and is therefore of interest to all 'Floyd fans, as well as Harper's. What's more, the zine operates with Roy's approval. Issue one also features an article on Peter Hammill and can be obtained for 90p plus a stamp from H D'O, c/o THE RECTORY, GOLBORNE, LANCS. WA3 3TH.

**ORBIT** - a veteran of ten issues, Orbit concentrates on Hawkwind and related acts such as Michael Morcock, but features bands such as Gong, Van Der Graff Generator et al. Some issues are in tape format, with interviews from Haze, Dr Phil & Techno T, etc. SAE for details to Terry Hopkins, 8, MAPLE RD, RUSHDEN, NORTHANTS, NN10 0JS

When writing to any of the above, please mention TAP and don't forget the SAE!

In London recently, Ivor and I discovered a 1973 Ron Geesin album called "As He Stands". The second track on side two is 2min 39sec of ranting, squeaks and wind effects called "To Roger Waters Wherever You Are". The album is on the Ron Geesin label, Cat. No. RON 28 (and I thought Waters was the ego-maniac!). Could this be the only song ever written about a member of the 'Floyd other than Syd?

Another interesting item which has come to light is an American promo album called "An Introduction to Roy Harper". This apparently features interviews with Paul McCartney, Ian Anderson, David Gilmour and presumably Mr H. himself. Does anyone have more details, or even a copy, please?

Now for some matters arising from issues 5&6:-

The Steve Hillage album "Green" (Cat. No. Virgin V2098) had an initial batch released on green vinyl. The re-recorded single version of "Ley Lines To Glassdom" does NOT feature Nick, nor was it produced by him. Steve does, however, play on the Mason produced Robert Wyatt epic cover version of "I'm A Believer" which appeared on Virgin Cat. No. VS114. Incidentally, Gong's first ever gig was at the five day Belgian Jazz & Blues Festival of 1969, compered by Frank Zappa, who also jammed with one of the other bands on the bill - you guessed it, Pink Floyd.

On the compilations front, "The Summit" was released on K-Tel in 1979, Cat. No. NE1067 interestingly, this album also features Eric Clapton, John Paul Jones (Led Zep), Raf Ravenscroft (on Jerry Rafferty's Baker Street), Mick Ralphs (Bad Company) and Wings, all of whom have worked with 'Floyd members at one time or another. The Syd Barrett track on "Harvest Heritage - 20 Greats" is Octopus.

In an interview in Orbit (see above), dated 14th Sept 1982, Hawkwind's Nik Turner was asked if Dave Gilmour did indeed re-mix "Kerb Crawler" from the "Astounding Sounds" album. He replied

"...well he might have done, he didn't produce it. He was mentioned initially to produce the L.P. ...but it didn't come off." Nik then changed the subject rather abruptly.

When I asked Nik the same question at a soundcheck at Sheffield University on 12th Feb. 1983 he said

"...he couldn't have done, I've never met the man..." (which is irrelevant) and again changed the subject, obviously irritated by the question - I bet there's a story there!

Fish can always be relied upon to come up with an interesting quote - like this one from the Sounds interview of 15th December '84 :-

"I went through virtually a nervous breakdown when I was 18. It was like I was going in completely the wrong direction, I felt uncomfortable yet I kept pushing and pulling myself in that direction, not knowing where I was going."

"I remember it was at the time that "The Wall" came out and I used to sit down and play the whole album four times every night. I'd sit and analyse it, and that pulled me out of my depression (WHAT??-AM) and pushed me into the musical side."

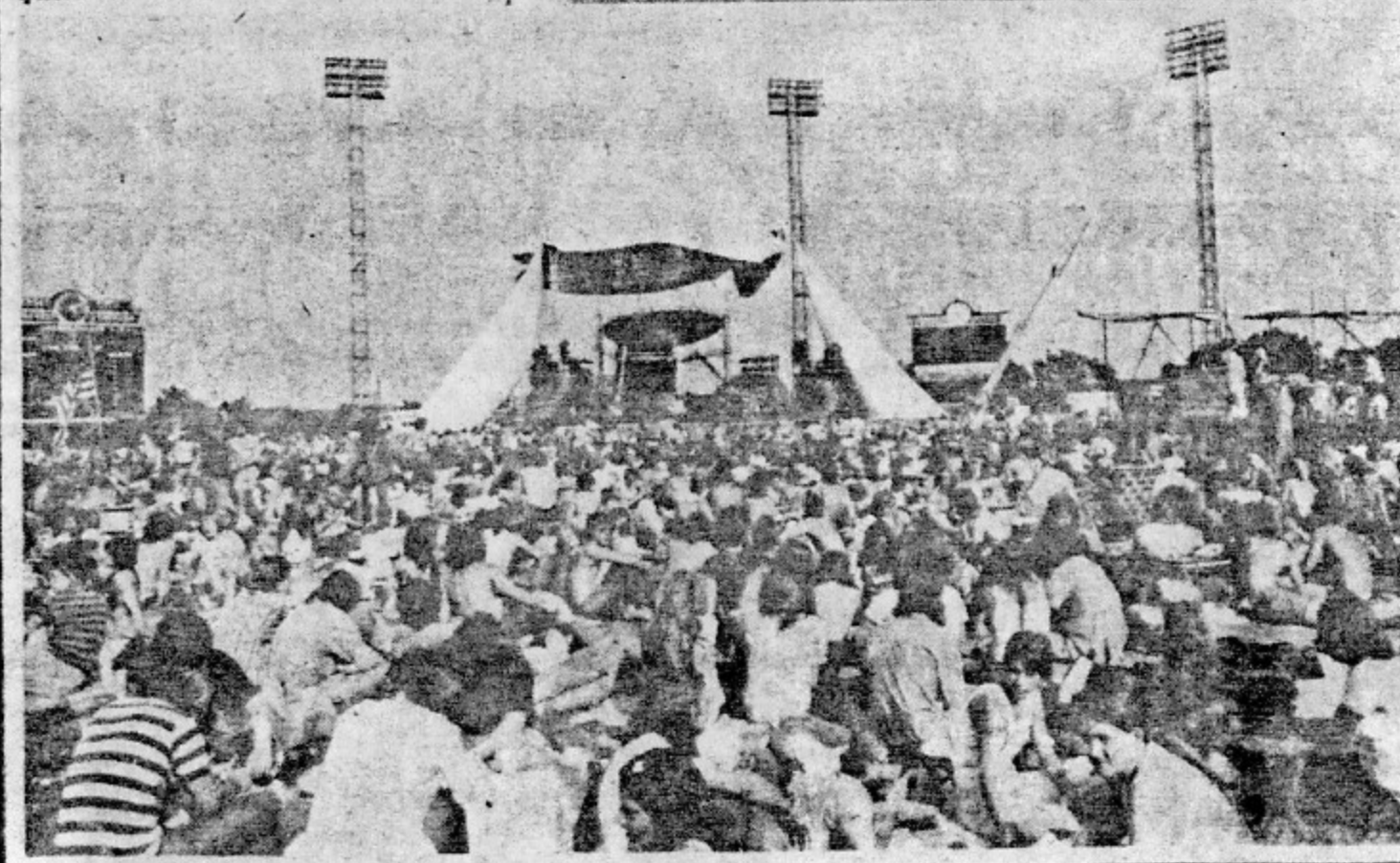
Finally, talking of Roy Harper, (that's the 3rd mention so far!) we've been promised an exclusive interview this month - so that's something for you to watch out for!!

all the best *Andy*

SOUNDS 5/7/75

## FLOYD GET A BLOW OUT

● THE PINK Floyd ran into trouble at their Roosevelt Stadium open-air gig recently. The flaming airplane which sails onto the stage at the climax of their set got stuck some 50 feet before it reached the stage and burnt out over the heads of the audience. The Floyd also had wind problems - their giant pyramid stage covering threatened to blow away for most of the performance. The set comprised mostly new material plus some oldies like 'Heart Of The Sun'. The crowd of nearly 40,000 were kept entranced by the back projection and Floyd's quad sound.





Rick - International Musician, 1975  
Nick - sounds 21/2/74.



## Catching Up

The seven is the number of the new-light they say & so I hope this Pudding will be the best presented/readable one so far. I haven't anything really worthwhile to say except this: Upon hearing Paul McCartney's single it struck me just how much Gilmour's guitar playing has improved over the last few years...

Now, over the last six issues, we've made quite a few errors & omissions. This I hope sets the record straight:

As far as radio & TV & Films go these should be included with the list in TAP 3.

- BBC World Service Broadcast, took place 11/68
- BBC Recorded "Dark Side of The Moon" 27/1/72 at Newcastle City Hall
- BBC Popquiz with Gilmour Vs Collins 22/3/81
- BBC Radio 1, had a programme called 'Abbey Road'. They played "Money" & "Arnold Layne" and interviewed Norman Smith & Alan Parsons. It was broadcast on 30/12/82.
- BBC 2 '6.55 Special' show showed a clip of "One Of My Turns" from the Wall film, they also interviewed Bob Geldof & the Boomtown Rats played a heavily synthesized version of "Arnold Layne". 6/7/82.
- BBC Carl Sagan's 'Cosmos' show used "One Of These Days" as background music.
- BBC 'The Ascent of Man' used "Careful..Eugene" (Ummagumma) in the same way.
- ITV 'The Berlin Wall' similarly used "Shine On.." to good effect.
- A programme about the Great Barrier Reef used Shine On pt 1 & 2.
- 'London Calling' was the name of the Saturday morning kid's show that Mr Gilmour took part in.
- BBC Radio 1. The original live In Concert 71 broadcast also included "Embryo" & "Blues" as broadcast on WNEW as well.
- BBC Radio 4. The 'Hitch-hikers Guide To The Galaxy'. The original radio series included Marvin humming "Shine On". On the TV & LP's this was missed out, though Arthur Dent does still remark about Marvin's vocal relation to P.F. (Is there a relation between Marvin & Roger Waters??)
- ITV 'The Challenge'. A group of Children from a Birmingham children's home go on a survival course hoping to be selected for Operation Drake. The entire music was from Pink Floyd's "The Wall"-they were well credited. 2/82.
- Canadian TV, 'Sportsline' interviewed Nick, along the lines of "What is a rock musician doing racing cars?". 1984.
- Canadian TV, 'The New Music' A Roger Waters interview broadcast on 4/8/84.
- BBC 'Horizon' Showed Nick getting into a car & driving off. Dec 84.
- BBC Radio 2. Bob Geldof talked with Gloria Honeyford about "The Wall" 16/7/82.
- BBC Radio 2. Gerald Scarle on 'Round Midnight' talked to Brian Mathews. 12/3/83.
- "La Marge" aka "The Streetwalker". A soft porn film with Sylvia Knished & Joe Dalesandico includes "Shine On" up to the vocal part. (It accompanies an oral sex scene). It now exists on an 85min Palace video.
- "How Does It Feel?" A 1976 film, may feature Floyd.
- "Deep Red". Floyd were to have composed the soundtrack to this Mario Augento movie, but for various reasons they couldn't & so a group called Goblin did it instead.
- "The Way To Salina" A French film from 68.
- "The Committee" The non existant soundtrack LP has a catalogue no. This is REPRISE 2023.
- "Temporary Landings". A pirate video somebody should review for us?
- "SPX". A cassette magazine. Issue 11, April 17th 1982 has 2 mins of Geldof talking about The Wall.
- Pink Floyd Story pt 6 was broadcast 21/1/77.

Phew... Anyone out there got any more items for inclusion?

continued page 27

# Italian Rarities

I think it is almost impossible to list a complete discography for each country, however I am trying to do my best with the Italian Pink Floyd records, some of which are very interesting & collectable.

The first rarity is the single "See Emily Play"/"Scarecrow" (Columbia 7066) issued in 1967; it has a fantastic picture sleeve showing Pink Floyd in a light show (see the phot in OFEL 3 page 6). This single is very rare & sought after. I've never heard of any other Floyd singles issued on Columbia in Italy.

I know that "See Emily Play" was also featured on a Various Artists compilation, but I can't remember the title. (I can only remember that it had an "X" in it.) 1967-68 is an obscure period for Italy; neither "Piper" or "Saucerful" saw the light in those years. The first two albums were published in 1971; you can read the date printed in the vinyl: "Piper" (12-4-71 I), & "Saucerful" (12-5-71 I).

The number "I" after the date proves that these are the first editions. Almost all the Italian EMI records have the date printed in the vinyl & also the number of the edition (I, II, III, IV; etc.). So it is easy to know the birthdate of the disc. The prefix for Italian EMI is 3C (Compare with France 2C, Holland 5C etc.) "Piper", as you can see in TAP 6, has a totally different front cover; it shows Pink Floyd with Dave Gilmour... He had nothing to do with this LP. Today it is a very rare item. "Piper" & "Saucerful" were never re-issued separately & were deleted as soon as "A Nice Pair" were published. Another rarity relating to "Piper" is a 4 LP's box set called "Progressive Story" containing "Piper" without cover & LP's by Deep Purple, Nice, Steve Miller Band & a little booklet. The box has an art cover in which you can see the cow of "Atom Heart Mother".

Probably the first Pink Floyd album published in Italy was "More" (my copy is dated 23-9-69) maybe because there was the film in circulation with the title "Di piu ancora di piu". Also "Ummagumma" was not published in 1969; it had to wait until 5-2-71 to come out. However after "Atom Heart Mother" the albums were published regularly except for the two Barrett solo's which were never published separately.

We have also "The Best Of Pink Floyd" but only in cassette (MC 244-04299); I don't know if the cover is the same as the Dutch album but I think it is, I once had a French cassette & that cover was the same. Also the first edition of "Relics" is on EMIDISC with orange & black labels; (EMIDISC 0048-50740). The back cover gives information on other EMIDISC albums.

Another obscure Italian LP is "Zabriskie Point" (MGM Rec., SMGL 50.017).

With "Meddle" there was the single "One of these days"/"Fearless" (3C 006-05013) dated 1-3-72. The cover is the same as the LP; the back cover publicises other Floyd records. Related to this single there is also the juke-box promo, (JBP). JBPs have a white label (instead of yellow/green Harvest label) and have the prefix 3C 000- the number is the same on the B-side if that is blank. (ie no other artist is featured.) These JBPs are issued without sleeve's.

The first 60,000 copies of "Obscured By Clouds" were defective and EMI withdrew them; I don't know what the defect was. From this album there came the single "Free Four"/"The Gold it's in the..." (Harvest 3C 006-05086) dated 11-7-72. The cover is like the LP; the rear jacket gives only the titles. There is also the JBP single.

Then there was the big success of "Dark Side", accompanied by the single "Money"/"Any Clour You Like" (Harvest 3C 006-05368) dated 25-5-73. The cover shows pyramids similar to the poster in the album; the back cover has publicity for "Dark Side". The JBP single "Money" (Harvest 3C 000-60039) is backed by the Italian singer Al Bano with "La canzone di Maria".

After "Dark Side"'s success the interest in Pink Floyd grew & EMI released "Point Me At The Sky"/"Careful..." (Harvest 3C 006 054 59) dated 20-9-73. The cover shows a photo of clouds with the writing "INEDITO."; & the back cover has publicity for "Dark Side".

The JBP single is backed by Suzi Quatro's "48 Crash", (Harvest 3C 000-70007).

After "A Nice Pair" came "Masters Of Rock"; this LP is on the Harvest label & has the horrible cover with PINK FLOYD written in relief on gold.

The double "Syd Barrett" (Harvest 3C 154-50350/I) was published 10-1-74 & sold at a special price. The cover is the same as "The Madcap Laughs" (gatefold) and the titles are all written on the back cover.

The same year another rare album came out for the first time in Italy; it was "The Body" (Harvest 3C 064-04615) dated 7-11-74; it has a completely different front cover (see TAP 4, pg 16). In the same period the film was in circulation in Italy with the title "Questo tuo fragile corpo meraviglioso".

1976 was the year of "Wish You Were Here" with the single "Have A Cigar"/"Shine On pt 1" (Harvest 3C 006-97357). It has a nice art cover showing a robot hand holding a cigar on both front & rear jackets. There's also the JBP.

In January 1977 the monthly musical magazine GONG came out with a free Pink Floyd 7" EP inside. (see the cover in TAP 3 pg 10). It is taken from the bootleg "Live In Hamburg" (1971) & contains segments of "Green Is The Colour", "Careful...", "Embryo" & "Set The Controls". However this EP is not a bootleg; in fact it has the regular S.I.A.E. ink stamp on the label (ie: the copyright society). This EP was the first of 5; the others were by Dylan, N. Young, Henry Cow & Capricorne. Who knows if a still sealed copy of the magazine exists. (I saw one in 1981-IDT)

In 1978, after "Animals", there was a mysterious event. All the Harvest singles were re-issued (I'm not sure about "Have A Cigar"). The strange fact is that they didn't appear in the Italian shops. And they weren't advertised anywhere. I think they were all sent to the UK; in fact it seems that the UK is the only place in which they are available. However these re-issues are easy to distinguish. First of all you can read the date on the vinyl and the number of pressing (II); then there are differences in the covers. For example: "Point Me At The Sky" has now the same photo on both sides and there isn't the writing "INEDITO." across the front. "One Of These Days" now has a back cover that has only the titles of the songs. In the re-issued 45's the EMI logo is inside a rectangle & positioned on the back covers.

Another 1978 single is D. Gilmour's "There's No Way Out Of Here"/"Definitely" (3C 006-61320) with the same photo's as the LP. Both Dave's & Rick's LP's were released as normal in Italy. I haven't heard of Gilmour's single occurring in JBP form.

...and "The Wall" came out. The lyrics are in the right order, compared to UK & US copies I've seen. The more collectable "Walls" are the one's coloured in Red vinyl - very limited editions. I have a copy in orange vinyl but there are also yellow & a mixture of yellow & orange (ie one LP of either colour). These are really very hard to find. There are three singles from "The Wall". The rarest & most collectable one seems to be a misspressing, but I suspect it was intentional; the cover & labels read "Another Brick pt2"/"One Of My Turns" but on the B-side there is "Young Lust" really!! It's difficult to find a copy without hearing it. This "Young Lust" is not exactly the same as on the album; it has a disco-music introduction & at the end you don't hear the voices or the telephone. The matrix number is 63494, 21-11-79 I BIS; the normal single hasn't the word BIS. The third single is "Run Like Hell"/"Don't Leave Me Now" (Harvest 3C 006-63833) dated 2-5-80; on the cover there is a little picture of the crossed hammers.

"Another Brick pt2" also came out as a JBP backed by Jean Pierre Posit with "Le vent de l'amour", a French song (3C 000-79110); a rarer edition is backed by Paul McCartney's "Beautiful Christmas Time" (3C 000-79111). I haven't heard of a "Run Like Hell" JBP.

After "The Wall" Italian EMI put out a box called "Collection"

This article will aim to give a summary of Nick Mason's involvement with the world of motor racing - there are many gaps. If anyone has more information on Nick's cars, race results etc. then please write to me (address elsewhere) and I'll collate all (sic) your letters for a future follow up article. Photographs and press cuttings (or photocopies) are especially welcome.

It was Nick's father Bill, once one of Britain's most prolific motor sport film makers and a regular race driver as well as being an Aston Martin owner, who first gave his son an interest in cars. By the age of 21, around the time that The Pink Floyd first appeared under such names as The Abdabs, Nick was driving a Lotus Elan and an Aston Martin International as well as listing amongst his hobbies 'rebuilding Aston Martins'. Since then Nick has amassed a fleet of about 20 historic, racing and classic cars (as well as the powerful BMW bike which he used to travel to the Dave Gilmour gig at Hammersmith Odeon on 29th April) and made quite a name for himself on the race track.

In a recent Canadian newspaper interview Nick talked about his and other people's attitudes to his driving :-

"I suppose there's a moment of irritation when people assume a rock star can't be serious about other things - you just hope that, sooner or later, people will start to understand you're serious. But I don't have any plans to leave the band. I'm a musician. Motor racing is a passion for me. I think it might be a bad thing to turn that passion into a job."

"You have to be passionate about motor racing. It's such a time consuming thing. It's not like, say tennis, you can't just stop and pick it up again. I certainly would not have been able to become involved with motor racing as much as I have, had the band not stopped working as hard as we did about ten years ago, when we spent about half the year on the road."

You will probably already know that Nick is making a film which will hopefully be shown on T.V. next year. Nick explains :-

"I plan to turn the film into a short documentary about motor racing and how I became involved, I'll also be writing music to go with it." In the film Nick plays both himself and his father and has been filmed driving Bill's 1930 4.5 Litre Bentley. Rothmans - Porsche have signed Nick as a driver and he has also been filmed making his North American racing debut in this year's 1000 k.m. Pilsener GT Endurance Race in Canada with a camera mounted on his Porsche 956. (This race was part of the world endurance championships, whose manufacturer's section Porsche have already won)

One of these cars can currently be seen on roadside hoardings advertising Nick's next endurance event, the Australian 1000 k.m. at the Sandown Park Circuit on 2nd Dec '84, where Nick will race alongside equally famous team-mates such as six-times Le Mans winner Jacky Ickx from Belgium, three-times Le Mans champion Derek Bell of Britain and Australian veteran Vern Schuppan. Nick says of such company:-

"I guess Porsche felt they were doing so well using really terrific world-class drivers that they decided they could still win using an old rock star!"

In the early summer of 1980 Nick won Donnington's 'first ever' Bugatti's only race in his own 1927 type 25/3 car. A year later he drove a Lola T297, sponsored by EMI Records, Harvest and EMI Electrola, in the Le Mans six-hour preview at Silverstone, coming 16th overall and 3rd in his class. (Pink Floyd manager Steve O'Rourke beat him, coming 2nd in a BMW, and winning his class). Nick and Steve later chose a BMW to race in the 1982 Le Mans 24-hour endurance race (an event in which Nick has now competed five times.)

Another of Nick's favourite manufacturers is Ferrari and in 1982 he moved up in the world by becoming a partner in Sussex based Modena Engineering, Britain's largest Ferrari dealers, and a highly respected name in the world of high-performance cars. (Modena is the town in Italy where Ferraris are based - other directors include members of the Ferrari family)

In Ian Webb's book 'Ferrari 275 GTB & GTS' (Osprey Publishing, 1981) 'collector' Nick Mason is quoted as saying :-

"I went for the 275 because it was the nearest to the 250 GTO and I couldn't get a GTO at the time. It had near GTO handling and performance, without the drawbacks, on the road, of a competition car. It was noisy, too much so to make a radio worth having, but it was the right kind of noise."

"The 4-car was a confidence-inspiring car. Entering a 120 m.p.h. bend at 121 m.p.h. you knew it would come out alright, and the brakes at those speeds were fine, but around town they were so bad as to be ludicrous, until we modified them to cure the servo problem."

"Compared to a Daytona the 275 has nothing like the comfort and convenience - no air conditioning, no electric windows (at least not on my car) and very little sound insulation - and you miss the Daytona's vast torque, but for sheer enjoyment I still love this car."

Nick acquired one of the mere 36 250 GTO's ever made (registration no. 250 GTO) in 1977. In another interview he says (I must paraphrase here I'm afraid) :-

"I fell in love with the GTO when, at the age of 19, I photographed Peter Clarke racing one at Goodwood on Easter Monday, 1964, not realising that one day I would own that very car."

"It is an excellent car, suprisingly economical to maintain, but big bills are always looming. For instance I dread the day when the gear box goes. It is also very reliable, I've even used it to take the children to school on cold days when nothing else in the garage would start!"

1982 also saw the release of The Wall, a film Steve O'Rourke was quoted as saying he hoped would be a success, since \$100,000 was required to replace the BMW used that year with a group C car for 1983. (Incidentally, it is of interest to note that ex-World Champion James Hunt was a guest at the Premiere of the film on July 26th 1982 (see TAP #4))

By the end of 1982 Nick had won 9 races and set the Donnington lap record for historic cars. The next year he flew back from the Monte Carlo Grand Prix to take part in four historic car races at Brands Hatch on Sunday 22nd May. He drove a Maserati in two events and an Aston Martin in the other two.

August 1983 saw Barclay's "Fascist Pig" Bank offering a competition prize of a day at Le Mans with Nick in their 'Young Savers' magazine.

The 1983 Le Mans was the subject of a Nationwide report on BBC1 TV on the 16th June, which included a short film clip about Steve and Nick's entry, while on the other side Channel 4's 'The Motor Show' on Sun 26th Feb 1984 included, according to their teletext service, "a fascinating look inside Nick Mason's garage".

Despite such (occasional) television coverage most of Nick's racing appearances are made fairly incognito, two recent examples springing to mind.

The first of these was Nick's appearance at Park Cameras' exhibition at Burges Hill, Sussex on 29th Sept. He showed two cars, a blue 1926 Bugatti and one of his Formula 1 cars which is painted in 'Wall' livery. He apparently chatted freely with fans about his film, his driving and the 'Floyd.'

The other example is his recent participation in the 'Chequer Bitter Classic' - a series of parades of racing cars around the City Centre streets of Birmingham, on the 14th October, when I was surprised to see Nick driving two of his cars (not both at once!!). These were a beautifully preserved, dark blue 1955 D-Type Jaguar in one event and the 'grand finale' and a typically bright red 1966 205S Ferrari Dino in another. Nick's Formula 1 Tyrrell 008 was driven by world championship driver John Watson. These three cars were listed in the official programme as belonging to 'Ten Tenth's, London'.

The programme also featured a photograph of top '50's driver Roy Salvadori road-racing another of Nick's D-Type Jaguars with Nick clearly visible as the passenger. It would seem that this car is no longer registered for road use, as its registration number is now carried by the clapped out blue Transit van in which Nick's crew left the event - with Nick in the back!!

Thanks are due to Ivor, Sprass, Steve and John Miller for their help with this article.

CONT'D FROM P.7  
containing the LP's from "A Nice Pair" to "The Wall". (BC 182-53306/30)  
It is nothing special because there are only normal LP's without any picture discs or booklets. The box has the design of the wall. The normal albums have been re-issued many times without special differences. The only re-issued album I have to mention is the double "Syd Barrett" in the cheap series TALENT (3-3-82). The cover is again "The Madcap Laughs" but this time it is not gatefold & the titles are on a pale brown background. The rest of the story is too recent & it isn't particularly interesting from the point of view of the collector. There was "Not Now John" juke box promo backed by Italian singer Bobby Solo & "Straniere" & there is one 12" single, consisting a DJ remix of "Blue Light" : two songs by Talk Talk & R. Lee (EMI 0401792716). The matrix No of the Not Now John is EMI 000-1792477.  
"Oh balls" (This is your editor speaking - I've just seen Edo's PS which says...)

PS. I've forgotten to mention a Various Artists album (about 1970) called "Underground Show" featuring "The Nile Song" & "Ibiza Bar". The situation is under control.

Edoardo Bertoletti.

Some silly information:

MILES book says that in June 1971 Pink Floyd played: Rome 19th June & Milan 20th June. This is not correct; one of the two concerts was not done in Milan, but in Brescia. (see the bootleg with the same title).

There is an error also in the dates; in fact the Rome concert took place on the 20th.

Referring to an article of that period in "Ciao 2001" by Armando Galle (the same journalist who translated the Italian version of the Miles book): The Pink Floyd arrived at Linate airport (near Milan) on Saturday 19th June at 1PM. At 4P.M. they were in Brescia in the hotel "Gambere". At 9.45 P.M. they were on stage. The Floyd then flew to Rome at midday 20th June. (The roadies & equipment had travelled there overnight by TIR-big lorries)

At 1.40 P.M. they were in a hotel in Rome & they played at Palasport at 9.45 P.M. After the show they went in some Roman night clubs: Titan Club (1.45 AM), Number One (3.30AM). Then at 10.45 AM on 21st June they took the plane to London.

Another proof that Brescia was the concert before Rome occurs at the end of a tape of the Rome gig. At the end, after "Saucerful" Pink Floyd exit & the crowd cry for an encore. Then a voice from the PA says "The pink floyd in Brescia have done an encore but the audience cried more than you.."

So the right dates are: 19/6 Brescia, 20/6 Rome. Edoardo Bertoletti

By Keith Sharp

**N**ICK MASON'S PIT CREW IS scurrying about the Mosport tarmac like ants in heat, meticulously fine-tuning his sleek Porsche 956 racing car until it literally purrs with anticipation.

Roger Waters may have discovered *The Pros And Cons Of Hitchhiking*, David Gilmour may have made an *About Face* with his solo career and Richard Wright may be cloaked in obscurity — but when the various members of Pink Floyd went their separate ways after recording *The Final Cut*, Nick Mason was happy to lay down his drumsticks and hop behind the wheel of a mean driving machine.

"I've been involved in competitive racing for the past 10 years and I've been racing modern cars for the last five years," explained the 40-year-old percussionist who's a bonafide member of the Rothman's racing team. "It's a second love to me, there's no danger in me making serious money as a competitor but it's something I love doing, when I'm not in the recording studio."

In Toronto to compete at Mosport in the World Endurance Championships, Mason found time to shed some light on the present state of Pink Floyd, the internal turmoil which surfaced during the *Final Cut* sessions, and his observations on Roger Waters' and David Gilmour's solo releases.

Looking dapper in his Rothman's racing jacket and minus the distinctive moustache, Mason is every inch the wealthy, middle-aged sportsman his success with Pink Floyd has allowed him to be.

"No one actually came out and said, 'Right! that's the end of Pink Floyd.' There was no break up or split, just a mutual need for the members to get on with their solo ideas — they didn't want to feel like a prisoner of the band," explained Mason. "I think we'd all like to retain the option of keeping Pink Floyd alive as a viable entity and work together if we found something that was mutually appealing."

"I enjoy making records and I enjoy playing live," notes Mason as he downs a pint of Double Diamond at a local pub. "But I'm also happy doing other things. If I'm working with Pink Floyd — fine. But if I'm not, I'm quite happy to go motor racing."

### A band prisoner

Never the most prolific recording group (five albums in 11 years), Pink Floyd seemed to reach a creative impasse after *The Final Cut*, with the next logical step being a sabbatical of undetermined length.

Mason allowed that the dragged-out — and at times confusing fashion in the way *The Final Cut* was recorded, created a drain on the group which could only be rectified by an extended hiatus.

"Keep in mind that *The Final Cut* was initially supposed to be a wrap-up of all the material left over from *The Wall*. Then we started adding other songs and by the time we had finished — it had become something totally different.

"I think Roger's obsession with *The Wall* also took its toll," added Mason. "First there was the album, then the tour and then the movie, it seemed to be something that would never end. The whole focus seemed to be on doing something even bigger and more elaborate than what we'd done before. I jokingly told one journalist that the next Pink Floyd album would be called *Tora Tora Tora* and would depict the bombing of Pearl Harbour set to music. The whole thing would be shot in the English Lake District with half-scale battleships."

Speaking of lavish scale productions, Mason did not seem particularly enthused by Waters' *Pros And Cons Of Hitchhiking* and was definitely

not impressed that the Floyd bassist chose to perform band material as part of his multi-visual concert.

"I didn't like it one bit. I don't know if he had to do that to sell tickets but if he did — it's a real pity," protested Mason. "Those songs should be sacred to the band. I can't blame Roger too much though. He's been devoted to the band for so long and those *are* his songs. He's spent so much time on Pink Floyd's affairs that he probably doesn't have enough solo material to fill out his own set."

Mason explained that Waters had been carrying the idea for

Press Cuttings from Canadian "Music Express" Oct 1984  
Pros And Cons around with him for quite awhile and there had

been talk of it being the next Pink Floyd album. "He played the demo tracks for us and we thought it best that he record it as a solo album. I suppose if we'd said 'Oh please, please Roger, can we record it,' we probably would have, but it was

something he had to get off his chest and I'm glad he did, even if the album hasn't been commercially successful."

Mason was more enthusiastic about David Gilmour's *About Face* album which he appeared on and has performed live as a member of Gilmour's band in some concerts. "Dave's attitude seems to be that Pink Floyd is a marvellous dinosaur which should be allowed to roam the earth unfettered — it's something he can go back to when he wants, but right now he'd rather do something totally different."

It may be remembered that Mason released his own solo album last year, a collaboration with American jazz performer Carla Bley, titled *Fictitious Sports* and he's currently writing material for a

documentary on motor racing which also serves as the blueprint for an album. In this respect, he's following in the footsteps of his father Bill, who was Britain's most prolific motor sport film maker.

Mason's no mug behind the wheel either, having won numerous rally endurance races and this year competing in both the Le Mans and Silverstone races on a Porsche team that also stars world class drivers Jackie Ickx and Jochen Mass. "Yes this level of racing is dangerous," said Mason in answering the obvious question "But I've lost more friends

through rock music than I have through motor racing."

Being a famous musician hasn't hurt Mason when it's come to finding a sponsor for his expensive racing habit and he's continually amazed at the reverence the masses still have for Pink Floyd.

Yes we did well with *Dark Side Of The Moon* and *The Wall* and other albums, but I still consider us to be the last of the gifted amateurs," laughs the easy-going Mason. "I

always thought our technical ability was quite limited and we got results by using trickery to make those sounds. It seemed to people that we were a high-tech band when we weren't at all. We were using cheap electric keyboards played

backwards through a foot pedal yet we were perceived as music intellectuals."

It was this kind of critical misunderstanding which painted Pink Floyd as a cold, callous and aloof bunch of snobs, particularly in their post Syd Barrett period when Floyd's sarcastic nihilism was uniformly butchered by Britain's music press.

"British music has always been anti-establishment and we were branded as establishment and accused of being charlatans," fumed Mason. "Now I don't know about you but I get extremely upset when I get verbally ripped apart by someone I've never even met. I think because of this, we all got defensive and Roger in particular is very wary of people who try to analyze what he's doing and trying to say."

That being the case, Waters must be suffering from apoplexy over press reviews of his *Pros & Cons Of Hitchhiking*. Nevertheless, Mason is guardedly optimistic about some form of Pink Floyd reunion somewhere down the road.

"We'll get together again when the time is right and that obviously isn't now," notes rock's answer to Jackie Stewart. "We'll probably get together in the autumn and see if we feel like doing something together."

"Keep in mind though that it was taking us an average of two years to record an album when we did have something to work with, so for you old Pink Floyd fans — it looks a little dodgy. However, all you 11-year-olds should hang tough. We'll get around to it eventually." □

## DAVID GILMOUR

*About Face*

(CBS/Fox Producer: Steve O'Rourke 101 mins)

Combine excellent concert footage with a couple of promo clips and then add some extensive documentary and interview footage and what have you got? — one of the most interesting rock video packages to appear in a long time.

Spotlighting material from Gilmour's new solo album, *About Face*, the video's live concert footage is of excellent vintage with the Pink Floyd guitarist mixing Floyd nuggets like *Comfortably Numb* and *Run Like Hell* along with the new tracks.

Supported by a band that includes Floyd drummer Nick Mason and ex-Bad Company and Mott The Hoople guitarist Mick Ralphs, Gilmour seems well at

ease as a solo performer. His guitar work is exemplary and he's even passable as a vocalist with *All Lovers Are Deranged* and *Until We Sleep* being particularly effective.

## JOHN HUTCHINSON

**O**n March 31 David Gilmour gave a solo concert in Dublin, Ireland, the first of a planned three-month tour encompassing Europe and America. The evening before, the Pink Floyd guitarist had appeared on *The Tube*, a trendy British TV rock show, playing two numbers from his new solo album *About Face*. He looked tense and nervous, and was clearly out of place among a generation of pop fans with whom he has next to nothing in common; when Duran Duran followed his performance, the program reverted to a more natural flow. This, however, was but one of several pre-concert omens, including little publicity for the show, problems with the support act and considerable tension among Gilmour's associates.

As it turned out, the gods were with him. The house was full and Gilmour played a set that included about a dozen songs from his two solo albums, plus a set-closing, rapturously received version of "Comfortably Numb," his contribution to Pink Floyd's *The Wall*. There were no flying pigs, downed aircraft or laser beams to be found, and Gilmour appeared subdued and hesitant, content to let his band develop momentum and provide the standard gig banter. There were hints of grandeur, though: on the instrumental "Let's Get Metaphysical," on "Murder" (a song about John Lennon's killing) and on "Comfortably Numb" the artist rose above the constraints of legend to play and sing with sweet assurance.

The following afternoon, Gilmour sits in his hotel room, listening to a tape of the concert. His hair is conventionally short these days, and he's less stocky than his publicity photographs suggest. There is a restrained air about him, entirely appropriate for a man who keeps most of his feelings to himself. He doesn't joke around much, and his red shoes, worn with the leather jacket he sports on *About Face*, an open shirt and jeans, seem more of a gesture to rock 'n' roll flamboyance than a natural expression of exuberance.

This is your last chance...

Gilmour last appeared in concert in June of 1981, when Pink Floyd played *The Wall* for the filming of the movie. How did it feel to be back? "It's actually more nerve-wracking playing to an audience that size than to a much larger one," he answers. "I'm not used to it now, and I'm not very practiced at it. I just don't know what I should do, how far I should go, and I can only learn by doing more gigs. Last night I felt I should have spoken to the audience more. There's an openness you've

got to establish with the audience through eye contact and your general demeanor. I can certainly get a lot better at it."

And he'll have plenty of opportunity to improve what with a long tour ahead of him. But he professes to love performing, even though doing it solo demands that certain economies of scale be acknowledged as they never were on the Floyd's sojourns. "I'd like to find myself in the situation where my name, on its own, carries the weight necessary for me to tour in a more civilized way. But I

have to earn that now, because my reputation doesn't do that for me. The fact is that our individual names mean virtually nothing in terms of the great record and ticket-buying public. "But what else am I going to do? I like writing music, I like making records, and I like getting up on stage to perform. I can't rely on the guys in Pink Floyd to do all that with me whenever I feel like it, and you can't just go out in a half-assed way to try and make the situation possible."

Indeed, with both Gilmour and Roger Waters having cut solo albums, Pink Floyd's future seems uncertain. The signs of decay have been evident for some time: the doom-laden *Final Cut* was, for all intents and purposes, a Roger Waters solo outing, with two other Floyd members sitting in as sessionmen. In any case, the album's very title hinted at its position in the Floyd canon. But Gilmour won't commit himself on the band's status. "The question is open. We might do something together again; I've no idea. But my own album and tour are the entire focus of what I'm doing musically at present."

Nonetheless, Gilmour doesn't hesitate to proffer an opinion about *The Final Cut*, in his words "a one-off album and not like anything that's happened before in our long and checkered history. It didn't happen at all in the way I wanted, and I had constant arguments with Roger over how I thought it should be made and the things we had to do in order to make a good album. Roger disagreed vehemently and it came to the point where I could no longer effectively contribute to the production. My own opinion is that it would have been a much better record if we had managed to collaborate on it more. There are some

good ideas on it—three good songs, in fact—but I feel the rest is rather cheap filler of the kind we hadn't put on a Pink Floyd record in years. But obviously I'm prejudiced because of the disagreements and difficulty I had in making it: it reached the point during the recording of the album that I just had to say 'If you need a guitar player, give me a call and I'll come and do it.'"

Gilmour promptly began working on *About Face*, wanting no more than to make "as good an album as I possibly could." Not that *About Face* has no meat on the bone. "Murder," for example, concerns Gilmour's feelings in the wake of John Lennon's murder. "I never met the guy," he says of the slain Beatle. "The song developed out of my feelings of fear and frustration. What actually made it happen was that those feelings lasted so long. It still puts me in a rage sometimes."

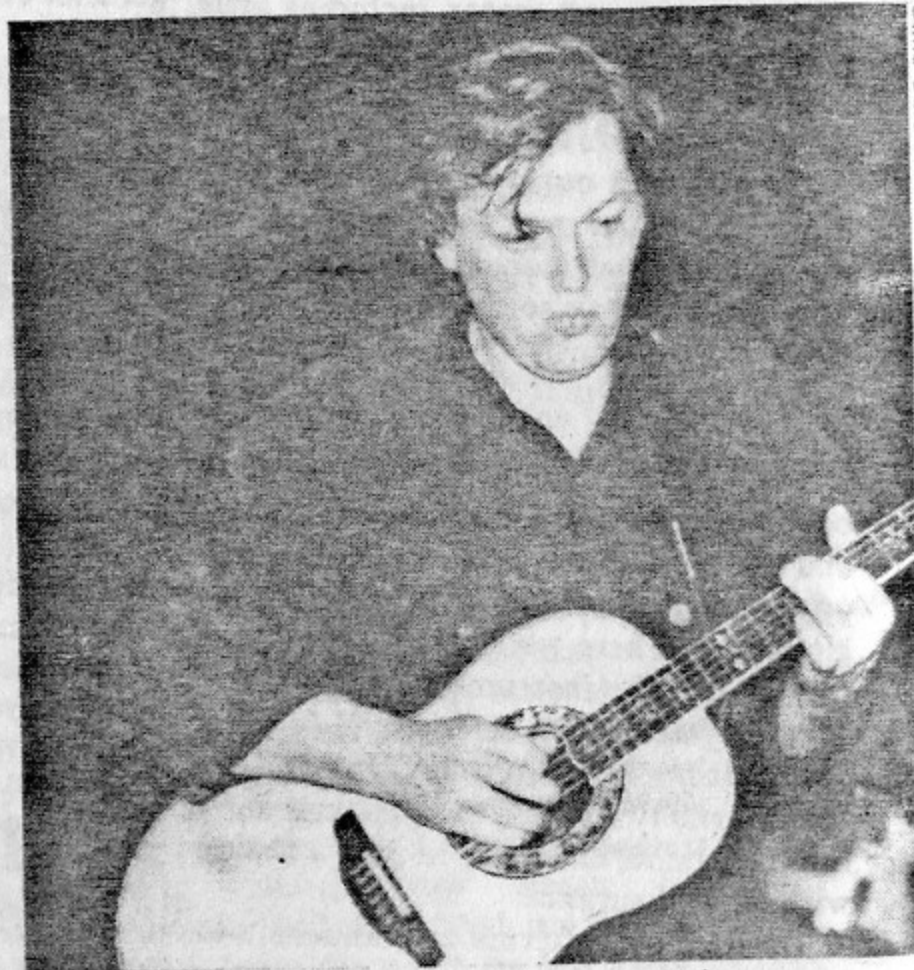
There's also two anti-nuke songs on *About Face*—"Cruise" and "Out of the Blue"—although Gilmour isn't four-square in the anti-nuke camp. "I can't feel it in me to commit myself to nuclear disarmament," he says quietly. "But there are specific aspects of the campaign I'd agree with. One is not having cruise missiles in our country, and particularly not having them near where I live! But it would be immoral to expect America to retain nuclear weapons in order to protect us when we don't keep them to protect ourselves. It's a very difficult question."

And how did Pete Townshend come to collaborate on "All Lovers Are Deranged" and "On The Air"? Gilmour says he had rejected "about three different sets of lyrics for the two tracks, so eventually I asked Peter if he would do some. It had nothing to do with the Who or his fame; it's just that I like the things he stands for. I didn't work with him on them—I sent him finished backing tracks and he sent them back with a lyric sheet and some rough vocals dubbed on. I didn't want to restrict him."

Gilmour admits to being apprehensive over the critical and public response to his album, primarily because he's making such a heavy commitment to his solo career at the moment—to the point where he says it has temporary priority over even his own family commitments (he's married,

with three children ages two, four and seven). *About Face* closes with a song titled "Near the End," interpreted by some as being about the gradual dissolution of Pink Floyd. In it Gilmour sings of "Thinking that we're getting older and wiser/When we're just getting old/When you see what's been achieved/Is there a feeling that you've been deceived?" But every ending suggests a beginning, even if, as in this case, it's a tentative one. Told he looked sad and withdrawn onstage, Gilmour bursts into laughter. "I was just nervous," he explains after calming down, "but perhaps I've been around Roger Waters too long. It could be contagious!" ○

RECORD / JULY 1984



David Gilmour: setting an example.

The concert footage is followed by the two promo video clips for *Blue Light* and *All Lovers Are Deranged* before concluding with a fascinating 'After The Wall' sequence which documents the band on tour through France and Germany before concluding with a performance at London's Hammersmith Odeon.

Through the sequence, we get a realistic look at life on the road, some interesting insights from Gilmour himself as well as cameo appearances by The Who's Pete Townshend and Floyd's Nick Mason.

Overall, a well-rounded, totally entertaining videomontary that represents state-of-the-art video. A shining example for other video makers to follow.

...to enter the poll in Issue 3!

Welcome to FMS ckt ...

"Good evening Ladies & Gentlemen and welcome to Earls Court. My name is Jeremy Godsher & we're going to have a fine show for you tonight.

The stage is set & we'd like to thank you for your patience in waiting. The stage is set & the band is about ready to begin I think... No not quite yet.

Well, this will afford me the opportunity to remind you all of a few regulations by which the band would appreciate you to oblige. Please sit down & enjoy the concert in your seats, no rushing the stage and please, no photographs are permitted. Any camera's found being used will be confiscated. Also please, no fireworks. Believe me, there will be enough explosions in your mind.

Well I think the band is about ready to go now...no not quite yet. I'd also like to remind you, at the conclusion of the show, depart carefully, go slowly, especially those of you driving as the local violation of the XXXXXXX XXX XXXXX concert.

We'd also like to thank the hundreds of people who came out here earlier today to set up tonight's show. Without those people I almost think we wouldn't be here tonight. So please sit back & enjoy the concert. Also anyone found standing on their chairs will be shot.

Well I think the band is about ready to go now...no...no...not quite yet.

I'd also like to remind you when leaving tonight to be careful of your neighbours. We've had reports of people falling down & hurting themselves. We all of us want to have a good time here at the concert. What we don't want are people walking into each other, & we've had reports of people bumping into and falling down on each other, so when you are leaving tonight be careful you could hurt yourself. So watch yourself upon leaving the theatre tonight & be careful not to fall down or bump into anyone else. We've had reports....Hello....we seem to be having a problem.

The Pink Floyd is not going on, so I guess I'll just stay up here and entertain you for the remaining show.

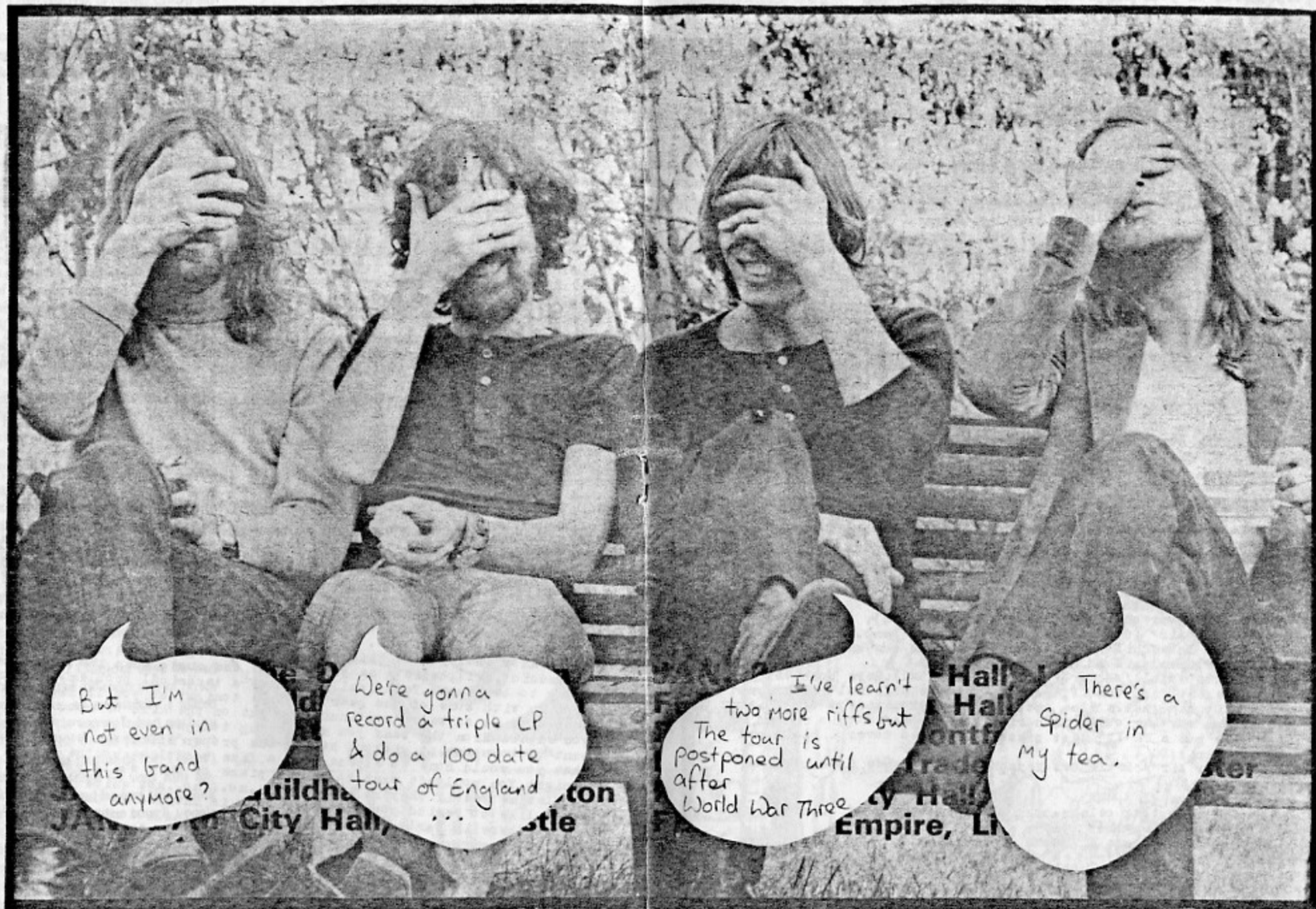
And I'd also like to remind you that when you come to a concert be careful & watch yourself because, when you look to your left be careful, when you look to your right be careful because if you're caught inbetween your neighbour & your friend you loose, you can fall down too. You could be a victim of bumping into each other. This occurs when certain people have certain problems when handling certain types of drugs. Now you may be the sort of person who handles themselves properly. That's all fine & well but there is another sort of person who doesn't know how to handle themselves & will fall down on themselves & hurt themselves.

I know what you're thinking, 'Why doesn't he go? We want to hear the music'. Well, believe me you'll hear the music when the music is ready to be played. Technically we have a technical problem, problem with some of the gear on stage tonight so you'll have to bear with us as we're continuing to put on the kind of show that you expect from the band you are seeing tonight. I know you wouldn't want us to start it without having the proper effects & sound & lights that you would come to expect from a fine band like you're seeing tonight. You wouldn't want to hear a piece of shit would you? No..No. Let me see if they're ready yet...no...no..not quite yet. I would like to remind you that everybody is invited to have a good time tonight here in Earls Court. Sit & enjoy & relax & don't be afraid to show your appreciation for the band because they like it when they know you're out there.

After all this IS a rock n roll concert isn't it, here??  
Are you all having a good time tonight?  
I hope you are because I am too.

Sometimes when you come to a rock n roll concert it's not always what you would expect it to be. That's what makes it so much fun & that's why I like to be here tonight with you.





But I'm  
not even in  
this band  
anymore?

We're gonna  
record a triple LP  
& do a 100 date  
tour of England

I've learn't  
two more riffs but  
The tour is  
postponed until  
after  
World War Three

There's a  
Spider in  
my tea.

it could happen any minute now.

Wellcome I'd like to remind you at this stage here, upon exiting please be careful of your neighbour, they have a tendency to fall down & bump into each other & we don't want anyone hurting themselves now, do we?

Well I think the band may be ready to begin now...no...no..not quite yet. I'd like to remind you to sit back & enjoy yourselves here at Earls Court & pay good attention to the rules & regulations that I've set out. If you've listened to my rules you'll all have a good time tonight. I know you wouldn't want to do anything which would be against the rules & regulations, regulations, regulations, regulations

## DAVID SOLO

From his first solo album "David Gilmour" the only single released was "There's No Way Out Of Here"/"Definitely" (HAR 5167) issued in edited form in the UK without picture sleeve & in other countries with covers similar to the album & full length songs.

"There's No Way Out Of Here" also occurs as a 1-sided German 12" (Harvest B 96 652); the cover shows the back of the album. It is probably a promotional release even if neither cover nor label read "promo copy".

"No Way" backed by Richard Wright's "Drop In From The Top" (Harvest SP 1056). This is a special promo 12" single in yellow vinyl issued only in France. (You can see the cover in ARNOLD LAYNE No 5)

Lastly, from this album, the promo versions of some songs seen/heard on the video (see TAP 3) have not been released on vinyl.

From the second album "About Face" there are more rarities. First of all there is "About Face", two 1-sided LP's of UK test pressings.

The first single from the LP, "Blue Light"/"Cruise" (HAR 5226) was issued in a PS, the American version having a different cover. In the UK, the above single also came out as a 12" & also in Germany - both having different covers.

In the UK there was a second single, "Love On The Air"/"Let's Get Metaphysical" (HAR 5229), this came in 7" PS format & in shaped picture disc (HAR 5229); with one side showing Mr Gilmour in a thoughtful & 'metaphysical' pose; the other side shows an old radio.

In Italy, there is a strange 12" record featuring "Blue Light" & two songs by Talk Talk & R. Lee. It is a special record for DJ's with (EMI 0401792716) inscribed in the run in.

There are also some interesting 12" singles from the US:

- "All Lovers Are Deranged"/"Blue Light" (Columbia AS 1824), Demo, with a nice b&w cover showing Gilmour (see TAP No 4).
- "Love On The Air" (Columbia AS 1875), 2-sided Demo. With a sticker of a photo of Dave. This is the same version as the album even though it is sometimes said to have been remixed.
- "Blue Light" (vocal)/"Blue Light" (instrumental). Here both versions are different from the LP version. It is an official release, not a promo & it has just a blue title sleeve. (Columbia 44 04985). I don't know whether other countries have released this record as I've only got a UK 12" test pressing with no cover & plain red labels. Matrix: DG 1
- "Love On The Air"/"Let's Get Metaphysical". A-side is said to be re-mixed.

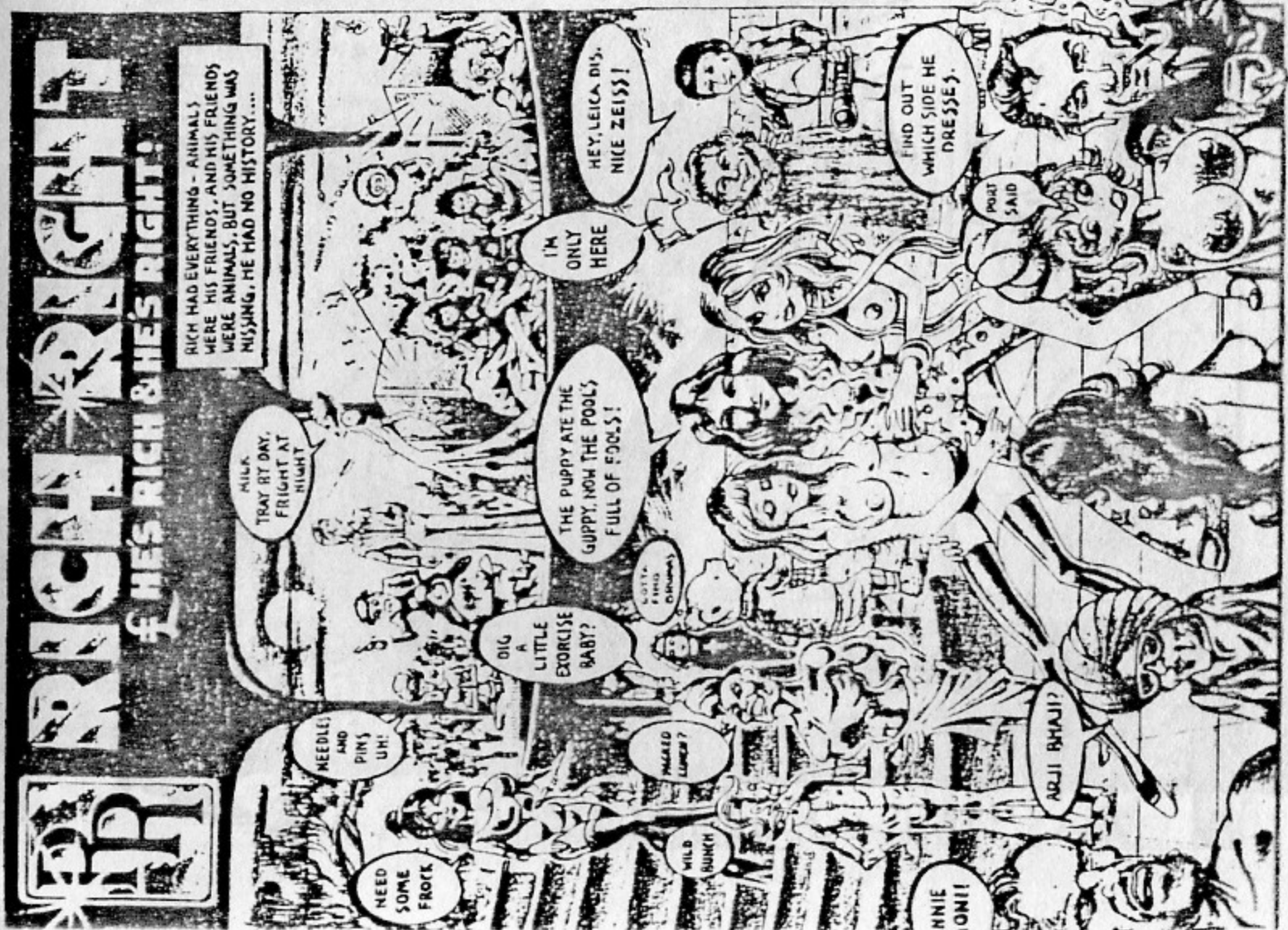
The first bootleg celebrating the solo career of Gilmour is "Shape Of Pink"/"Mihalis" (3LP);

Also of interest are a couple of recent interview albums from the USA:

- "David Gilmour Profile From NBC 'The Source'" (3LP)
- "Off The Record With Mary Turner" (2LP)

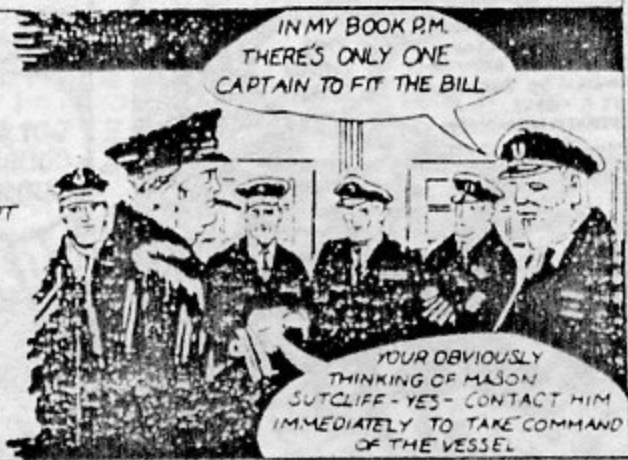
Hard Times For The Collectors....

Edoardo Bertolotti, Valerio Teti & Wayne Neuwirth



# CAPTAIN MASON, R.N.

IN 1941 VICE-ADMIRAL SUTCLIFF WAS CALLED TO THE ADMIRALTY FOR A SECRET MEETING WITH THE TOP BRASS. IT TURNS OUT THAT A MERCHANT SHIP HAS TO LEAVE TILBURY FOR ALEXANDRIA IN EGYPT CARRYING HIGH-OCTANE FUEL FOR R.A.F. FIGHTER PLANES. THE SHIP NEEDS A CREW AND A CAPTAIN COURAGEOUS AND SMART TO GET IT THROUGH



IN MY BOOK R.M. THERE'S ONLY ONE CAPTAIN TO FIT THE BILL

YOUR OBVIOUSLY THINKING OF MASON SUTCLIFF - YES - CONTACT HIM IMMEDIATELY TO TAKE COMMAND OF THE VESSEL



SO LUCKY TO HAVE YOU ABOARD SKIPPER

IT'S GREAT TO BE ABOARD AGAIN BOSS



WEATHER WORSENING SKIPPER!

AND NO SIGN OF THE ENEMY, JONES



BUT... UNKNOWN TO MASON THE ENEMY IS VERY CLOSE INDEED!



BANDITS AT FOUR O'CLOCK CHIEF!

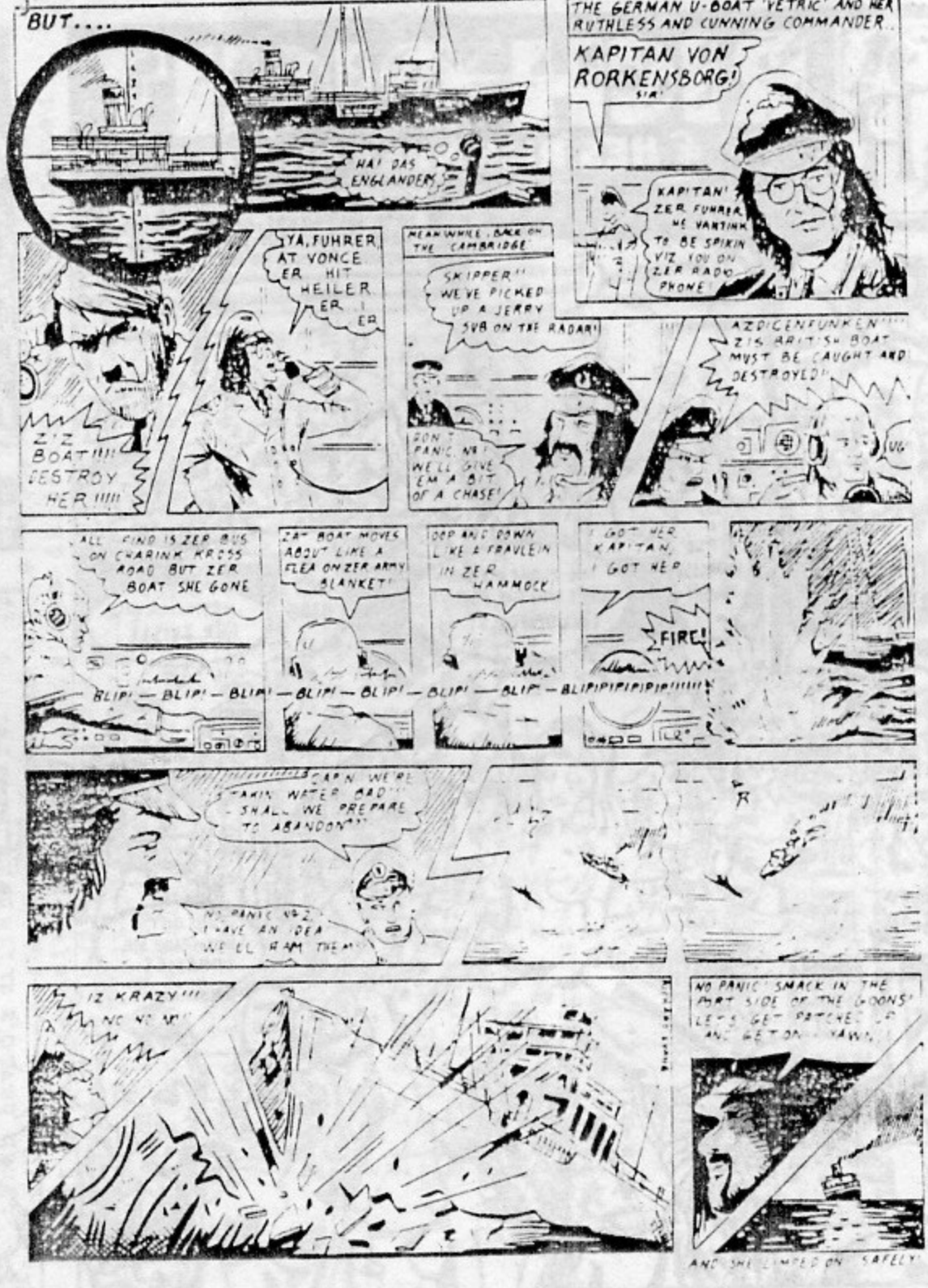


COR BLIMEY GUY I'LL DO ME BEST BUT DON'T BLAME ME IF SHE BLOWS

STOKER CLEGG! WE STOKING - AND FAST WITH PLENTY OF SMOKE



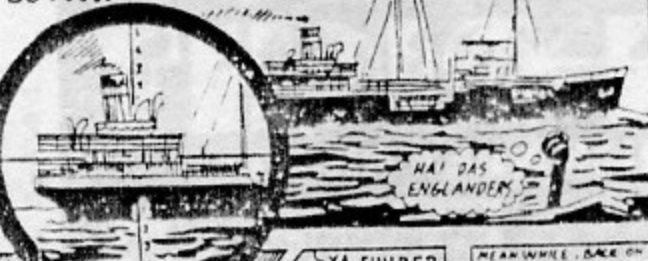
IT WORKED SKIPPER. THEY SEEM TO HAVE SCARPERED. NOT A GERMAN IN SIGHT!!!



BUT....

THE GERMAN U-BOAT 'VETRIC' AND HER RUTHLESS AND CUNNING COMMANDER.

KAPITAN VON RORKENSBORG!



YA, FUHRER AT VONCE ER HIT HEILER ER ER

NEARBY, ONE ON THE CAMBRIDGE

SKIPPER! WE'VE PICKED UP A JERRY SWR ON THE RADAR!



KAPITAN! ZER FUHRER, WE VANTIN TO BE SPIKIN VIZ YOU ON ZER RADIO PHONE

AZDZICENFUNKEN!!! ZIS ARITISH BOAT MUST BE CAUGHT AND DESTROYED!



ZIS BOAT!!!! DESTROY HER!!!!

NO PANIC WE'LL GIVE 'EM A BIT OF A CHASE!

NO PANIC WE'LL GIVE 'EM A BIT OF A CHASE!

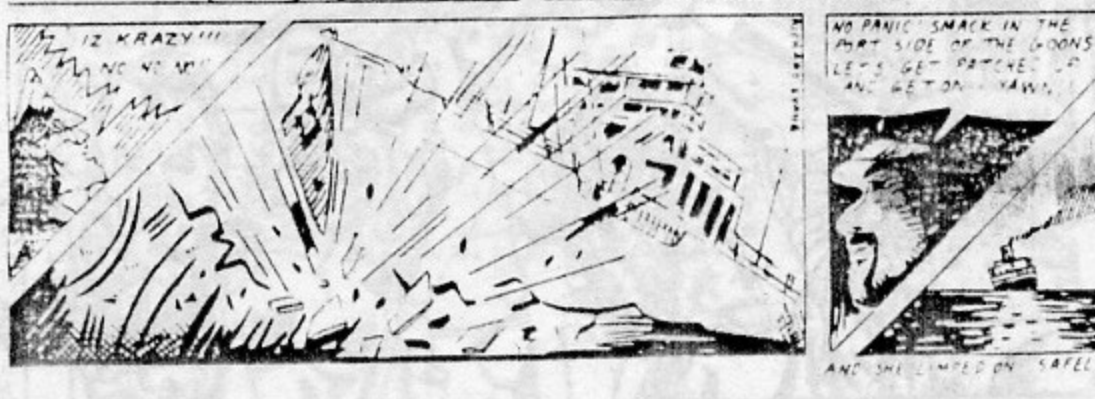


ALL FIND IS ZER BUS ON CHARINK KRASS ROAD BUT ZER BOAT SHE GONE

ZAT BOAT MOVES ABOUT LIKE A FLEA ON ZER ARMY BLANKET!

OOD AND DOWN LIKE A FRAULEN IN ZER HAMMOCK

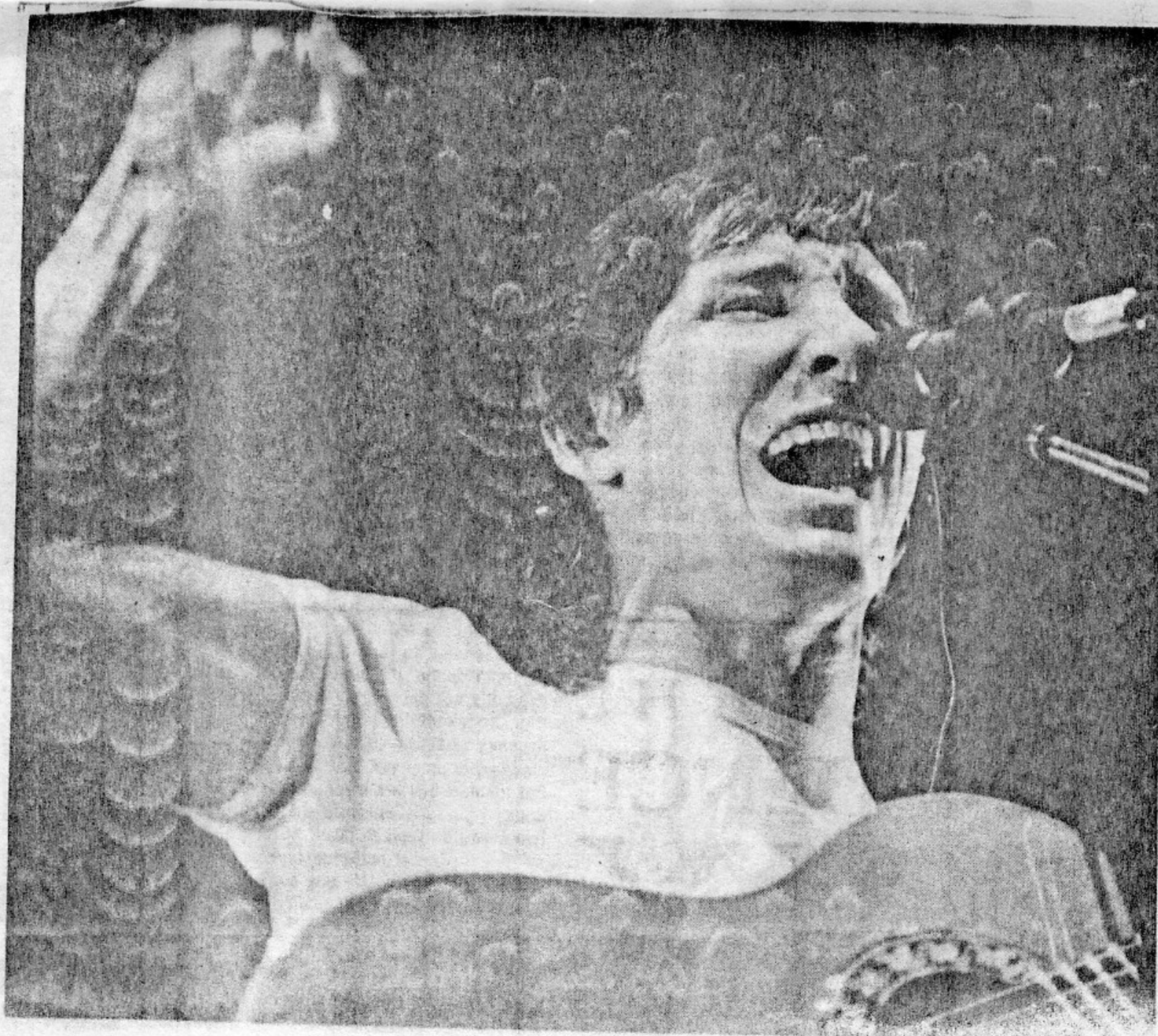
I GOT HER KAPITAN, I GOT HER



IZ KRAZY!!!

NO PANIC! SMACK IN THE PART SIDE OF THE GOODNS! LET'S GET PATCHED UP AND GET ON 'AWAY!

AND SHE LIMPED ON SAFELY



Dime Safari  
48/81 SSESSEX  
MUSIC EXPRESS 10/84



**WINNING!**

Nick Mason  
Keeps the Spirit  
of '67 alive as  
he trounces  
allcomers in the  
first ever  
Bugatti Only  
race.



Pic: Ian Richards

FRANKIE SAYS WELCOME TO THE MACHINE

"Don't laugh" said Nigel, "but I got the new Frankie Goes to Hollywood L.P., 'Welcome to the Pleasure Dome' for Christmas, I think you ought to hear it." I was unconvinced, but once I had made sure that none of the neighbours had heard I put on my dark glasses and false nose and crept round to his house.

While he placed the dreaded record onto his unfortunate record player I was invited to examine the near-pornographic sleeve for certain alleged references to the 'Floyd. At one point the credits stated...

"...and the Lipson Service Guitar, including the dark side of the mood solo on the title track. Acoustic guitar on the title track courtesy Steve Howe." - I was beginning to get interested. Another clue was found in the general thanks section which ended "...love the lads (wish you were here)". Very strange.

By this time we had thankfully neared the end of side one when I was surprised to hear that the 'dark side of the mood' solo was in fact the ex-Yes guitarist playing acoustic strums lifted directly from the intro to 'Welcome to the Machine'.

My senses had barely recovered when the last track on side three was reached. This little ditty is called 'Wish(the Lads Were Here)' and includes a piece called 'the ballad of 32' (32 what? - eds). This latter tune is a collage of acoustic and electric guitar parts from Welcome to the Machine with noises like those in the middle of 'Pigs - Three Different Ones' except for the fact that the 'Floyd's farmyard grunts were replaced with human sexual panting!

Despite all this, I must admit that the album is a reasonable one, but don't tell anyone I said so!!

Andy Mabbett

OAKLAND CALIFORNIA 9/5/77 on behalf of Paul Morley

(Tranquil Color, Q-914)

Side One:-Have A Cigar, Shine On pt 1

Side Two:-Shine On pt 2, Us & Them

The biggest problem of a bootleg such as this is that it only features a small part of the entire concert, so it can't re-create the atmosphere of a Floyd mega-show. However it is better to get a new bootleg like this rather than the 65th re-issue of "Floyds Of London" or the 140th re-issue of "Tour 72"...which have broken all fans' balls.

"Animals" is not present on this LP even if the year is 1977 & neither is "Careful With That Axe, Eugene" which the Floyd dragged out as an encore on this occasion. If "Eugene" had been included on this LP it would have been more interesting than it is. Unfortunately the bootlegger didn't know that to hear "Eugene" again was a very rare occasion.

The quality of this album is acceptable; the performances of the songs are in the normal 77 standard, with some guitar improvisation on Shine ON pt 1. So...nothing new under the sun. I recommend this bootleg only to the dogged collectors (like me!). The cover is a paper insert showing the Floyd.

Edoardo Bertolotti

You are probably aware that David Gilmour's latest appearance on record is as a session guitarist on Paul McCartney's 'No More Lonely Nights'. This single is taken from the soundtrack album of his new film 'Give My Regards to Broad Street'. The film has been widely discussed in the press, being criticised as dated and self-indulgent (but then, so was The Wall).

Musicians on the album (some also seen in the film) include Jeff Porcaro, John Paul Jones, Chris Spedding and Jody Linscott, all of whom have worked with Dave previously. The players on NMLN, however, are Paul McCartney (vocal, piano), Herbie Flowers (bass), Stuart Elliot (drums), Ann Dudley (synthesiser), Eric Stuart (vocals) and Linda McCartney (vocals).

No More Lonely Nights, the only track on the album to feature Dave, is the first track on side one, in its ballad form. It opens with a great, funky bass riff which sadly lasts only a few seconds. Gilmour's searing guitar rushes to the rescue of what then promises to be an otherwise dreary song, arriving midway through the first chorus. Producer George Martin makes a brave attempt to lose Mr G. in the mix, but he survives to make a triumphant return near the end of the song with a solo more like his playing on The Wall than his more recent work. As the song fades after 4min 50sec Dave is still playing his heart out - a pity that one of his finest performances should be lost in a fade-out.

The rest of the album is filled with re-hashes of Wings and Beatles numbers, as well as a 13 second ballad reprise of NMLN, concluding with a 4min 17sec playout version, neither of which feature Dave.

Dave is also absent from the 12" extended playout version (a disco re-mix by Arthur Baker) which clocks in at 6min 55sec. The B-side, however, features the 7" mix, a 4min 38sec ballad version without the funky bass intro and with Dave's solo cut short by an even earlier fade-out than on the L.P. It is worth noting that this single is Dave's second to reach No 1 - you should all know what the first was!!

The 7" is available in two formats, the first, with no lettering below the photo on the front cover, has the playout version on the B-side, while later copies have a (shortened?) version of Arthur Baker's re-mix, as stated below the photo on the sleeve. There is also a 12" picture disc, possibly with other versions.

The L.P. sleeve informs us that due to the playing time available on a 12" record, some editing has been necessary and that longer versions are obtainable on Cassette or C.D. The tape issue has its ballad version at the same length as on the L.P., with the playout version longer - the same presumably applies to the C.D., which cannot be found for love nor money.

The soundtrack is on E.M.I. subsidiary Parlophone, Cat No UK PCTC2, the cassette is UK TCPCTC2 and the 12" single is Parlophone RA6080.

Finally, I must thank my brother Paul, who bought me the L.P. for Christmas.

Andy

The following interview is from a Canadian TV programme called "The New Music" & was broadcast in Toronto on 4th or 5th August 1984. Thanks to Orfeo Marino for sending the tape & apologises for the missing introduction. Roger Waters begins the conversation....

RW-Other people would say what I do isn't art but I think it is & er...all art is about noticing what's going on in the world & making a record of the way that you respond to having noticed things. And hopefully making a record whether it's a 'record' record or a novel or whatever it is, making a record of your response & your emotions about something that you've noticed that other people can understand.

TV announcer-Perhaps one of the most brilliant yet tenacious(?) Ed) musical artists of our time is Roger Waters, bassist & leader of British supergroup Pink Floyd. In his eighteen year career with the band he has been responsible for some of the dearest, most obscure but popular music in the history of Rock & Roll. The album Dark Side Of The Moon which dealt with stress, lunacy & death in our modern society is in the Guinness book of records for being in the Billboard Top LP Charts longer than any other. In May of this year it passed its 10th anniversary, 520 weeks in the charts. But it looks as though the era of Pink Floyd may be over.

Earlier this year, guitarist Dave Gilmour released his second solo album, following it up with his own tour & the recent release of Roger Waters first solo effort, "The Pro's & Con's Of Hitch Hiking" seems to spell an end for the group....

He left them as they used to tour, following several past moments when Floyd fans got out of hand. Waters IS out on the road to support this new album, for the most part things have been going well but there have been exceptions...

RW-Well the very first gig that we did here which was the first night we did two nights in Connecticut in Hartford & the 1st night there were a couple of Cherry bombs, shouting & screaming through everything & I stood there on stage & I thought 'Jesus Christ, What have I done?' TV-Here it all is back again..

RW-I can't handle two or three weeks of this' & I got really really depressed. So the next day I went straight to the Radio station & I rang for an hour about how difficult it is, actually, to perform under those circumstances. If they're clearly not listening to you because they're whistling so if they're performing as well then you have to go into a class B show where you accept that that's a lot going to happen & you put up a Wall & perform behind it & just concentrate technically on doing what you do as well as you can. But you never get those sparkling magic moments that sometimes occur.

TV-If you're a person whose always believed in communication between the band & the audience how did a situation like Montreal 1977? Where a Hundred & tenthousand people went out of control on you or whatever happened?

RW-Greed, y'know & ego. I think greed & ego were responsible for most stadium gigs. 'Oh we can sell 90,000 tickets...' & then the little man comes rushing into the dressing room 'have you seen how much we grossed?' & everybody gets excited... & after a bit you realise that's all they're about really.

TV-Montreal, about all those people not listening that was the final straw?

RW-Yeh, well that whole tour was a real drag... those stadium gigs - that's the only tour we ever did with, where we did lot's of big stadiums & I really hated it. I hated it. And Montreal was like the straw. It's a famous story now that I ended up spitting at some guy that was in the front row there & I thought 'Jesus Christ, have I been brought to this?' & so I vowed I'd never do any more again. TV-The next Pink Floyd work didn't come until two years after that date, in the ensuing time Roger Waters had become Pink Floyd &

put The Wall in the No 1 spot for 26 weeks.

The role was Waters most personal Floyd album & indeed was an autobiography.

RW-Well, a lot of the early stuff is, is just straight autobiography.

All that dying rat business & putting stuff on railway lines I just dredged up from my childhood. As a lot of feelings, like being in an empty house, the fathers uniform & all that stuff but later on it get's...later on it's a story I make up about rock n roll, really from what I've observed more of other people, I mean I've never smashed up a hotel room in my life but I know a lot of people who have & it's an aberation I've witnessed at close quarters & that I've wondered about quite a lot.

TV-It seems to be almost the nightmares that could grow of rock n roll getting out of hand.

RW-Well it's also about the kind of aberation - through things I've already discussed slightly in terms of stadiums for instance.

Those kinds of numbers of people & the power that you-the kind of mind numbing power that you can wield in a thing like that, if you can get a big enough PA. It's almost as if it's a kind of sado-masochistic thing, where the audience want to be hurt in some more strange way; because they know there are going to be two or three hundred drunken people there who are likely to throw bottles at them or what, I dunno what it is, but they're strange situations & they, the mindlessness of the response reminded me of those old movies, triumph of the worms & things like that, old Nuremburg rallies & things and something, unsettlingly..about the two images

TV-With the depressing visions that the Wall movie offered, critics became disenchanted with Waters preoccupation with doom & gloom.

The disenchantment turned to distate when he released the final cut; his reaction to Britains part in the Falklands War.

As honest an effort as the Final Cut was, critics passed it off as just an extension of material from the wall.

Those are now kind words compared to reviews he's recieved for his new album The Pro's & Con's Of Hitch Hiking. The press has attacked his dream influenced imagery savagely-saying that his work is just so much neurotic wailing.

RW-I take myself more seriously than they think somebody in Rock n roll ought to be allowed to. So they don't want to allow me to y'know, but in rock n roll we are not allowed the breadth of expression that you are if you write books for instance. Y'know, if you write books you can be Enid Blyton or Harold Robbins or Kurt Vonnegut(?) or Thomas Mann or anyone you like & that's OK because that's accepted that these things can be very desperate & it doesn't have to be all the same. But a lot of journalists particularly get very kind of possessive about the words rock n roll. 'It's gotta be like this', 'If it's not Bruce Springsteen it's no good'. D'know what I mean? What I'm trying to say, I think peoples attitudes to rock n roll they think they're involved in a big free liberal nice thing, but in fact they are extremely conservative & they don't like people who are mucking around on the periphery of what they consider is something that they own, really, maybe..I don't know. Maybe it is just so much neurotic wailing...it's fun anyway..

- A final note comes from Orfeo who says Roger looked tired & bored during this interview, rubbing his eyes while speaking to the camera. On the tape he sent me there are the background sound of Pro's & odd Floyd pieces, one particularly disturbing point is the way the TV station mixes a live Saucerful of Secrets freaky bit (from Ummagumma) into Breathe (from Darkside).

More useless information...

Alan Duffy spoke to Ron Geesin about Syd. Ron said that he'd showed up at some of the sessions for Atom Heart Mother, he thought the floyd just tolerated him out of their past relationships. To quote Ron, "Only the future counts", he didn't rate Syd's work at all & thought Waters had always been the driving force behind Pink Floyd. Is anyone deeply into Mr Geesin's work? Please I'd like to hear from you.

That "In Every Strangers Eyes" single came & went a bit fast didn't it? Did you hear of it? I've only heard of two people who obtained copies, at least one of which was a 12". I'm told the single does not contain the line "Hey, turn that fucking juke box down".

On that EMI acetate in Issue 6, Edoardo tells us that the 'Gilmour Talks' track is a French interview.

Over the past year quite a few bootleg re-issues have escaped our attention:

- "Big Pink Live At Covent Garden" (P.F. Prod 37034), (2LP) is a re-issue of "Live In Rotterdam" 71.
- "Another Side Of The Moon" is a re-issue of "Dark Side Of The Moo"
- "California Stockyard" has been re-issued in Purple & multi-coloured vinyl.
- "Eclipsed" has been re-issued in yellow & blue vinyl.
- "Tower Of Babel" is a bootleg with Side 1 being the same as side 1 of Onayad, ie; Rain In The Country, Crumbling Land, & Embryo. Side 2 is Echoes from the Nippon Connection LP.
- "Fillmore West" has been re-issued with a "cows" cover.
- "Best Of Pink Floyd" is a Japanese re-issue of "In Celebration Of The Comet"

Some more compilations:

- "Hit Parade" 70-71. Is a French compilation including the Piper version of Astronomy Domine.
- "New Spirit Of Capital" is a US compilation including the "Ummagumma" version of Astronomy Domine.

Now some errors:

- "Stairstep To Abandon" was recorded at Colston Hall, Bristol, 14/12/74 not at Pittsburg as we said.
- The Gilmour TAP 3 interview came from "International Musician & Recording World" approx October 1975.
- The untitled 'Hammers' Wall LP's was in fact a re-issue on the 'creative artistry' label - copies of this began to appear around 8/81. The original, with Cat No "BH 410" was out before September 1980. It had the same Hammers cover but the labels have no writing on them & there is a variation in the colour of the labels. This triple LP actually from LA, California - not Earls Court.
- Similarly, "The Wall Show In NY 80" is from 28/2/80 & "The Wall Comes Alive" is from 26/2/80.
- Culture Club's 'The War Song' is said to be like 'The Great Gig In..'
- The American 'Relics' has not got a gatefold sleeve & the only track difference is "Careful..Eugene" which lasts 5:40 min instead of 7:45 min.
- The Japanese 'Relics' is in a gatefold sleeve with pictures from the film (Pompeii??) included like a booklet between the covers, you also get lyrics in Japanese.
- Dave Gilmour solo, Blue Light/Blue Light US promo 7"
- At Cincinnati, Ohio, Gilmour on his US tour played "Money" instead of "There's No Way Out".
- The 12" promo from across the pond of Blue Light/Blue Light (Instrumental): "I put the instrumental on first - A totally different sound hit my ears - What have they done??? 30 seconds later I put it on again at 45rpm - The sleeve says 33 in my defence. It sounds like Blue Light now. Except a latin beat is added & a disco thump and no vocals except a quick chorus & a few disco synths now. Sadly little of the worlds greatest exponent of rock guitar except to-

wards the end well mixed down & different to the LP.

The vocal version for 4 1/2 minutes is as the LP then with a noticeable edit in comes a disco thump and Dave in a Medallion Man voice utters, "Sometimes when the inspiration strikes, I can get down with the best of them"-Steve Tandy.

-Cpt Sensible covers "It Would Be So Nice" on his Power Of Love LP.

Well, that's about it for now, we'll be back in February if you send in enough articles n things. Hopefully a new Floyd zine "Us & Them" will be around then too-can't wait.

This issue compiled by: Edoardo Bertolletti, Steve Tandy, Valerio Teti, Wayne Neuwirth, Dave Clarke, Dave Smart, Dave Carlin, Alan Duffy, Chris Wood, Colin Jukes, Orfeo Marino, Chris Lonsdale, Dave Carlin, David Eccles, Uncle Nouis, Rob Ayling, Dr Sticky's furry green eye, Geoff Carol, Mike Chavez.

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Valerio Teti (Famed Floyd Collector)  
via Barbella 32  
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ITALY

Gong Correspondence  
(& other hippy things)  
Rob,  
15 Malvern Road  
Dewsbury  
West Yorks.

"Out Picking Barly In The Field's..."  
issue 3, 10p from Nigel (& SAE)  
40 Killyglen Rd  
Larne,  
Co Antrim,  
Northern Ireland  
BT40 2HR

STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS

Issue 85 of KERRANG!, dated 10-23 January 1985, has a small note informing us that... "MTV has been broadcasting a show called 'Rock Influences' once a month... Their most recent topic was the influence of 'Rock Guitarists' and the show was extended (to one and a half hours) to encompass all the talent. Filmed in special interviews and at a concert held specifically for the show were Dave Edmunds, DAVID GILMOUR, Tony Iommi, Lita Ford, Neal Schon and Jonathon Cain. The encore had all these famous axe-people (and others) on one stage together, driving the sold-out audience wild.... It was a night to remember"

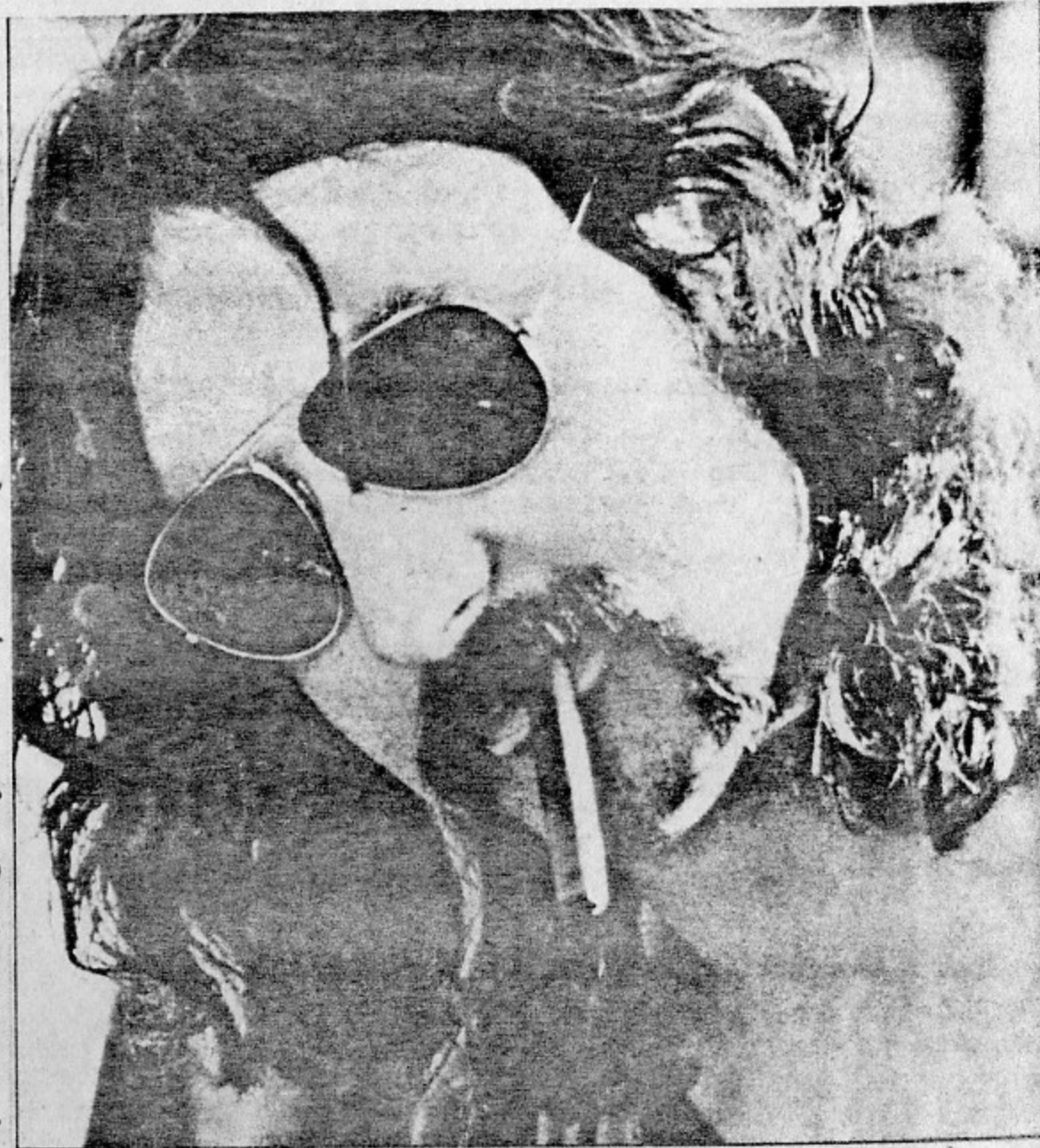
Any further details (date, playlist, names of all who appeared etc.) would be most appreciated if any of our American friends can help. If anyone has a copy on Video, please let me know !! — Andy.

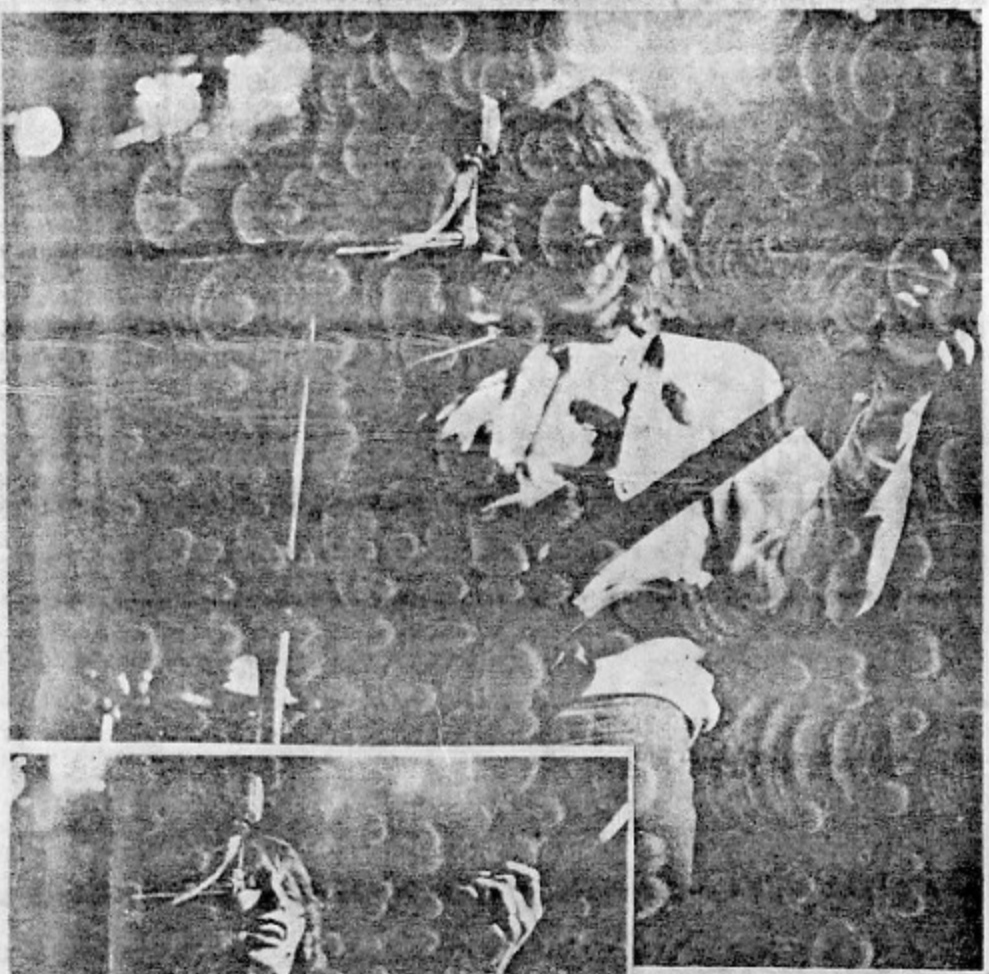
Sounds 16/11/74

← SOUNDS 24/3/74

THE PINK Floyd lead the popularity poll for back-ground music accompanying sex shows in Amsterdam with Fleetwood Mac's "Albatross" an apparent fave for interval music. But are they getting Performing Rights fees?

↓ "Come In here dear boy..." (An Italian Magazine).





14/1/81 SOUNDS

PINK FLOYD: 'live' albums for the fans 25/8/73

ROGER WALTERS:

Let the circle remain unbroken...  
✿

# the nine song

I was standing by the Nile  
 When I saw the lady smile  
 I would take her out for a while...for a while...  
 Light tears, wept like a child  
 How her golden hair was blowing wild  
 Then she spread her wings to fly...for to fly...  
 Soaring high above the breezes  
 Going always where she pleases  
 She will make it to the island in the sun..

I will follow in her shadow  
 As I watch her from my window  
 One day I will catch her eye....

She is calling from the deep  
 Summoning my soul to endless sleep  
 She is bound to drag me down..drag me down.....

Lyrics by kind permission of LUPUS Music Co Ltd. Written by Roger Waters 1969.

