

RUSS OIDE PRESENTS FROM ENGLAND

FLEETWOOD MAC

THYME THURS JULY 11 NO AGE LIMIT

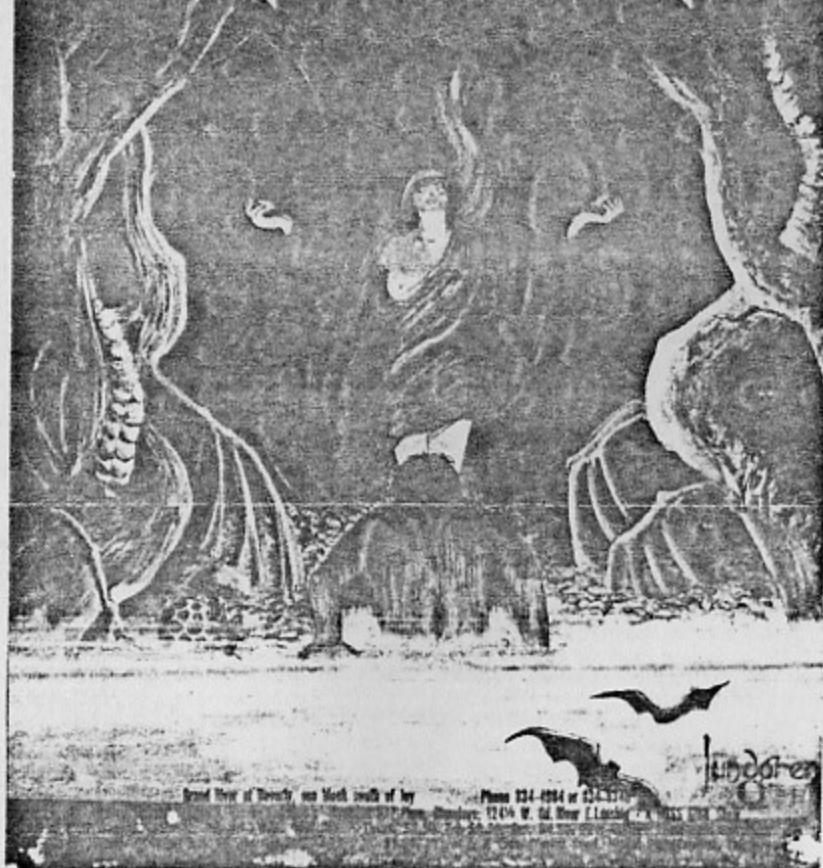
PINK FLOYD

THYME FRI JULY 12 JAGGEDGE

SAT 13 JULY **WHO** TWO SHOWS

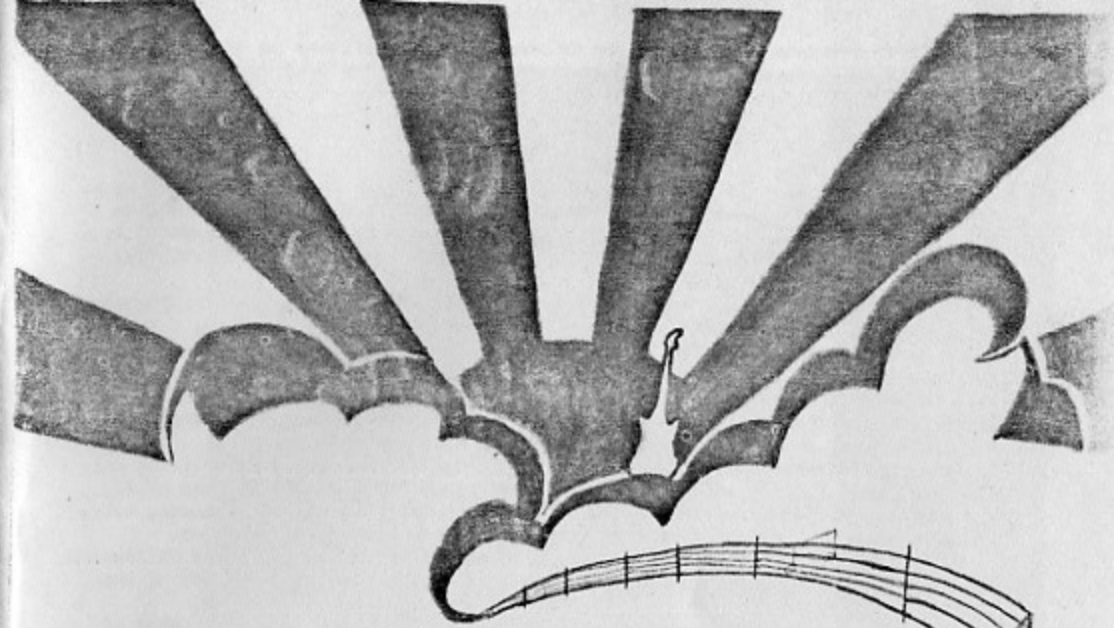
FROST 6-9PM PSYCHEDELIC STOOGES IO-IAM

GRANDE BALLROOM



PINK FLOYD concert poster from the Grande Ballroom, Detroit, July 12, 1968. From the collection of Vernon Fitch.

RETURN TO THE FLOYD OF SOMETHING
SAVE FACE?



FEB '85

PINK FLOYD

The Amazing Pudding

ISSUE EIGHT

Hands up everyone who spotted the deliberate (ahem) mistake in my last letter. I asked if Ron Geesin's song 'To Roger Waters Wherever You Are' was the only one ever written about a member of post-Syd Floyd. What I had overlooked, of course, is the fact that Kate Bush's 'Heavy People' is about her mime teacher Lindsey Kemp and her mentor, one Dave Gilmour. We hope to have an article on Kate's work with Dave soon (that is, when we get round to it!).

Both Ivor and I would like to offer sincere apologies to Steve Sprason, whose name was totally mutilated on the back cover of TAP6. To make amends, I'd like to put Sprass' (as he is known) favourite Waters quote in print. "I was demoted from lead guitar to rhythm guitar and finally bass. There was always this frightful fear that I could land up as the drummer..." O.K. Steve?

Now for the commercials - TAP is now on sale at Virgin Records in Birmingham and from Haze concerts. Both of these will be charging 5 pence over the cover price for TAP and OPEL (which they're also selling). This is to cover their costs, and actually works out cheaper for first-time buyers, the target of the deal, who will be saved the cost of stamps & envelopes. The magazines are also on sale at Twice Bitten gigs. This very amusing folk-rock duo have generously offered to sell both mags. at cover price in return for the following plug:-

Twice Bitten have a thoroughly wonderful (honest!) cassette available for only £2. This, plus further info, can be obtained by sending a S.A.E. to them at 42, Forster St., Radford, Nottingham, NG7 5DD. The cassette is called Dialogue, but I'm not going to mention it because they were rude about one of my jokes.

Talking of jokes, Steve Tandy wrote in to ask if Ivor's comment about GREENpeace leaflets being included in a PINK Floyd fanzine should have said PIGMENT of the imagination. Ouch!

I've got another good quote from the archives, this time it's Phil Oakey of the Human League, talking to Record Mirror in 1982 - "Pink Floyd are like a version of us with a lot more money." - strange man!

A more sensible quote comes from Atomic Rooster chief Vincent Crane, talking to Kerrang! (issue 47, 28 July - 10 Aug '83) upon the release of their 'Headline News' album. This album features David Gilmour on some tracks, and Vince was asked to explain how this came about despite the fact that 'Rooster were then using Bernie Torme on lead guitar - "When we made this album, I didn't want to restrict the numbers by pinning myself down to a particular guitarist. Then, about half way through, producer Tom Newman (of Tubular Bells fame-AM) said a couple of tracks sounded as though Dave Gilmour would be good on them. I thought 'great!' but you don't exactly ring up and hire him, do you?"

"Luckily, though, Tom knew Dave a bit and played him some rough tapes and Dave really went for it, really liked them. We'd done a lot of recording with a mobile studio, so we drove over to Mr. Gilmour's house, where he's got his own studio, and just plugged into that. I let him do what he felt like really. A 'no pressure' thing for him."

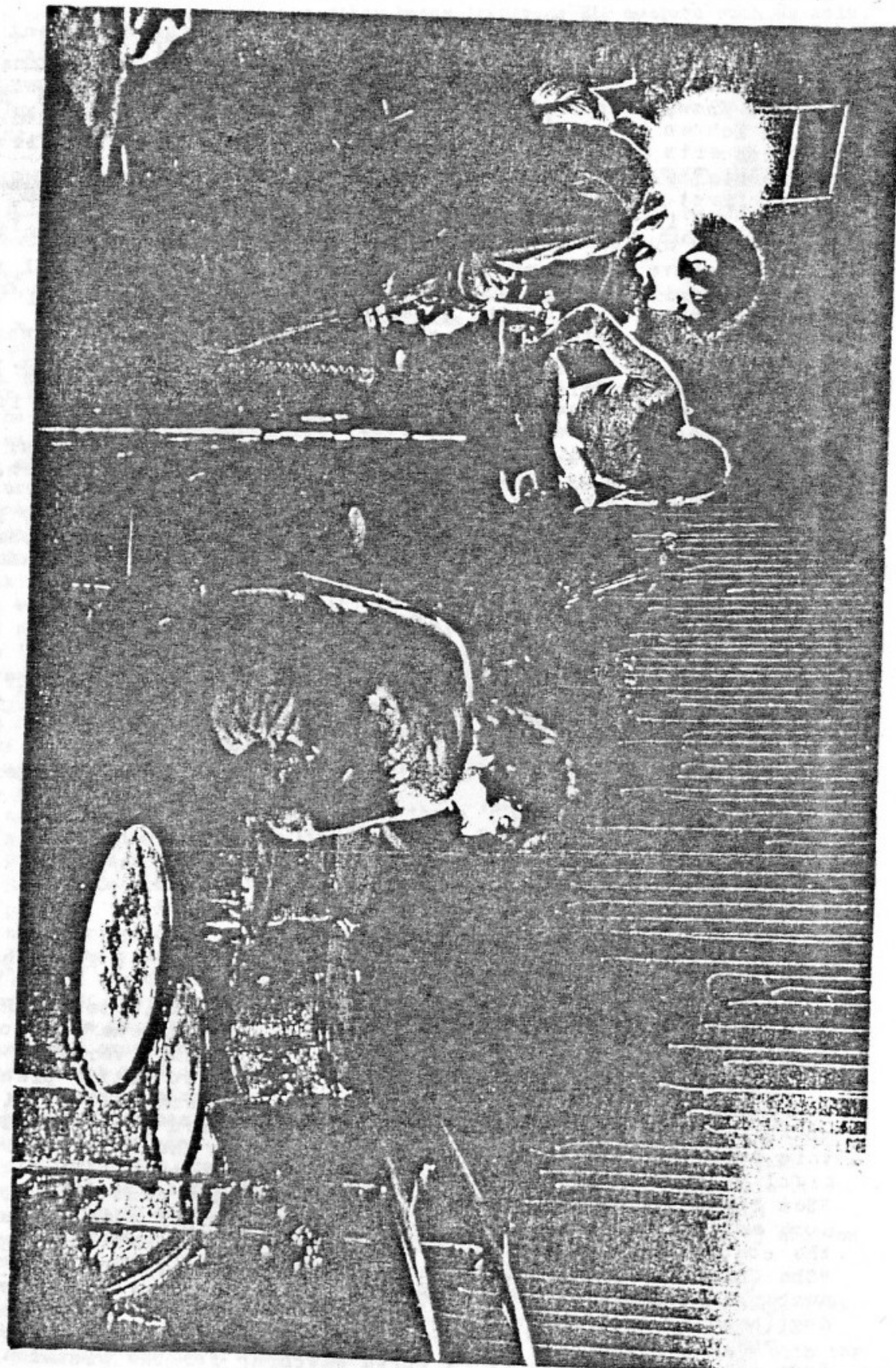
Just to show that Nigel Dempster isn't the only one with the latest show-biz gossip, we can report that Dave was seen backstage at the first Hammersmith Odeon gig by Page & Roger's new band 'The Firm' - no doubt checking up on About Face tour drummer Chris Slade, who now keeps the beat for The Firm. Also backstage was Roy Harper, whose monthly plug should include mention of the fact that we've now recorded an interview, which should appear in the next or next-but-one issue.

This might be a good place to mention other future articles. We're hoping to write histories of Blackhill (both with & without Floyd) and the Harvest Label, lists of every musician, producer etc. who have ever worked with 'Floyd or the individual members of the band (such as Vincent Crane), reviews of albums with 'Floyd involvement (again, Headline News is a good example), an article on Kate Bush, plus the usual news, reviews and comments. The catch is that none of this is possible without your help. We need many more people to write articles, supply artwork or just provide information/press cuttings - don't assume that someone else has sent us details of the picture of Roger Waters topless on yesterday's Sun's page three, they may assume you have !!

love & peace 'till next month,

Andy

PINK FLOYD on stage with Frank Zappa at the Amougies Pop & Jazz Festival Belgium, October 25, 1969. From the collection of Vernon Fitch.



"WHAT SHALL WE USE TO FILL THE EMPTY SPACES?"
SONG TITLES YOU'D LIKE TO SEE? PERHAPS.

I think it is useful to make a listing of all the different editions of this double album because the situation is getting out of control.

As you know, the albums contain two older bootlegs, "Floyds Of London" (with Echoes in complete form) & "In Celebration Of The Comet". Both BBC concerts from 71 & 72 respectively. (Or at least the first one is from the BBC.)

My first memory of this bootleg goes back many years ago when I saw a copy in a shop. The cover read "coloured vinyl" - but it wasn't; the LP was not sealed and the LP was black vinyl (so I didn't buy it.)

There have been a number of editions in black vinyl & I am unable to distinguish them all. Some have a large insert & some a small one, even if the picture, of the strange head, is the same.

However, the original has the "Ruthless Rhymes" labels while re-issues have plain white & green labels. (Matrix No Only 404).

These LP's have also appeared in coloured vinyl & these are more interesting & collectable. Referring to several sources of information the coloured discs are as follows:

- Blue & Green vinyl. 100 copies reported on Ruthless Rhymes.
- Blue & Orange vinyl. 200 copies reported on Ruthless Rhymes.
- Blue & Orange vinyl. on the GLC label.

Then in 1984 someone in the US began amusing himself by pressing an endless series of coloured LP's. "Eclipsed" was one of the victims.

- Multi-coloured vinyl. 50 copies reported, with different inserts & labels.

- Purple & Orange. 100 copies reported. A more recent issue.
- Green & Orange. 100 copies reported but not confirmed.
- Blue & Yellow. 200 copies made with Matrix no RR 404 GLC.

In the same pressing Cymbaline was also re-issued in Purple vinyl. Surely he will continue to re-issue "Eclipsed" in other Pigments (!) In the mean time, poor collectors.

Any colour you like?

Edo Bertoletti.

PINK FLOYD) LIVE AT POMPEII

When this film was released in 1972 it was hailed as "A stunning audio-visual experience." It's not quite that but it is compulsive viewing for all floyd freaks.

The film opens with "Echoes pt 1" a track dominated by Rick & Dave's excellent vocals. "Careful with that axe, Eugene" follows. not exactly brilliant, but better than the "Ummagumma" version.

"One of these days I'm going to cut you into little pieces" is dominated visually & aurally by Nick Mason. Camera effects, like building up the picture box by box & slow motion, are used particularly well on this track. Rick Wright's mournful organ opens the next track "A Saucerful Of Secrets". The background film works quite well but the one in "Set The Controls For The Heart Of The Sun", the next track, is far more effective. Listening to Rick's hypnotic organ playing on "Set the controls..." it is easy to see (hear?) where Marillion got the "She Chameleon" riff from. The next track, "Mademoiselle Hobs," a blues number, features Dave playing harmonica, Roger on guitar & a singing dog (handled by Rick).

The film ends with "Echoes pt 2". None of the songs stray very far from the originals but it is worth watching for the visual aspect (although the shots of the ruins & the floyd running about on the top of the volcano don't really add much). Besides how many rock videos do you know of which feature singing dogs?

ANON

This is the title of a new fanzine produced by TAP reader Chris Lonsdale. It focuses on ELP, but also features other bands involving ELP members such as Asia, the Nice (whose guitarist used to deputise for Syd Barrett before Dave Gilmour was signed up) and various solo ventures. Issue two is now available for the same price as TAP (30p) and the usual SAE. The address to write to is:- P.O. Box 60, Stockport, Cheshire, SK2 5DT. Don't forget to mention TAP when ordering.

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Quite a large chunk of the information here has been provided by the above mentioned Chris Lonsdale - thanks to him & shame on you if you didn't write!

- Three of the Nick Mason produced tracks from Steve Hillage's 'Green' and the single 'It's Getting Better' can be found on the German/American compilation 'Aura' - the three Green tracks are Palm Trees, Unidentified & U.F.O. over Paris. German cat. no. is Virgin 202 799-270, the American is Virgin International AURA 1
- The Hawkwind album 'Astounding Sounds, Amazing Music', which features the Gilmour re-mixed 'Kerb Crawler' is on Charisma, CDS4004. The song was a single with the B-side also a Gilmour re-mix, a song called 'Hunky Dory' - this was Charisma CR289.
- The elusive Roger Waters single 'Every Strangers Eyes' (Harvest HAR 5230) had a picture sleeve showing the front of a giant American truck. It had the same blue embossed label as the Zee single. The B-side has For The First Time Today (part one) followed by part two (as opposed to the reverse order on the album.) Chris found his for 60p in Woolworths.
- Talking of the Zee single, Andy Leslie has a version with plain green paper labels with the titles written on in biro. This was sold to him by an ordinary record shop on the day of release, without picture sleeve.
- The 'See Roger Play' bootleg is a triple, not a double, and has black & white pictures of about 6 naked women (rear views!) on the sleeve.
- The Canadian version of 'Nice Pair' has the Ummagumma version of Astronomie Domine replacing that from 'Piper. It is also rumoured to contain a different take of Jugband Blues with a fade at the end of the middle section.
- An advert appeared in a small ads. column many moons (sorry) ago, offering a copy of Dark Side... in White Vinyl.
- At a recent record fair here in Erum, three 'Floyd videos were on offer -
 1. A compilation with a few live tracks & a T.V. interview with Alan Parker
 2. Filmore West T.V. special - an hour long tape for £11.
 3. Set the Controls For The Best Of The Floyd - a 90 min tape featuring parts of the Final Cut E.P., Another Brick.. both from the film and the original promo video, live tracks from stamping ground, the Apples & oranges video, a clip from the Scarecrow film and more, for £12.
 (If anyone has copies of these or other video rarities, please contact us!)
- Issue 66 of the 'History of Rock' part-weekly, which is devoted solely to the Floyd, will be on sale again in about 4-6 weeks. To be sure of a copy ask your news-agent to order one for you. If FOREIGN readers get in touch immediately, I'll try to get them copies. Cost will be £1 to Europe & £1.40 to America etc. (this will include airmail postage). (Money to Andy, not Ivor!)
- A vinyl bootleg has just appeared, with German origins. A single album, it's called 'Mystery Tracks'. This probably stems from the fact that while the sleeve says 'See inside for track list', the labels are blank. I've been told that it's the second only gig after Syd left, but that's doubtful, as the exact date of Syd's leaving is open to question. It is also said to contain two unidentified unreleased tracks. The sleeve is good quality white card, with a live(?) shot on the front
- Two Portugese singles popped up in Birmingham's 'Vinyl Dreams' recently. They kindly let me note down details.
 1. Money/Any Colour... This had a black & white picture of a pyramid with the words Pink Floyd in purple as its sleeve. The labels were black with silver lettering 'STATESIDE' & the cat. no. SE 006-05-368 F.

contd on page 12.

The following is an interview by Rick Wright with Michael Wale broadcast October 1974 on BBC R1's "Rockspeak" programme.

- Q. When does the tour start?
A. On the third of November at Edinburgh.
- Q. Where else do you go for Rockspeak listeners, I mean it's said to be sold out so it'll be tantalising to hear.
A. Yeah, well, Edinburgh, Newcastle, Cardiff or Bristol, Stoke, London, Birmingham...er I think I've got them all, yeah that's about it.
- Q. So really what are we going to hear? are you gonna play new stuff?
A. You're gonna hear 'Dark Side Of The Moon' and a new first half which we're working on at the moment. We tried two of the numbers when we went to France & we're now writing another two pieces, to make up an hour or possibly an hour and a quarter for the first set.
- Q. Very hard to translate music into words, but we'll have a go.
A. Very hard, but it's going well, that's the main thing. All of us are very encouraged, I believe, by the rehearsals and the music we're getting.
- Q. Is it similar to 'DSOTM'?
A. No, it's just that as you probably know we've been through a bad phase, you know since DSOTM we haven't really done much. We've been wandering around trying to sort out what happened with that album and all sorts of personal things going on and er before we went away on holiday rehearsals were getting rather heavy and rather bad, we weren't actually doing anything, since we've come back in the last three weeks we've really got a lot of the music down, it's gone very well... I'm more confident in the music we're doing now than I was in DSOTM, which can't be bad, it's still selling in America.
- Q. What did you think was wrong with it, I mean I didn't think anything was wrong with it.
A. No, what I meant to say was while we were working on the piece I didn't feel as excited about what we were doing as I do about the latest pieces of music, it's not a piece it's er three at the moment so there'll be four I should think. I just feel more excited about the music that's coming out of our rehearsals now than I did when we were doing DSOTM. So hopefully I think this album will be even better.
- Q. When will the album come out?
A. Well we're working on it Dec. Jan. Feb... hopefully March or April... April I would say, the idea is to get it out April, which is about time since it'll be two years since DSOTM. I think we'll definitely get it out by April because we would have done one English tour with it, possibly some European gigs as well and then it's much easier to go into the studio and record something that you've done on the road. DSOTM was the first album we did like that, where we actually took it on the road before we recorded it, that is one of the reasons why I think it's probably the best record we've made yet, whereas before we always wrote something, recorded it and then played it live.
- Q. What's your particular contribution in the new work? Having been to your lovely studio at your house, did you work on things there?
A. I'm working, I've only just got that going actually, my contribution is er... actually one of the songs is Roger's and er.. another song we're working on together & Roger has written some lyrics he's again writing lyrics as on DSOTM where he wrote all the lyrics. It seems he's becoming the lyric writer of the group, and the third piece is a group thing with Roger's lyrics. So I haven't actually written anything yet although I do have a few things to take down to rehearsals very shortly that we want to try out.

- rather a group thing, I mean one doesn't think of a Floyd composer apart from Roger's lyrics.
- A. Yes, we've all done it. Lot's of things are rejected, but it's much easier to work together than one person trying to persuade the other three to do a song. Roger's had plenty of songs that I don't think the Floyd will do that he recognises aren't the type of material the Floyd would ever want to do. Same for me & Dave. This isn't a bad thing actually, I mean there's lot's of things all of us want to do on our own anyway.
- Q. I was going to ask about that actually. Dave's gone off and produced Unicorn and played with Roy Harper in Hyde Park, Nick has played with Robert Wyatt...
A. I haven't been involved with anybody.
- Q. What would be your sort of thing you would do?
A. Oh, the solo album, most definitely, there's lots of things I want to do I suspect I could do better by myself than having to restrict it to a group format. Also just for the sheer enjoyment of having to not compromise, that's what I'd like as well, so the mistakes, the good things the bad things are all my responsibility, which is nice. We've been talking about it lately actually, that maybe it's about time that the Floyd, say, worked for 6 months as a group and another 6 months as individuals where anything could happen, maybe 2 of the members could play together, form other bands in that 6 months, whatever. I suppose Jefferson Airplane is the nearest thing I guess. I think it's a good idea, I mean we've been playing together for 8 years, it's a long time.
- Q. Since you were on 'Top Of The Pops' (snigger)
A. Yes, and all of us have got plans that we want to do that don't necessarily involve working with the group. I think if we could get rid of these things that we want to do it'll help the group as well.
- Q. I suppose that with any group there are these pressures that build up inevitably, as you say, 8 years...
A. Pressures?
Q. I mean success brings pressures doesn't it?
A. Sure it does, yeah, terrible pressures.
- Q. I mean DSOTM brought, presumably, pressures? I mean that you hit oil financially.
A. Financially we made some money, I guess, and Pink Floyd became a business all of a sudden rather than... well it was a business before but suddenly one was aware that Pink Floyd was becoming a product... well I was, and a lot of our time and energy was spent hassling about the business side of running a group rather than actually playing which is not a good thing, em, so those pressures got worse, and each of us had pressures on a personal level so how does one cope with success?
- Q. What were your pressures?
A. For me it was alright, you know what Reger felt cos you spoke to him, I don't have those feelings of guilt or whatever about success.
- Q. How do you view success?
A. How do I view success? I'm very happy that DSOTM made it.
- Q. I mean you have a lovely house that you're restoring.
A. Don't want to talk about that.
- Q. No but I admire you for that cos obviously you're putting a lot of care into it. I mean you're not moving into landscape gardening. It's obviously a therapy.
A. Yeah, sure it is, I mean there's nothing better than to jump on my lawnmower and shoot round the garden, a very mundane task that doesn't involve thinking, doesn't involve anything really & that's a relaxation. I'm not sure what I really think about it all actually, I'm still discovering what I think about money, and success I think all I'm saying, basically, is that I haven't got quite as much guilt about having a lot of money when there's penniless

people walking about outside as the others, is the honest answer. Obviously I enjoy it and it's very nice to be able to have a big house in the country. It's the standard thing isn't it, group makes it, everyone disappears into the country. One reads about it every week in the music press. In fact for me it's true, it's really done me a lot of good since I left London, it really has, it's been fantastic.

- Q. I mean you're taken as part of the village, I mean you go in and people don't mind. I suppose they don't know the Floyd. I mean you're not in the charts with Gary Glitter.
- A. Well they expected a whole load of freaks to arrive when they heard we'd bought the house, they thought the whole band would be staying and there'd be hundreds of groupies & everyone roaming around the village. Obviously they've found out that that isn't the case & it's fantastic living with people like that. I have a really nice time up there.
- Q. You get perspective.
- A. How do you mean?
- Q. Well, I mean they're ordinary honest people going about their living in the country, they couldn't care really who you are I should think, they like you for who you are rather than what you are whereas in London if a member of Pink Floyd arrived at a part it's something different.
- A. I don't think so actually, on a social thing like that what you're saying, it isn't any different, but then no one knows us in London in fact, I mean Pink Floyd go anywhere and everyone's very blasé about it, happily, it's nice. Certainly people, when I went into the country would actually come down to the house expecting to see Gary Glitter or whatever prancing about nude in the swimming pool, and tourists every Saturday and Sunday afternoon. I have time to talk to them which is good cos I never seem to have time to talk to people in London. I mean you walk out into the village and talk to anyone you see. I don't know if it's reality, I think city life is closer to reality than living in the country in modern life, it is an escape, cos all our problems stem from living in cities, aren't they, so the lifestyle people have out there is the answer to the problems.
- Q. Your solo album, having marvelled at the way you've got your home studio set up with electronic gadgets etc... a tremendous effect soundwise, would that be a basis for the album?
- A. That is just for me to try out ideas, it's not to make a finished product, and to make demos, basically and to experiment with things to put on a tape so that I can then go into the studio. If I do a solo album it's a question of time, I will do one when I've got time. The idea is to do it at home at my studio and play everything myself, not that I can play everything, and then go into a studio and do it properly with other musicians.
- Q. Who would you like to use, have you any idea?
- A. I haven't really thought about it, it would depend on.. I've no idea what I'll do, I want to plan out 45 minutes of music at home, do the whole thing at home, produce it, do it as best as I can on my equipment I have depending on what it is then I would decide on who to use. I've no idea. It could be masses of people or I could just suddenly decide I just want to play piano, I don't know you see.
- Q. I'm interested cos Floyd used Ron Geesin on AM, are you gonna use anyone on the new album?
- A. No. We only used Ron cos none of us could write music. So we asked if he'd score for brass and the choir, and his influence came into it, like the introduction is his piece of music, basically, but I can't see us on this album using anything like brass or choir or whatever so we wouldn't use anybody.
- Q. The amazing thing in America was the success of the single 'Money' which wasn't put out here.

- A. That was a decision of Capitol records in America, they just said to us that they wanted to put a single out, we didn't think about it, we didn't think anything would happen, I mean this was before DSOTM really happened, and it just did for some reason, well, there's plenty of reasons, cos it's very good. It was interesting that 'Money' made it on the strength of the album, rather than the other way round which is normally what happens. Normally if the single happens in the States you can then sell your album full of rubbish.
- Q. They always put a sticker on don't they with 'Hit single ingredient' almost.
- A. Not everyone does that, but that's what happens, you'll have a hit single and they'll put it on an album with anything to make up the rest of the album just to sell it, but yeah, it did make it, the reasons being cos it was on AM radio whereas before we'd never been played on anything but FM.
- Q. Why wasn't it released here, would you have wanted it to have been released here?
- A. Doesn't worry me, I personally am not concerned about singles I'm only concerned with albums.
- Q. The Floyd are the ultimate album group.
- A. You see a three minute number is not about the Floyd, it's about the song, you can't put across the feeling of the band in three minutes so if we have a good song then that's fair enough. The music the band creates is more important than a three minute song. That just becomes, I suppose, an ego trip for the writer. In terms of business it doesn't help either way whether you release a single or not. I don't know why they didn't put it out, I would have thought they would have done, considering...
- Q. I mean they put out a sort of resume album, didn't they, I mean they brought your albums back.
- A. You mean the first two? That initiative was again from Capitol in America cos they were losing us, our contact had run out, so as always they had to release everything they'd got.
- Q. How did the group feel when that happened?
- A. Well we didn't mind, I didn't mind, I did mind at first, I thought "Oh no, here we go again" but then I thought as it's a good price, two for the price of one, I think it's pretty reasonable for them to say "Here you are, this is stuff that the Floyd did five years ago", ... a lot of people haven't got those albums, they have been deleted, so I think it's fair enough.
- Q. Would you dread them bringing back 'See Emily Play'?
- A. I would fight it cos SEP has got nothing to do with Floyd even at that time really, but I think we'd be able to handle it as we always do.
- Q. Did you hear that new Syd Barrett double album?
- A. I certainly did cos I worked on the second one with Dave. Roger and Dave did the first one and we attempted to do the second one. There again I think the reasons for releasing that was probably a money thing in America, it came from America, all because of DSOTM, I'm sure they thought, "Oh, we must get everything out", ... I think they're appalling, the two records musically.
- Q. I didn't like them.
- A. I can't imagine anyone liking them, I mean, musically, they're atrocious, most of the songs are great but performed so badly, it was impossible to get any sound because of the state Syd was in at the time. At least it tells people how Syd was when he made them.
- Q. Cos he's been a sort of albatross round the neck of PF in a way, through no fault of Floyd, it's a weird thing that people seem to have taken him up.
- A. Yeah, a legend in his own lifetime.
- Q. A living Jim Reeves.
- A. Yes, in fact when he left the band we got much much better, not

only cos we were playing with... was trying to make it as difficult for us to play as possible. Since he left it forced the three of us and Dave who had just joined into thinking well, what can we do now? Since he left we've improved so much, it was a good thing, the music got better.

- Q. You said before that it'll be two years since the last group album; do you think that's too long?
- A. Yes, definitely, I think a years probably too long, it's boring. As I said, after DSOTM we all went through a very weird state, we all rushed around talking about schemes and plans, avoiding the issue which was to get together and play, tour and make albums and it went very badly, but now it's getting right again.
- Q. So now you'll do the tour, go in the studio...
- A. Then after the album is recorded we go to the States, after that we come back and, personally, I'd like to do another film score, especially if we follow that idea of a six months on and off thing. We may do Europe, then back to the States again, then we haven't got anything booked after that, cos usually we tie ourselves up for a whole year, but this time we're saying we won't do any more bookings after next summer, this will give us more freedom to decide what we'll do. We're lucky that we've reached the position where we can do that and I think it'll save the band, I think if we go on working as we have done, the band will split up, cos we're all getting older. We need to branch off and do various things to keep sane. I'm only speaking for our setup, but I think if we force ourselves to work with each other for a year and we don't allow us to do the other things that we want to do, I mean I know Dave would want to go off and play a totally different kind of music with another band, ..the type of music he doesn't get to play with the Floyd, I think Roger could get into all sorts of things that doesn't even involve rock'n roll at all, like theatre or anything. If we don't do things we want to do then we'd split. Six months on and off, as I said, could be very good for all of us, the band and our fans, cos the energy level would be so much higher then.
- Q. I suppose the fans this time will complain that through no fault of your own you play these halls and not many of them can get to see you.
- A. Well what can we do? we either stay, say, in Edinburgh for two weeks, and it's a disaster for us to play anywhere more than three times in one go cos as you go on and on in the same place the energy levels get lower and the gigs get worse.
- Q. Why?
- A. For us it's very hard to perform in the same place, I guess it's just the moving and a new city. I mean we recently played Paris for three days, we could have played much longer but we said that's it. It's very hard, for example, for us to play in the daytime. They wanted us to play at 3.00 on a Sunday afternoon at Wembley on this tour but we're not going to. None of us could face the idea of getting up on stage at that time of day. Obviously in London people will be able to see us cos it's a big place, 8000 a night, places like Edinburgh... We had Arthur going round Britain looking for big places to play and there's nothing at all.

The End.

Written out by Mark Stephens.

CRYSTAL VOYAGER-WIPEOUT-

Due to an accident with a video recorder a VHS tape of "Crystal Voyager" (& The Woody Allen classic " Sleeper") has been wiped. Unfortunately, we'd only borrowed the tape from someone else and consequently we are desperately trying to find another copy. If anyone can help. Please contact Andy Habbett at the Great Barr address. Thanks!

"THE BRIGHT SIDE OF THE SUN"

"THE PINK FLOYD IS IN...TOP'S ON THE DEAT"

MM 17/6/72. Rick!



PINK FLOYD: short, simple tracks

2. Another Brick.. (2) / One of My Turns. The sleeve was similar to the English issue, as were the labels (The B-side had windows) except that the red ink had been missed from the printing process. Both labels were odd in that the record centre only had the usual small hole but the labels had the 1" diameter push-out sections printed on them. These had lettering overlapping from wherever they were taken from, indicating that the middle discs were not copied from the same place as the rest of the labels - very strange. (but not very clear, I'm afraid)

- Also in Vinyl Dreams (I nearly called them VD !!) were two solo singles
- 1. Dave Gilmour - Blue Light/Cruise as the UK issue/sleeve but with German tour dates in the bottom left corner of the rear sleeve. (see below) Cat. no. was 1C 016 2000647, the labels were the typical Harvest yellow & green. German.
- 2. Roger Waters - 5-01/4-30 again the same as the UK release & sleeve, yellow/green labels but with very thin paper sleeve, with a bar code in the top right of the rear side. Cat. no. is 1A 006 260 1297. This one's Dutch.
- German 'About Face' tour dates on the single sleeve were as follows:-

13/4/84	Zurich	
14/4/84	Munich	
15/4/84	Frankfurt	(can anyone give details)
16/4/84	Mannheim	(for the rest of the tour)
18/4/84	Berlin	(& Waters' solo efforts?)
19/4/84	Hamburg	
21/4/84	Dusseldorf	

- Bob Geldof was the subject of the 'This Is Your Life' on 16/2/85 - the talk was mostly about Bland Aid (no error), but a still from the film was shown, and Alan Parker made a brief appearance. Asked about Geldof's audition, Parker said that Geldof had said he would take the part so long as he didn't have to sing 'any of those awful Pink Floyd songs'.....bitchy!

- Careful With that Axe... is 5:40 mins on all versions of Relics, not just the U.S. one, despite what the sleeve says. It is also at the shorter length on the B-side of Point Me At The Sky.

- Elkie Brookes has a really embarrassing cover of 'Money' on her Pearls II album. It opens with cash-registers, but these aren't timed to fit in with the music as they are on DSOTM. She sounds really forced when she has to sing the word 'bullshit' - hardly the clean family entertainment which she now produces. It's a pity that this doesn't work, as the album also contains a really soulful rendition of 'Nights in White Satin', better than the original, I'd say, which shows that she sings good covers if she wants to. The album is on A&M, cat. no. ELK 1982, which is presumably the year of issue.

NIPPON CONNECTION (8202)

Side A:- One Of These Days/Fat Old Sun.
Side B:- Echoes.

The discographies tell us that this album is on TMOQ 8202, with a black & white deluxe cover. In that case, this is either a re-issue or copy on 'Raven' records, without a deluxe cover, instead a paper insert with Gilmour singing is provided.

The tracks are from a Japanese concert in 1972, (Possibly March of that year) & are good quality, though I wouldn't go as far as to say "very good stereo" as the Bootleg Bible does. However the album is a copy and that in itself may have some relevance to the quality.

Back to the tracks though. "One Of These Days" is one of the better live versions with superb drumming, a much better performance than the studio version.

"Fat Old Sun" is also superior on this album as the vocals seem more powerful & the instrumental sections work well, due, for the most part, to Wrights keyboard playing.

Side B is Echoes, a poor performance with not really much to commend it, still it's pleasant enough in it's own way. contd. Page 22.

Behind Pink Floyd's

Come in Number 51, your time is up

ROGER WATERS FLIPPED OUT ONE FALL NIGHT at Montreal's Olympic Stadium. The dour bassist and his band, Pink Floyd, were performing the final concert of their 1977 North American tour, and Waters - wound down and depressed at the end of a grueling, stadiums-only slog across the continent - stood tensely onstage as Pink Floyd's music roared around him. Out there in the arena, the usual horde of hyped-up kids yowled and swooned in the typhoon of electronic sound. But the only thing Waters could think about, the only thing he could see, was this one kid: this obnoxious little bug down by the front of the stage, who was yapping and shrieking and beating the air with his arms in a transport of crazed fandom. Through the loud parts, through the soft, whispery parts - it was too much.

Somewhere in Waters' tour-sizzled brain, something snapped. *Insect! Witless maggot!* Waters began toying with the insensitive worm, beckoning him closer, closer. Awe-struck, the kid fumbled to the fore. Waters was coiled, ready. As the kid approached, Waters leaned out - and spat on him. *Photoey!*

That was it. Roger Waters - a private, ingrown individual, a man who, despite Pink Floyd's zonked-out image, actually disdains drugs - had publicly and completely freaked out. No one knew it at the time, but it was to be the last tour event by one of Britain's most original bands in its most famous formation.

Set the controls

THE SPITTING INCIDENT WAS, WATERS now admits, "a very fascistic thing to do. It frightened me. But I'd known for a while during that tour - which I hated - that there was something very wrong. I didn't feel in contact with the audience. They were no longer people; they had become it - a beast. I felt this enormous barrier between them and what I was trying to do. And it had become almost impossible to clamber over it."

This "wall" between artist and audience - and, as an extended metaphor, between people everywhere in the numbed-out postwar period - became a subject that consumed Waters for the next five years. Its first incarnation appeared late in 1979, when Pink Floyd released a double album called *The Wall* - a four-sided scream of alienation so disturbing it made John Lennon's primal *Plastic Ono Band* album seem like a Saturday night sing-along at some provincial pub. Waters' grim misanthropy was not new to Floyd followers: on the group's 1977 LP, *Animals*, he had consigned most of humanity to the level of dogs, pigs and sheep. But with *The Wall*, he took interpersonal pessimism and cultural despair - and a morbid preoccupation with madness that has haunted Pink Floyd for nearly fifteen years - to astonishing extremes. Here, a lost father, killed in World War II (like Waters' own father, who died at Anzio), symbolized the homely horrors of transient mortality. The widowed mother, a particularly grotesque figure, stood only for psychosexual oppression. Schools were depicted as torture clinics for the hapless young. Women were portrayed as cheating wives and brazen groupies.

By MICK BROWN

Wall

The bizarre events and alienated personalities that pushed one of the most successful and original rock bands beyond psychodrama

and KURT LODER

The Wall was a brutal and unprecedented pop vision, and using it as a wedge, Waters pried open new possibilities for Pink Floyd. The album, which has sold an estimated 12.5 million copies, had been conceived as a theatrical project, and in the spring of 1980, a stage version of *The Wall* was mounted for seven performances in Los Angeles and for seven on Long Island, New York. Later, it was presented, just as briefly, in London. This spectacular production—which involved a state-of-the-art sound system, gigantic and brilliant animations and puppet monsters created by British caricaturist Gerald Scarfe, scores of intricate stage cues, expertly deployed lighting effects, elevator platforms and explosives, and the precisely timed construction, brick by brick, of a sixty-foot-tall wall across the stage—was the most ambitious presentation of live music in the history of rock. For the decidedly unflamboyant Waters, the show was also a perfect mask: "To actually wall yourself off from people is a very belligerent, aggressive idea. But I liked doing *The Wall* live; I felt I was making more contact, because I was expressing all these ideas about what I feel about it."

His use of the first person is appropriate, for by this point *The Wall* had come to represent Waters' complete domination of Pink Floyd. Although guitarist David Gilmour continued to have musical input, *The Wall* was clearly Waters' psychodrama. As for the other two members of the group, keyboardist Richard Wright and drummer Nick Mason, their names hadn't been mentioned anywhere on the album, nor had they been formally credited as band members since the release of *The Dark Side of the Moon* nine years ago.

"We no longer pretend to one another," Waters said one day last November, at his home in a London suburb. He is a tall, anonymous-looking man, unfailingly polite, agreeably candid in conversation, and yet remote, ultimately unreachable. The house, which he shares with his second, common-law wife and his two children, is large and comfortable, but reflects more the unaffected nature of its owner than his rosy financial status: the only real luxuries in sight were a fully equipped, twenty-four-track recording studio, where he was polishing new music for the movie version of *The Wall*, and an adjacent billiards room, where he liked to knock off a few games between sessions. *His sessions.*

"Back in the early Seventies," he continued, "we used to pretend that we were a group. We used to pretend that *we* all do this and *we* all do that, which of course wasn't true. And at one point I started to get very resentful, because I was doing a lot more and yet we were all pretending that *we* were doing it."

And now? "Well," he said, "we don't pretend anymore. I could work with another drummer and keyboard player very easily, and it's likely that at some point I will."

And the future of the group?
"Depends very much on me."

Obscured by clouds

SINCE ONLY A QUARTER-MILLION PEOPLE HAD been able to see *The Wall* onstage, a film version was obviously called for. Waters and Scarfe began plotting a movie scenario and were soon joined by Alan Parker, the English director noted, with varying degrees of critical enthusiasm, for such kinetic entertainments as *Midnight Express* and *Fame*, and for the recent, less frenetic *Shoot the Moon*. Parker was a Floyd fan and had been captivated by *The Wall* on first hearing. Initially, he was only going to advise Waters and Scarfe, but the more he became involved, the more he wanted to direct.

The collaboration between Waters and Parker was incredibly fractious, riven by rows and walkouts from beginning to end. Given Waters' personal identification with the project, and the fact that Pink Floyd was financing the film to the tune of \$10 million, a tempestuous transit was probably unavoidable. Parker, after all, had his own very definite ideas about what the movie should be. It was he who decided that the film would have no dialogue and that the members of Pink Floyd would not appear as narrators, or in any other capacity; and, since Parker wanted to sever any connection between the film and the stage show, he also decided to drop Scarfe's puppets. Friction was inevitable.

"Roger went on holiday for six weeks," Parker explained in his director's bungalow at Pinewood Studios last April. "In that period, I was allowed to develop my vision, and I really made the film with a completely free hand. I had to have that. I couldn't be second-guessed by Roger, and he appreciated that. The difficulty came when I'd finished. I'd been shooting for sixty days, fourteen hours a day—that film had become *mine*. And then Roger came back to it, and I had to go through the very difficult reality of having it put over to me that it actually was a collaborative effort."

Waters acknowledged that the filming of *The Wall* had been "the most unnerving, neurotic period of my life, with the possible exception of my divorce in 1975. Parker is used to sitting at the top of his pyramid, and I'm used to sitting at the top of mine. We're both pretty much used to getting our own way. If I'd have directed it—which I'd never have done—it would have been much *quieter* than it is. But that's one of the reasons I liked the idea of Parker doing it. He paints in fairly bold strokes; he is very worried about boring his audience. It suits us very well, because we did want a lot of this to be a punch in the face. I wanted to make comparisons between rock&roll concerts and war. People at those big things seem to like being treated very badly, to have it so loud and distorted that it really hurts. But there is very little of that left in the film. For a long time, the script had this image of a rock&roll audience being blown up—bombed—and, as they were being blown to pieces, applauding, loving every minute. As an idea, it is quite pleasing, but it would look silly to actually do it on film. It would be hard for it not to be comic."

Careful with that ax, Eugene

IN THE MIDST OF WRECKING A HOTEL ROOM ONE DAY LAST November, Bob Geldof shredded his hands on a Venetian blind. Despite his bloody injuries, however, he refused to quit trashing the place until Alan Parker had nailed the shot. Everyone on the set at Pinewood was in awe.

Geldof, who is best known as the lead singer for the Boomtown Rats, is the star—if that's the right word—of *The Wall*. His character is called Pink, a name apparently derived from an anecdotal lyric on Floyd's 1975 album, *Wish You Were Here*, in which a cigar-chomping music-biz hustler asks the band, "Oh, by the way, which one's Pink?" In the movie, young Pink, a musician with a sensitive soul, is battered by society at every turn and ultimately retreats into a catatonic state, incapable of love or communication, even as he attains the peaks of pop stardom. Interspersed throughout this grueling chronicle are evocations of England's tacky post-war prosperity and nightmarish scenes of war. At the end, there is a "trial," at which all of Pink's lifelong antagonists make a final appearance.

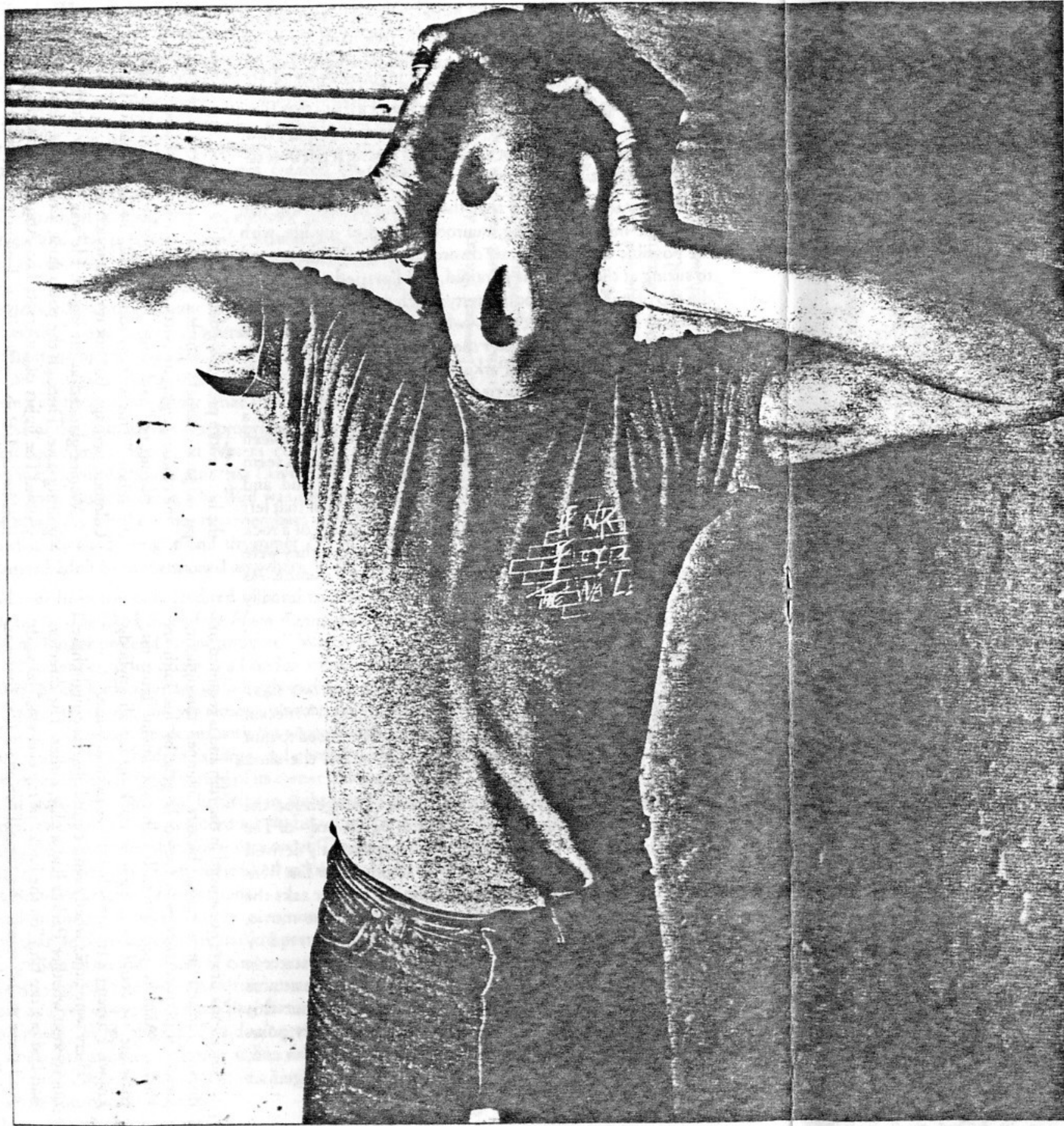
Since Pink utters not a word in the film and is required to disport himself in a rather bizarre manner throughout, Geldof's performance was fueled largely by his faith in Parker. "Alan keeps saying, 'It's an experiment. Trust me, trust me.' It could be a gigantic cock-up for all anybody knows. I haven't a fuckin' clue if I've been any use."

There were times when even a casual observer might have questioned whether Parker had a clue, either. The director had laid out the film "on the backs of my eyeballs," he said. And there wasn't much of a formal script—a fact that was vividly apparent when cast and crew gathered one day last November to shoot a sequence that was baldly described on the day's schedule as "swimming-pool scene." The set was

the hotel room previously demolished by Geldof: a garbage pit of Jack Daniel's bottles, junked room-service orders, stage clothes, cigarette butts, roaches and tossed towels.

"No, no, no," said Roger Waters, picking his way through the debris. "This isn't my room at all," he said fussily. "Dave Gilmour, perhaps, but not me. I'm much tidier."

Waters glanced at his watch. He was already late for a golfing date. Through the patio door, a turquoise pool was visible. The lights of an ersatz Los Angeles blinked in the hills beyond. Bob Geldof floated silently on his back in the pool, eddying the water gently with his hands and feet to hold his position. From two speakers set up beside the pool, the strains of "The Than Ie," a song from *The Wall*, suddenly



Pink Floyd now functions as a mask behind which Roger Waters (above) works his sociomusical stratagems; back in 1967, however, the band (opposite page, from left: Waters, Wright, Mason and Barrett) had a real face.

ROLLING STONE, SEPTEMBER 16, 1982: 15



Promo German 12".

IN THE FUTURE EVERYONE WILL BE FAMOUS FOR 15 YEARS: Official seal of cultural credibility — pop culture, that is — was bestowed by ANDY WARHOL who showed up at the tight-lipped PINK FLOYD's very exclusive ligerama following their series of concerts at New York's Nassau Coliseum. Andy appeared with a large Factory entourage and had almost as much trouble getting past the Altamont-style security as the Finger himself. Asked if he enjoyed the show, Mr Warhol was tersely non-committal: "I always felt that the VELVET UNDERGROUND was a good psychedelic group." Other fun folk at the party in Upper Manhattan's exclusive Privates Club included CARLY SIMON (sans hubby JAMES) and, of all people, MARK KNOPFLER.

Pink Floyd, back from Rome, mystified by lack of advertising for Rome Pop Festival.

MM 27/4/68

MM 8/?/80

PHOTOGRAPH BY NIGEL DICKSON

gathered volume in the oppressive heat. Geldof's body began to jerk convulsively in the water, arms and legs thrashing wildly as a cascade of prop blood—an on-the-spot improvisation by Parker—rained down from above. Wave after crimson wave coated his body, turning the gem-blue pool a dark, foaming red.

"It's all right, Bob," promised Parker. "It's perfectly edible."

"That's what all the girls say," Geldof spluttered. He clambered out of the pool as prop men gently stirred the reddened pool back to blue. He might have hoped for an opinion from Waters, but the real Pink had already left for the golf course.

Later, Geldof mused about the nature of Pink's anguish. "A lot of what happens to Pink is his own fault," he said. "I think he brings it upon himself. People who try to achieve something—and then, once they've achieved it, can't handle it—are essentially weak people. You shouldn't strive for something if you don't know what you want it for."

Comfortably numb

ALTHOUGH PINK FLOYD NOW FUNCTIONS AS A MASK BEHIND which Roger Waters works his sociomusical strategems, the group once had a real face. His name was Roger Barrett, but he came to be called Syd, and he was the composer of brilliant, fractured pop songs, strangely wrought melodies and wild, flailing guitar excursions. Syd's voice suggested Jonathan Richman on acid, and that pretty well describes the image still cherished by the cult that has grown around Barrett's abbreviated body of work.

Barrett was born in Cambridge in 1946. David Gilmour was one of his boyhood friends, and the two of them often played guitar together. When Gilmour entered Cambridge Technical College to study languages, Barrett, an aspiring painter, enrolled in the school's art program. Later, he moved to London to attend another art school, and there met architecture student Roger Waters. Waters and two classmates, Nick Mason and Richard Wright, had formed a band that worked under such names as Sigma 6, the T-Set and the Screaming Abdabs. Waters played lead guitar. They were not successful. The Abdabs broke up, and the core trio regrouped; this time, Waters brought in two new guitarists, one of them Syd Barrett. It was Barrett who named the new group after two grizzled bluesmen, Pink Anderson and Floyd Council. Barrett also exerted an unusual musical influence. The other guitarist soon left.

Pink Floyd began building a following at the London Marquee in the winter of 1966. In October of that year, armed with a customized light show, they played to 2000 people at a benefit for the alternative newspaper *International Times*, held in London's Roundhouse. By December, they had become the house band at the UFO Club, a key slot in

London's heady new underground scene. In January 1967, the band's first single, Barrett's weird but wonderful "Arnold Layne," became a Top Thirty record. In the spring, Pink Floyd presented a full-length solo show in London called "Games for May." A Barrett composition called "See Emily Play" went to Number Five on the British charts. Barrett titled the first Floyd album *The Piper at the Gates of Dawn*. Almost entirely written by Barrett, it was released in August. In October, the band paid its first visit to the U.S., playing both Fillmores. They sounded like no other group.

But this first, brilliant version of Pink Floyd was doomed, according to legend, by Barrett's insatiable use of LSD, which turned him into a vegetable. David Gilmour, however, remembers it differently:

"I wouldn't put it down to drugs or LSD, necessarily. I suspect that it would have happened anyway, and maybe that stuff acted as a catalyst. He certainly couldn't handle success and all the things that go with it. As in *The Wall* story, really. And he started going mad after the first hints of success.

"Toward the end of 1967, he was in a condition where he wouldn't play with the band at all. He would just stand onstage with his amp and guitar turned full up, his left arm hanging down by his side and just sort of smashing the guitar with his right hand, making a fearful racket all night long. No one would book the band back for return dates. Their career was diving downhill as fast as it could go."

POINT ME TO THE MONEY

Just after Christmas of 1967, Gilmour was asked to join the band. Initially, it was put about that Syd would remain a member. But that, says Gilmour, "was just a political way of dealing with the situation. There was, at one point, an intention for Syd to stay home and write wonderful songs, become the mystery Brian Wilson figure behind the group. But there was no point in him coming with us."

Syd continued writing, despite his increasingly acute illness. His later songs survive on two entrancing and essentially out-of-control albums, *The Madcap Laughs* and *Barrett*. "I've got a few other songs at home on cassette," says Gilmour. "But Syd was...the long and the short of it was that he was quite severely mentally ill. Every psychiatrist who's seen him says he's incurable, and he's still the same. He can't look after himself now. His mother has to look after him, and I expect at some point he'll have to be institutionalized."

"I don't know whether he writes anything at all these days, but his romantic madcap image is entirely false. There's nothing romantic about it. He's not a happy person.... He's just on a completely other level."

Empty spaces

IT IS A HOT AUGUST AFTERNOON IN NEW YORK CITY, BUT in Gilmour's hotel suite high above Fifth Avenue, the air is cool and calm. The stolid, heavy-lidded guitarist is in town to attend the premiere of *The Wall*. So is Waters. Neither Wright nor Mason will be on hand, though. Wright, Gilmour explains, has left Pink Floyd and probably won't be replaced. Was it a personality conflict?

"Well, you know, none of us has ever been the best of friends," Gilmour says softly. "I have never been a close personal friend of anyone else in the band, and neither was Rick, really. Roger and Nick have at times been fairly close. We don't *not* get along, but we're working partners."

It took awhile for that working partnership to develop, for the period immediately after Syd Barrett's departure from Pink Floyd was not a happy one. The band floundered for an identity, since Barrett had taken the group's creative charisma with him. *Atom Heart Mother*, *Ummagumma*—Gilmour can't believe that people actually liked those albums.

Waters began finding his own voice around the time of *Meddle*, in 1971, and he was fairly firmly in charge two years later on *The Dark Side of the Moon*, an album that has remained among the top-selling 200 LPs in the U.S. for nearly a decade. With *The Wall*, Pink Floyd has become utterly his instrument, the teller of his tale—or is it? "Roger doesn't want to get it confused with too many other people," Gilmour says, "but obviously there are aspects of Syd in there as well."

Outside the wall

THESE DAYS, ROGER WATERS THINKS HE FINALLY HAS A handle on life. "I spent an awful lot of my life—until I was

it's self-evident and therefore not worth saying. I believe that it is true and it is worth saying."

Outside the wall, where he finds himself now, Waters no longer agonizes over the lost father, the perverted teachers, the predatory women, the enormous mother (who he says isn't based on his real mother anyway). "You make your own decisions, your own life," he says. "What 'they' do clearly impinges on your life, but in the end, the responsibility for what you do and how you feel about yourself is yours. You are an individual. You're alone, but that's all right."

Shine on, you crazy diamond

DURING THE RECORDING OF "WISH YOU WERE HERE," IN 1975, a fat, bald, silent man showed up at Abbey Road Studios. It was Syd Barrett. No one recognized him. No one

has seen him since.

No one told you when to run...

about twenty-eight—waiting for my life to start. I thought that at some point I would turn from a chrysalis into a butterfly, that my real life would begin. So if I had that bit of my life to live again, I would rather live the years between eighteen and twenty-eight knowing that that was it, that nothing was suddenly going to happen—that it was happening all the time. Time passes, and you are what you are, you do what you do."

Now he has his movie to point to—and in November, there'll be a reworked soundtrack from the film, including some new songs. Love it or loathe it, *The Wall* is not a "dismissible" movie, he says. "It does say quite loudly that it is bad for us when we're isolated from one another and frightened of one another. And the film gets criticized for that—either by people who say it's not true, or by people who think

In response to many questions along the lines of "What does such-and-such mean and what has it got to do with Pink Floyd?" I spent a few hours in Birmingham Central Library annoying the staff with similar questions, not to mention several evenings picking the brains of Ivor, Andy Leslie, Nigel Powell and Stephen & Celia Hoare (thanks to them all).

In no particular order :-

GRANTCHESTER MEADOWS

Granchester is an area two and a half miles South-West of Cambridge. Listed in the Domesday book as GRANESETE, it was the site of both a Roman Camp and an ancient manor house. It was mentioned by Chaucer and is the subject of a well known poem of the same name, written in May 1912 by Rupert Brooke.

Situated on the West bank of the River Cam, the meadows are very popular with those who enjoy torturing innocent fish with barbed hooks.

UP THE KHYBER

The Khyber pass is a strategic route in the Khyber agency of the North-West Province of Pakistan. It is the most Northerly, and a very important, passage between Pakistan and Afghanistan.

Through it have passed Persians, Greeks, Tartars, Mughals, Afghans and the British. In fact it was a key point in British border control during the occupation of what was then the Indian Empire. This is well illustrated in the classic film 'Carry On Up The Khyber'.

SYSYPHUS

Or rather Sisyphus, to spell it correctly. In Greek mythology (now we're getting cultured) Sisyphus was the cunning King of Corinth who was punished in Hades by repeatedly having to roll a huge stone (or sometimes marble ball) up a hill only to have it roll down again once he reached the top. This continued indefinitely (a feeling not unlike that of editing a fanzine).

Later legend tells that Sisyphus' crime was that when Death came to collect him, Sisyphus chained him up. No one died until Ares came to Death's aid and Sisyphus was forced to submit. In the meantime he had persuaded his wife Merope not to perform the customary rites nor to bury his body. Thus, when he reached the underworld, he was allowed to return to Earth to punish her. Instead he continued to live to a ripe old age (sensible chap) before dying a second time.

Sisyphus was, in fact, a widely popular figure of folklore - the trickster or master thief.

...GROOVING WITH A PICT

The Picts were a race of Scots who forged their own kingdom before uniting (in 843 A.D.) with the rest of Scotland under Kenneth I McAlpin. First mentioned in 297 A.D., their name (from the Latin PICTI, meaning painted) refers to their custom of body tattooing. In the 8th Century the Pictish realms extended from Caithness to Fife.

LET'S GET METAPHYSICAL

Metaphysics is the branch of philosophy whose object is to determine the real (or true) nature of things (wow, that's really heavy, maaan..) The literal meaning is 'That which comes after Physics'.

...THE COMING OF KOHOUTEK

Another bootleg title, "In Celebration of the Comet - the Coming of Kohoutek" refers to Kohoutek's Comet, discovered by Czechoslovak scientist Lubos Kohoutek at Hamburg University on the 7th March 1973 while it was at a distance of 400,000,000 miles from Earth (a mere nothing in comparison to its maximum orbital distance from the Sun of 320,000,000,000 miles, or 90 times the distance of Pluto from the Sun). Its speed at that time was 100 miles per second (the Earth travels at under 20 miles per second) and whereas Halley's Comet appears every 70-odd years, Kohoutek's will next show up in or around the year 75,000. The comet has another name, scientists, showing a great lack of imagination, refer to it as 1973f (in other words, the 6th discovered in 1973). U.K. scientists predicted that Kohoutek, as the comet itself became known, would be clearly visible to the naked eye, even during daylight hours, from November 1973 to February 1974. This turned out to be rather over-optimistic, as the comet only appeared as a faint star in the early evening, and then was only visible from Southern England. It was observed, however, by Kohoutek and his team at the European Southern Observatory, at La Silla, Chile, between the 5th and 30th January 1974 and by Skylab's last crew.

The real irony, however, is that the concert on the bootleg is one of the 1972 Dark Side of the Moon shows, performed in England over a year before the comet was discovered.

UMMAGUMMA

This is Northern slang for 'Nookie', requiring no further comment..

MIHALIS

Greek for Michael, Mihal is the name of David Gilmore's Greek fishing tug. The Greeks consider it bad luck to change a boat's name, so when Dave bought the boat, being an old softie, he kept 'MIHALIS' on the bow.

ANZIO

As the single "When The Tigers Broke Free", (taken from the film of The Wall, as you well know) tells us, the British First Division landed North of Anzio on 22nd Jan 1944. Together with the U.S. troops involved they totalled 50,000. They made the fatal mistake of pausing to consolidate their beach-head, leaving themselves caught in the open with no shelter and ground unsuitable for digging fox holes. Thousands died on the beaches (including Roger Waters' father) - the lucky ones shot, those less fortunate dying from starvation, disease and exhaustion. Churchill complained "I had hoped we were hurling a wildcat onto the shore, but all we got was a beached whale.", while Eisenhower commented sympathetically "In the final outcome, the Anzio operation paid off handsomely...."

THE NILE SONG

Everyone who ever did O-Level Geography, or watched Mastermind, will know that the Nile is the longest river in the world. With a length of 4132 miles (thats 6648 km) it rises in Tanzania and flows North over the equator to the Mediterranean. Nile means (wait for it) 'river'.

CIRRUS MINOR

Cirrus is a cloud formation, one of the highest known types, found between 16,500 and 45,000 feet (5-13 km).

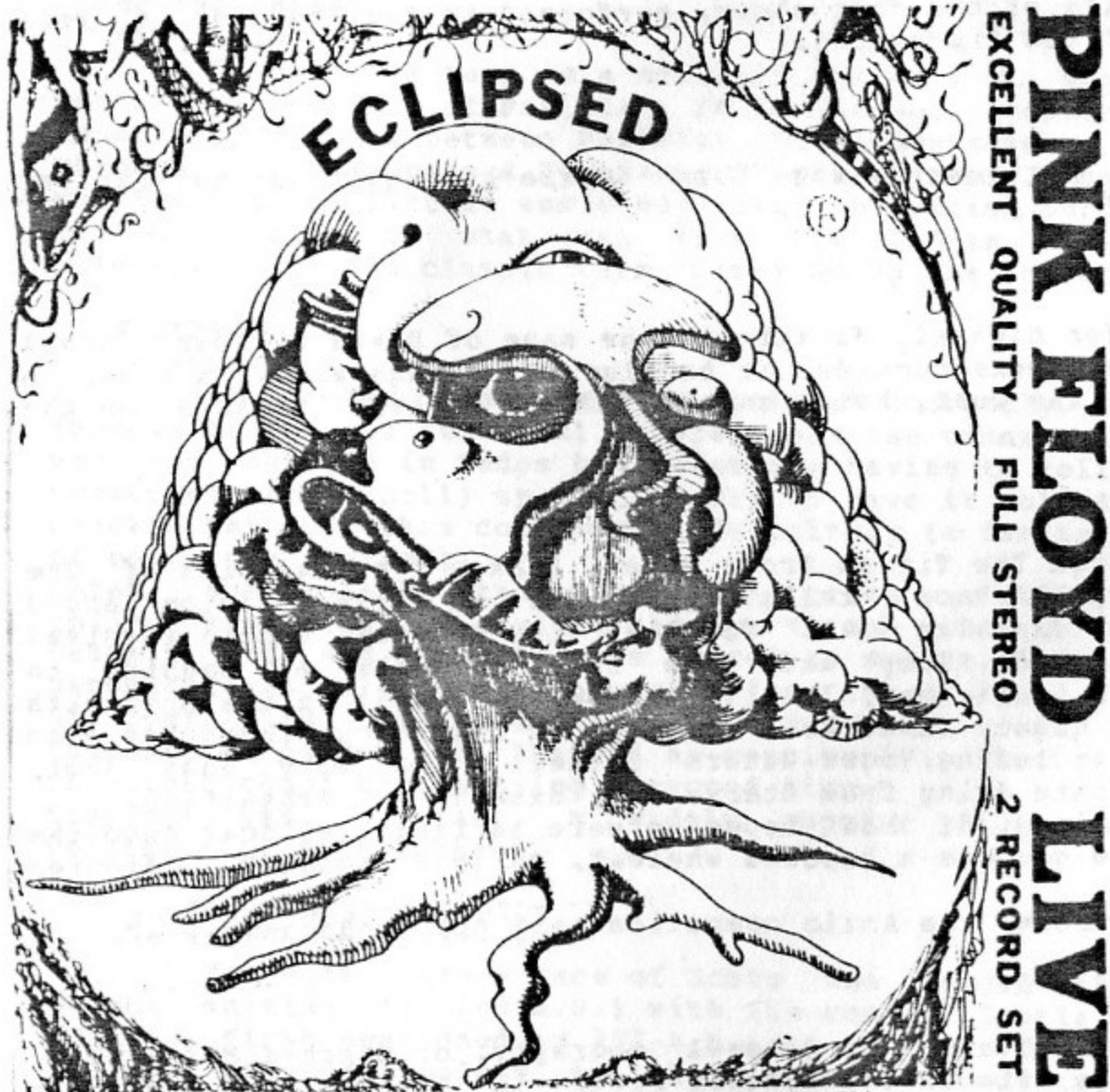
The Omayyads, or Umayyads, who gave their name to a bootleg recording of out-takes from Zabriskie Point, were the first of the two great Muslim empires ruling from 660 to 750 A.D. The name is derived from the family of Umayya, the main part of the clan of 'Abd-Shams of the Meccan tribe of Quraish. It was this family which surrendered to Mohammed after years of resistance to Islam.

The political ideas of the Omayyads were essentially Arab, the basis of their power being the Syrian army, with the dynasty's capital in Damascus - a pyramid connection, perhaps?

After their over-throw by the Abbasids in 750, one member of the family established the Muslim dynasty of the Omayyads of Cordoba, in Spain, which finally disappeared in 1031.

An interesting point is that a senior military position in the dynasty was apparently that of the Grand Vizier.

So now you know, and you can amaze your friends at parties - don't ever say that the ' pudding isn't educational. I intend a second article to cover other lexicographical mysteries - suggestions are welcome.



BOTH ALBUMS RECORDED FROM LIVE STEREO FM CONCERT BROADCASTS * * QUALITY GUARANTEED!
 ALBUM 1: IN CELEBRATION OF THE CONCERT CAHOOTY
 BREATHE * ON THE AIR * TIME INCLUDING BREATHE *
 MONEY * US & THEM * ANY COLOR YOU LIKE * SMASH DAMAGE * ECLIPSE
 ALBUM 2: FLOYD'S OF LONDON -- SRC CONCERT
 C: FAT OLD SUN * ONE OF THESE DAYS *
 D: ECHOES * (super long 25 minute version!)

Nippon Connection
 Review Contd from
 Page 12.

Really, that's all there is to say. The labels are green with black lettering and a picture of a raven holding a record in its beak.

Not a bad album musically, but the tracks One Of These Days/Echoes & Fat Old Sun are available in other versions on many more bootlegs with better quality. I probably wouldn't have bought it, but it was only a fiver.

Anon.
 (Ed's comment, if you send in articles PLEASE stick your name on it - apologises to the above author for the delay in printing his review.)

JOHN BLAKE'S BIZARRE

SET THE CONTROLS FOR THE HEART OF **THE Sun**

After waiting for a suitable period of time since thanking John Blake for my competition prize of tickets to the World Premiere of 'The Wall' it is now time to examine the way he and his paper have treated Pink Floyd in their Bizarre column.

This can be divided into two broad areas - the reporting of the Wall film and Blake's 'Floyd Split' story (yawn).

The former begins with the statement on the 29th Sept. 1981 that "Bob Geldof cannot put on weight (for his role in the film) no matter how he stuffs his face". A quiet spell followed until Nov 3rd, when we learned that Bob was seen 'in a different light', as the 'startling' picture showed. (The Sun is very fond of its superlatives.) Having shaved his eyebrows, but not his head as originally planned, he "settled for the slicked - back style that makes him look like something out of Star-Trek." ran the blurb.

By the next report, on the 21st May '82, John Blake had arrived, and the 'Gossip Column' became 'Bizarre'. He reported, referring to a still from the film, "It's Bob Geldof as his fans have never seen him before - frighteningly pictured cowering against a wall in a mental hospital... (he) stars as a mad rock star." Blake described the film as "the most eagerly awaited rock film since Tommy" and called Geldof "sensational". By the 12th of July the film was "deeply disturbing ... set to earn them many more millions" and "when I went to a sneak (?-AM) press preview this week the audience of hardened hacks actually applauded at the end. In the States preview shows in New York and Los Angeles sold out within fifteen minutes" yet on November 11 he claimed that The Wall "is doing feeble business in the States."

In his review of the above - mentioned World Premiere (see TAP 4 for mine) on 16 July, Blake reported "Already the three people who made the bloody and disturbing epic - Waters, Parker and Scarfe - have fallen out. And at the premiere ... Bob Geldof snarled "If you want to know I'm bored with it all. I don't even know if I'll stay." (I left before he did, and I'm the 'Floyd fan!-AM) Blake continues "And when the lights came up, the audience sat at first in stunned silence then burst into rapturous applause" yet I clearly remember not being able to hear 'Outside The Wall' due to the applause, BEFORE the lights came back on. He concludes "I found this film unsettling and slightly shocking. But it is a brilliant and revealing glimpse into the mind of one of rock's most idiosyncratic stars. See it." - Strong words indeed.

By the 20th, the word was that "Yet another bitter row has blown up behind the scenes of Pink Floyd's The Wall"

"Cartoonist Gerald Scarfe, who directed the film's sensational animation sequences, has come under fire from his aides"

"Chief animator Mike Stuart is annoyed that Scarfe is getting all the credit for The Wall's cartoon sections."

"He says 'Greg Miller, Chris Counter and I did 95% of the animation. We haven't had a mention.'"

"Scarfe replies 'All the designs and character ideas were mine. The criticism is malicious and stems from jealousy.'"

Blake had earlier, on the 31st May, decided to enlighten the World with the revelation that "Pink Floyd's The Wall was inspired by the tragic life of Syd Barrett, the band's original leader - who has now vanished without trace."

with the Sun's usual tact and diplomacy, he refers to Syd swallowing 'a few gallons' (?!?? - Eds) of L.S.D. and "falling off his trolley".

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Despite referring to Syd as 'vanishing without trace' Blake then quotes Capital Radio DJ Nicky Horne as having seen him 'lately' - in Syd's apartment at the London Playboy Club! (A follow up piece on 8th June said that Dan Tracey of the infamous TV Personalities had telephoned Blake to say that Syd had supposedly painted everything in his mother's house green - including fridge, cooker and telly - "You have to admit he's an intriguing figure" Dan says).

As the rumours surrounding The Wall faded, Blake's attention turned to the shock headline "Three Way Split Shatters Pink Floyd" (16.9.82), "Pink Floyd are disintegrating" ran the story, "...Rick Wright has already left the group and Nick Mason is expected to follow in the near future". There followed a set of quotes from Roger Waters which the NME later identified as being lifted from the Rolling Stone interview which is featured elsewhere in this issue. (The Sun, unlike TAP, did not bother to give the source of 'their' quotes.) These were repeated in Feb. '83 when the release of the Final Cut was announced.

The 'rows' over The Wall popped up again on April 6th, with Blake noting that the figure on the back sleeve of the Final Cut with the knife in his back was an "astonishing attack" on Alan Parker - how Blake could claim to be astonished when he also said that "there is little love lost between Waters and Parker" escapes me.

The 'Not Now John' single also made the news, under the headline 'Blushing Pink' it was stated that "After years of sticking two fingers up at the establishment, Pink Floyd have decided to erase a four-letter word from their latest single in a DESPERATE attempt to get a hit" (my capitals).

Just in case anyone had missed the point, the Rolling Stones quotes were printed for a third time the next day under the headline "Rows wreck Floyd Harmony". Now that everyone was convinced that the Floyd were no more, the last day of June saw the report that Pink Floyd were amongst the stars lined up to play in "the most spectacular week of rock concerts the world has ever seen", along with Elton John, Eric Clapton, Cliff Richard & the Shadows and Status Quo. 'Secret' negotiations were already taking place for the NEC concerts, with all proceeds said to be going to the Prince of Wales Trust and the Music Therapy charities. "It is not possible to book tickets yet" wrote Blake, "but watch Bizarre for details." - These have still to appear.

By October 18th it was obvious, at least to the Sun, that since Waters, "the groups megalomaniac leader" was "going it alone", the 'Floyd were 'washed up'. Blake also informed us that, after a row with Steve O'Rourke, Waters had placed his business affairs in the hands of Peter Asher (ex of 60's pop duo Peter and Gordon). Blake claimed that Waters had used Clapton on guitar after a row with Dave Gilmour. A 'friend' of Waters' was quoted as saying "there were plans for the group to get together for the last time for some shows in London at Christmas, but they have now been scrapped."

Blake's final mention of the 'Floyd in the Sun came on April 18th 1984, when he informed the World that "bitter rows between Pink Floyd's millionaire stars, Dave Gilmour and Roger Waters have caused the super-group to disband". Blake said that Gilmour had told him personally of "the squabble that forced him to go it alone".

Blake, who once earned himself the title of 'Wally of the Week' in Melody Maker (but then again, so has Dave Gilmour), left the Sun at the end of 1984 to join rival publication the Daily Mirror.

In an NME interview (issue dated 19 Jan '85), it was stated that Blake was lured to the Sun from London's Evening Standard (made famous by the band's penultimate 60's single, It Would Be So Nice) by the promise of being allowed to continue with the 'Legalise Cannabis' style he had used in that paper's Ad Lib column. In the interview, Blake said that he was appalled when, soon after his joining, the Sun began its 'Kill An Argy' campaign backing Thatcher's bloody Falklands tactics. "The newspaper is far bigger than a journalist he said, "there was a lot of pressure to exaggerate and distort... I picked up the paper on average once a week and there would be a story in my column with my name on it which I hadn't written."

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This does make one stop and think, but it must be borne in mind that Blake is now working for 'the enemy'. He also gives the game away later in the interview when he admits "I'm not ashamed of it, I know I could write on a much more intelligent plane, but for a lot less people."

While Blake has a brief to steal all Sun readers under 24 over to the Mirror, the Bizarre column is now handled by Martin Dunn - I wonder what he will have to say about the only major rock band in the World not to employ a press officer at the height of their popularity - such was their disinterest in the media.

This article was written by Andy Mabbett - or was it?

ROGER WATERS-THANKS FOR THE RIDE (Stockholm 1984).

Side one-Set the controls for the heart of the sun/Money/If/Welcome to the machine,
Side two-Have a Cigar/Wish You Were Here/Pigs on the wing/In the Flesh/Nobody Home/
Hey You.

Side three-The Gunners Dream/The Pros and Cons of HitchHiking Parts I-6.
Side four-The Pros and Cons of HitchHiking Parts 7-I2/Brain Damage/Eclipse.

This double bootleg originates from abroad, but I don't know exactly where. My guess is either France or Italy. It's on MIRROR records and is a quite recent issue.

Side One opens with "Controls" and to be honest, the most striking thing is the sound quality. It sounds as if the master tape was taken direct from the mixing desk, as the instruments, particularly the drums and acoustic guitar, are crystal clear, and the audience are a (fairly) faint murmur on the soundscape. Waters voice sounds a trifle peculiar (Doesn't he always?) - not his usual self - but he blends in well with Doreen Chanter and Katie Kissoon. Eric's guitar is also well to the fore throughout the boot.

The first side is good, but there are few surprises in any of the tracks. Those of you who saw the shows (or heard the bootlegs!) will be familiar with the slight variations in these songs, different arrangements, solos etc. The same goes for side Two, though "In the Flesh" is odd, with Waters bawling "Testing! Testing! Can you hear me? Can you hear me dammit!!" before the "Ein, Zwei..." bit and the main riff. There is a sharp cut at the beginning of the vocal section, and it opens with "Are there any queers in the theatre tonight?"

Side Three starts with the superb "The gunners dream", followed by the second half, (Fanfare); - "The Pros and Cons of Hitch Hiking." This kicks off with two minutes of "Shane", before the explosion and "Apparently they were travelling abroad". After the bang Waters mumbles "No, I didn't! I didn't!" before the song begins. The extra verse is present on "Running shoes", as are the alarms before "Arabs with Knives and West German Skies". Waters makes a few mistakes on this gig, notably missing out some of the lyrics to "Remains of our love". He sings - "I just cowered..." then has a mental block or a temporary bout of amnesia, and picks up with "...and her cold eyes" etc. He also manages to swop words round in "Go Fishing", "The leaves all turned brown, the crops all fell down, (laugh), it was over".

By The Pros And Cons.. 10 it is all over as Roger yelps, whoops, and sings some parts in a rather silly manner. On "Every Stranger's Eyes", he speaks the waitresses part in a ladies voice (with a poor American accent) before the proper intro comes in. This is also poorly cut, going straight from "plundered from the pool", to "The hope you kindle in your eyes". I'm not sure why it was cut, probably to save space. (The bootleg lasts over two hours).

As normal "Brain Damage/Eclipse" is the encore. After the band has left the stage for the second time, Waters returns. "We don't know anymore songs, so that's it, but thank you. Thank you for being a fantastic audience, but that really is it, (laughs) I'm sorry! Good night and thank you! Thank you!"

A pretty light-hearted gig and a good one musically. It's wrapped in a full-colour deluxe art cover showing an abstract image of a woman's head along with most of the pages of the programme. The line-up of the band is given and "bass" is spelt "bas". Any ideas as to the country of origin? The labels are brown and black with a picture of Reg on each one. Song separation. Ta to Dave Flint for taping it.

Chris Lonsdale.

Pink Floyd have gone mental

THE PINK Floyd's current stage repertoire, which they'll be performing at Lanchester, includes just one old number in the whole two hours which, as Roger Waters says, is quite a breakthrough for them.

They have plenty of oldies to choose from — but they'll probably be ending their set with either "Set The Controls For The Heart Of The Sun", or "Careful With That Axe Eugene" — the two pieces from their old repertoire that they most enjoy playing still.

As he said when I spoke to him in December, when the group were rehearsing and getting material together for the

tour: "The old stuff is being phased out, but there are still a couple of them that are still fun to play — the two that spring to mind are "Set The Controls" and "Careful With That Axe". But the first half hopefully won't be a great kind of epic . . . you know, "Atom Heart Mother" and "Echoes" are both kind of odysseys, Epic Sound Poems. I think we're coming down to earth a bit. I hope we are — getting a bit less involved with flights of fancy.

DISASTER

Last week after the start of their tour, I spoke to him again, and asked him how things had gone. "At the first gig we had a terrible technical disaster during the first half of the set, which is 50 minutes

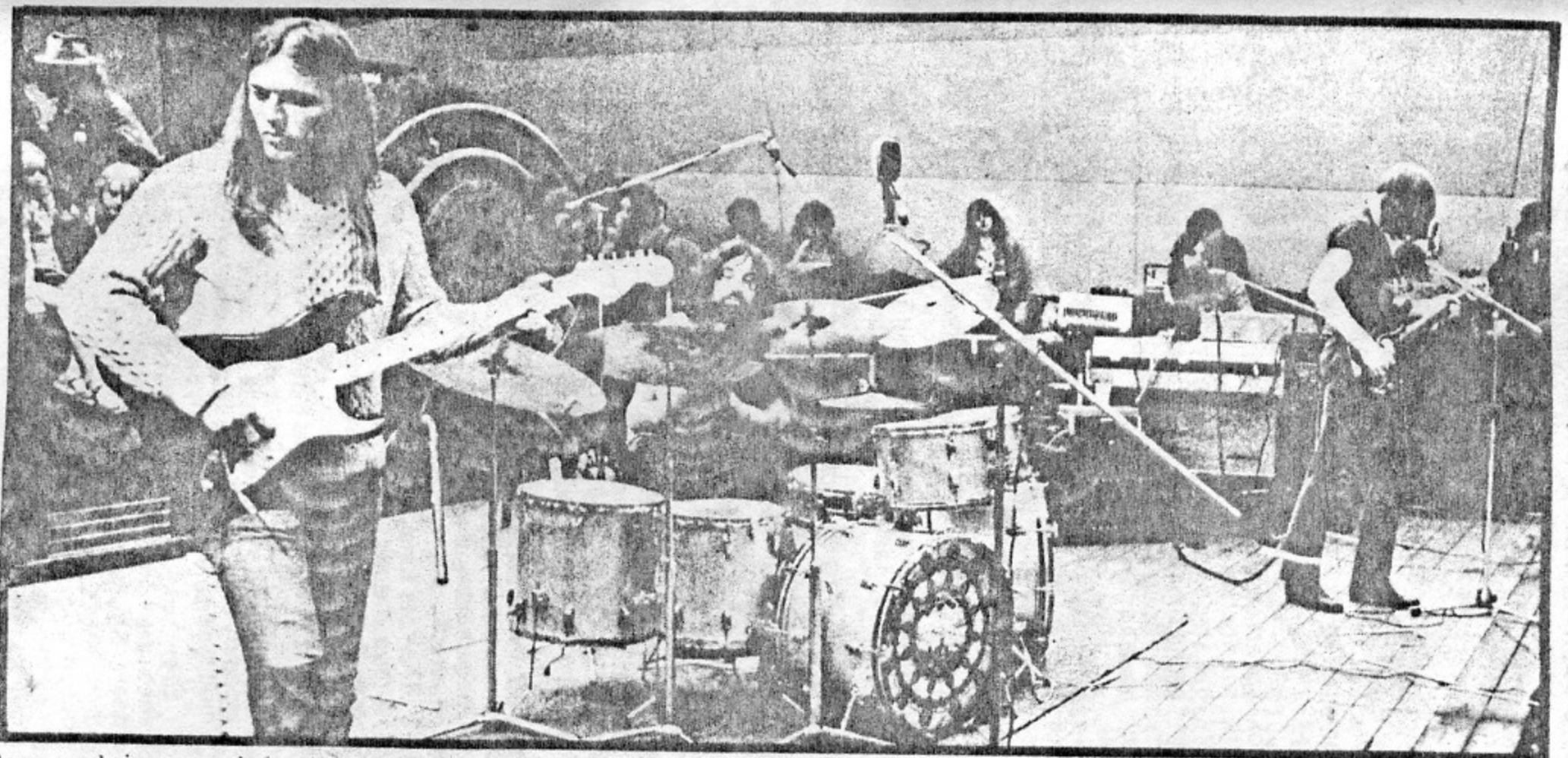


Pink Floyd

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RM 13/11/71

"KEEP DOGS AS PETS? TRAI N ROGER"



long and is one whole new piece, and we couldn't finish it. The tape we were using just wouldn't play on to the end; but I think that's been sorted out now."

The new piece seems to have worked out as he had hoped, in coming down to earth a bit. It's about the pressures that come to bear on people working inside the rock and roll business — dealing with things like travelling, and the wearing effects that has on you, and in more general terms, with the passing and

the wasting of it, money, and authority — the church and violence.

"It is," he says, "more theatrical than anything we've ever done before, more into the whole theatre/circus thing. And in concept it's more literal, not as abstract as the things we've done before. It's more mental — we've gone mental."

They're using a lot of specially made tapes with this first half of the set, and of course the quadraphonic sound system, as long as the

hall they play is suitable for it. It's hardly surprising that technical disasters happen, but even when they do, the people seem to relate to what the music is saying. Roger had heard a report from one guy who'd seen the concert in Brighton, and apparently he hadn't really realised they hadn't been able to finish the piece, and he'd been moved and frightened by it.

The second half of the set includes "Echoes", and I think "One Of These Days", plus the oldie.

And finally, another point of interest will be to see how they've coped with controlling their volume. When I did the December interview with Roger, he said: "The whole thing is getting completely insane, and that's another thing we've done. I'm happy to say, we've got quieter." It'll be interesting to see if the Floyd can be effective without being ear-shattering, because if they can do it, other bands might just follow their lead.

STEVE PEACOCK

PINK FLOYD
Earls Court, London

A WALL'S a wall for all that - but Pink Floyd's latest plasterwerk turns out to be a triumph of spectacle over substance.

Sandwiched into Earls Court after touring America (as apparently the only venue into which they would fit; subsequent events have indicated that Alexandra Palace would have benefited immeasurably better from the proceedings) this was the test of the album as a total "concept".

How ironic then that the brick should prove - as it does so often - to be a more lasting and stronger reality than the ideals of its businessman creators... and that the very lavishness of the illustrative spectacle should prove the very opposite of its intentions. Namely that 'The Wall', for all the care and attention accorded it, is about as boring and unmoving as 99 per cent of the other objects that bear the same name.

Pink Floyd's wall - a 70 foot edifice made of hollow plaster board - owes nothing to the magnificence of Hadrian, or even the practicality of Barry Bucknell. Instead, as a symbolic and physical barrier, it gets half way to being what Roger Waters presumably means it to be - a grotesque physical presentation of his (and no doubt he hopes, the world's) alienation.

But only half way, because out of the 100,000 Britains privileged to view the spectacle, at least 50,000 must have been wondering along the lines of what the hell it all cost, and surely there must have been better ways of salting away their £9.50's.

Still, we and they battle on regardless. Hydraulic lifts and uniformed helpers (more efficient than Babylonian slaves) effortlessly erect the edifice throughout the first half of the lengthy show. Considerably more

effort is expended by Pink Floyd.

With the whole 'Wall' album to be given an airing they alternate wildly between the work's two musical themes. One, the pompous, vacuous electronic thump (phased extravagantly around the arena). Two, the equally vacuous tortured folk rock that always lurks beneath Floyd's suspiciously transparent celestial surface.

And, just to ensure that all this doesn't become mind-bendingly tedious, the galaxy of effects are in-

...hugely exalting figures and erotic cartoons (designed by Gerald Scarfe) and a new, improved pig - with searchlight eyes - all happen upon the scene with enough theatrical impact to bring up circus-like oohs and aahs, and with enough frequency to prevent people from actually counting the bricks in the wall and falling asleep in the process.

Just before the interval there is but one brick left to be put in place. Waters croons his final, twisted ballad (for this half at least) to the wall, before disappearing behind it and plugging the remaining hole. It's an emotive moment, but for at least twenty minutes previously so little of the stage was visible three symphony orchestras and a football match could have been playing and nobody would have known the difference.

A hole opens in the wall at part two's start (building technique, stage two) with Water lit brilliantly in a hotel room, singing to no small effect. A power chord thrash - with Dave Gilmour preening from a platform on top of the wall - follows, before the massed ranks assemble beneath the structure, rather like extras milling about in 'The Trojan Horse' before the filming gets started.

Two drummers, back-up singers in black greatcoats and arm bands and the massed ranks all begin a lengthy work - out on fascism and oppression and misery and domination and isolation and... The rest is lost in a numbing cacophony that could easily be Pink Floyd sounding more uninspired than they've ever been.

Again, eye-catching films of marching hammers, teachers and encircling walls, depicted on a triple-split screen for maximum effect, rescue the situation until it's time for the big moment.

Then, as we all knew it would, down comes the wall - or at least down comes those bits of it that are attached to the correct pieces of string. Several blocks appear to disintegrate, but the brick dust and the demolition sound effects are provided by dry ice and a well-programmed tape deck, respectively.

Even before the cheers and matches are produced, the cast reappears. Strumming and finger-belling their way across the stage like a bunch of portly mediaeval minstrels they mourn for Mammon around the "smouldering ruins," before plinking and plucking themselves sadly off again, to the strains of 'Outside The Wall'.

Supplied By
D. Eccles.

Record Mirror, August 16, 1980 3.



hollow as the bricks used in its construction. And as about exciting as beating somebody around the head with a sugar glass bottle. JOHN SHEARLAW

Pink Floyd

A two-hour show, with an hour and a half of 'The Wall'. Quite possibly the most spectacular and expensive rock show ever staged in London. But as an integrated "concept" experience Roger Waters's 'Wall' is about as

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Where & when were Nippon Connection, Nocturnal Submission, A Little Black Book With All My Poems In, & Barrett's Revenge side's 3&4 recorded?-Dave Smart.

Alistair Singer. Recently while listening to a German radio station they played "Interstellar Overdrive" which carried on into something I think was called "Lord Of The Light", the link being quite heavy guitar work. Does anyone know what "Lord Of The Light" is, or who it's by?

Contributors to Issue 8.

Dave Clarke, Andy Mabbett, Chris Lonsdale, Mark Stephens, Steve Tandy Dave Eccles, Vernon Fitch, Edoardo Bertolotti, Wayne Neuwirth, Gary Miller, Stephen Boville, Chris Wood, Dave Smart, James Morrow, Andy Leslie-'Green Is The Colour', Paul Williams-'For Working The Machine' Mom, Dad & Paul Mabbett (For proof reading & putting up with the mess.) & Tippex. Shaun Rogan, John Bingham, Valerio Teti.

Contact: Herbert Weber, Cleynderweg, Section 25, 6th Floor, Room 13, Nieuwendam, Amsterdam North, Netherlands.

STOP PRESS: John Bingham reports that Dave Gilmour is organising a charity concert for NEXT month. Tommy Vance broke the news around 7th/8th Feb & the concert is said to be BIG. One of FLOYDIAN proportions...

Dear campers,

It's my self indulgent time again & I haven't too much to say. (Hooray). We should be back next month & if that one doesn't turn out to be the Roy Harper one we should have some up-dates & things. Now, if anyone knows things about copiers* I'd like to hear from you. That's about it. Keep your heads together...

IvOR

Subscriptions: As in issue 7, here are the details of Andy's new subscription scheme.

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