

HARPER †

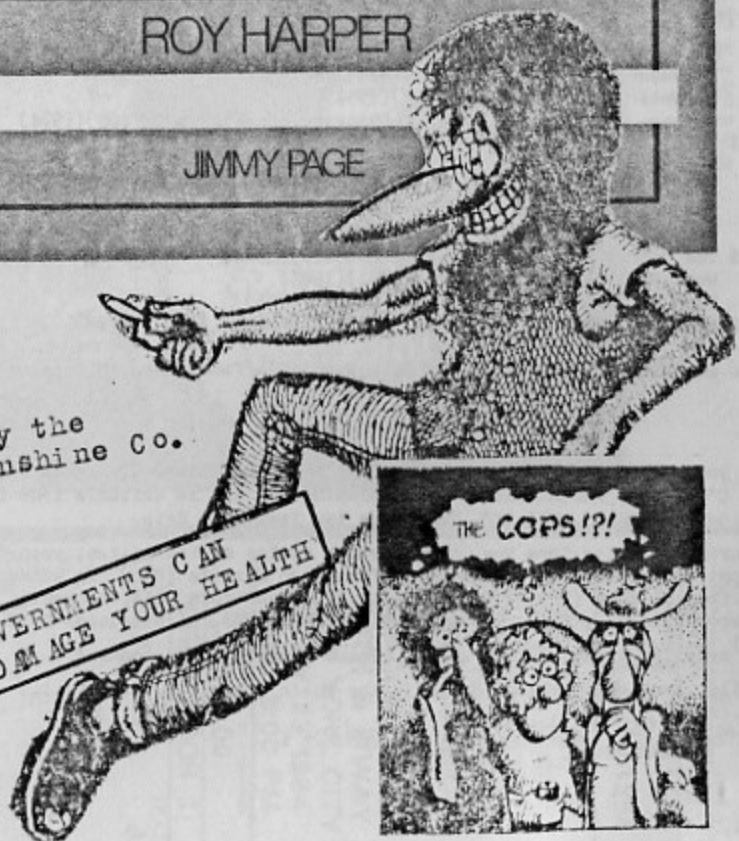
WHATEVER HAPPENED TO....

JUGULA †

NEW ALBUM AND CASSETTE

ROY HARPER

JIMMY PAGE



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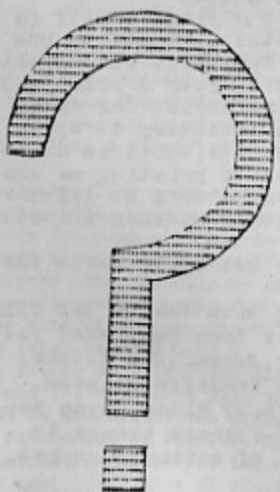
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WHATEVER HAPPENED TO ROY HARPER

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7/4/85

THE JOINT LETTER

Dear Space Cadets,

We bid you welcome. This issue is late, very late & we apologise for that; but we nearly didn't make it at all & that's no joke. Issue 10 should be out early May.

This issue rings in a new system of presenting the NEWS which you send us & the news pages are on p20-24 of this issue. We think that this change is for the better - we need to get more of YOU involved for that's the only way, having said that ISS10 is fully booked, but we still need new articles etc. One plea, PLEASE put your name on any cuttings/photocopies etc if you can, so that when we use them you're not reduced to Anon...

Andy's been the busy bee this time, not only with the articles but also contacting Mick Mason, Peter Jenner & Andrew King, Dave Gilmour etc...

Ivor's interviewed Malcolm Jones (one time founder of Harvest & producer of Syd Barrett) for OPEL but also got some interesting early Floyd stories to be found in the next issue. That said, we gotta thank Roy Harper and we do..

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As usual, subscriptions are handled by Andy Mabbett.

All back issues are available, for details/coast send a SAE or IRC and a leaflet will be sent to you.

Multiple Orders. Anybody whose willing to sell TAP/OPEL can buy 10 copies of any issue POST FREE, that is £3.00 for 10 Puddings or £2.50 for 10 Opels, they MUST be of the SAME issue to ease Ivor's printing problems. This is a limited offer & the magazines should be re-sold at 35p or 30p respectively. (You make the money & we reach more people.) The offer applies anywhere in the world but be quick.

What happened to the Gilmour Charity concert?

...as the new (financial) year begins TAP finds itself in need of new washers. Through Andy's efforts the circulation has been expanded & we are now available in a few shops etc across the Globe. The photocopier has been paid for by Ivor & sales/subs have gone towards the costs of paper & toner (ink). So far we've used about £350 worth of toner and it's been necessary to apply for a bank loan in order to pay for the last lot (which is already half gone). Taking into account all the costs of printing we are still making a loss - we always have done, even on OPEL No 1. However there are blue skies ahead, if we can keep going another 6 months we will be in the pink. Money... it's a gas.

Andy's found the Crystal Voyager video but still needs the Woody Allen 'Sleeper' film, can anyone help?

What do you think about TAP joining up with the US AND THEM fanzine? Let us know, please. (US & THEM hasn't been published yet).

Finally the contributors... Roy Harper, Jacqui, Jim McPhee, Andy Leslie, Roy Allanson, Vernon Fitch, Peter Cunliffe, Phineas, Edoardo Bartoletti, Dave Carlin, Kees v Hulst, AP Riley, Wayne Newirth, Wes Meyette, John Barker, ... we should express thanks to Edo Wayne & Vernon again for the huge pile of cuttings, copies, & articles filling Ivor's wardrobe...

This is the end of the beginning. 7

THE UNKNOWN SOLDIER

Well, you might well ask, what DID happen to Roy Harper? The man who used to fill the Albert Hall (or rather his fans did!) is unknown to many 'serious' rock fans, record shop assistants return blank looks when asked about his records, the majority of which are sadly deleted. For those of you who neither remember him of old or have discovered him recently on the club & college circuit, Andy Leslie examines his career to date:-

All of you will be aware that Roy sings on 'Have A Cigar', but this is about as far as most Floyd fans get with Roy Harper. The association goes way back, to the late '60s, and, though no vinyl offerings of a collaborative nature emerged until 1975, it is worth considering these early years.

Those of you with particularly vivid imaginations may just be able to conceive an artist who has been around longer than the Floyd - this man is Roy, whose first, much sought after, L.P., 'The Sophisticated Beggar' was released in 1966 and precedes the home-recording boom by ten years, being recorded on an 8-track Revox in a garden shed.

Roy claims that he first met the band while Syd was still with them, at the first Hyde Park free festival, on June 29th 1968. At this time, however, Syd had already left and Dave was playing. I suspect Roy has got his dates mixed up!

Prior to this, Roy had spent some time in the RAF, faking madness to obtain release - he unfortunately did this too well, and was given electric shock therapy, as recounted in 'Committed', on that first album. This is typical of much of Roy's later work, much of which catalogues his private experiences - something very similar to Waters' writings.

Back to 1966, though. The early Floyd were managed by Blackhill enterprises - a six way split of the band (with Syd) plus Pete Jenner & Andrew King. At the split, Jenner and King chose to stick with Syd - commercially a bad move, so soon they began to look for other acts to add to their roster. One of them was Roy, an association which was to last for many years, with Jenner producing several of Roy's albums.

1974 was the year of the emergent musical collaboration as a band consisting of Harper, Gilmour, John Paul Jones and Steve Broughton played the Hyde Park gig of August the 31st, premiering material to be released on 1975's H.Q. album. Reviews of the gig were good.

H.Q. was being recorded, fortuitously enough, at Abbey Road at the same time as Pink Floyd were doing sessions for 'Wish You Were Here'. Gilmour is one of many guitarists on the album and it is hard to sort him out from Chris Spedding, Harpers chief guitarist at the time, with a very similar style to Dave's. In fact, Harper is no slouch on the guitar himself.

It was Jenner's idea to use Gilmour on that album, having being much impressed with his playing at Hyde Park. 'It was a pity', said Jenner, 'that by the time we started recording, Dave had started rehearsing with the Floyd again. Though he'd been playing fantastic lead before, his contact with the Floyd tightened him up and he could only play Floyd-style on the session. We eventually brought in Chris Spedding.' Dave, in fact, plays lead only on the first half of 'The Game', which is finished off by Spedding. This is a stormer of a track, with typical Harper stream-of-consciousness lyrics, but is one of his few examples of raw rock. Altogether this is a terrific L.P., still available, and one that this department highly recommends. It also includes the classic 'When An Old Cricketer Leaves The Crease'.

The Floys only U.K. gig of 1975 was the Knebworth Festival, when Roy joined them on stage for 'Have A Cigar'. It is believed that Gilmour played on Harpers set that day, as well.

The collaboration was not to openly surface again until 1978, the year of Gilmour's first solo album. Gilmour is not at his happiest writing lyrics and Roy was asked to do the job on one song - 'Short And Sweet'. This track was to appear two years later on the Harper album 'The Unknown Soldier'. This L.P. could be called the zenith of the Floyd-Harper link, as Gilmour co-wrote about half of the tracks as well as finally lending some terrific guitar work. The new Short & Sweet has the verses re-arranged and a much improved production over the Gilmour solo effort. (The lyrics given elsewhere this ish. are the later version).

Other tracks on this album show Harper's usual breadth of range, from straight-forward love songs ('I'm In Love With You', which Harper said could be covered by Sinatra or Diamond) to the bitterness of 'Ten Years Ago', bemoaning lack of change and taking a swipe at the fickleness of fashion. Overall, this is an intensely literate album and a good introduction to Harper for the curious Floyd fan. Fortunately, this too is still available.

Roy's next L.P., 'Work Of Heart', includes a 'Thanks to Dave Gilmour' on the inner bag, but it is not until 1984 that the pair work together again. Roy's involvement with About Face is covered in the interview. He did, however, lend a hand at two dates on the associated tour, joining Dave on stage to duet on 'Short & Sweet' on the 29th + 30th of April at Hammermith Odeon. (Reviewed in TAP three)

Roy's new L.P., 'Whatever Happened To Jugula' again offers thanks to Dave Gilmour, not to mention an uncredited compositional contribution in the form of Hope, which has music by Gilmour (again, see interview for explanation).

That just about sums up Hapers work with the Floyd, but he has collaborated with many big names - in fact this makes it all the harder to understand why he is so poorly known. Not only that, but if EMI took the bother to read the sleeve notes, they might just realise that it would be worth re-releasing his back catalogue after all!

His first EMI album, Flat, Baroque and Barok includes the Nice as uncredited backing musicians on Hells Angels - remember the Hendrix package tour?

After a meeting in a Blackpool dressing room, Jimmy Page ended up beginning a long-standing partnership by playing on Stormcock's Same Old Rock. This has continued, via Valentine, the 1984 Cambridge Folk Festival (where they played S & S together!) to '...Jugula' Valentine also guested Keith Moon, and a concert on it's release date (Feb 14th 1974, of course) featured Page, Moon, Bonham, Ronnie Lane and others. The live album 'Flashes...' includes one studio track, Home, with Jethro Tull's Ian Anderson on Flute, while Paul McCartney croons backing vocals on One Of Those Days In England (Part 1) from Bullinamingvas. Kate Rush, who may well one day be the subject of a Pudding feature (though not by me!) (too bloody true - AM!) was suggested by Dave when Roy wanted a female vocalist for a track on Unknown Soldier. The result is a tremendously powerful 'You', which is as superb as a mixture of Bush, Harper and Gilmour on one track promises to be! Roy reciprocated with backing 'vocals' (Heavy Breathing!) on Kate's Breathing and by thanking her by putting 'To Kate, with love, Roy X' in the run-out groove of 'Soldier. It is curious to note that the drumming on this album was handled by one Andy Newmark, of Two Suns and Pros & Cons fame.

Any Floyd fan inspired by this issue to seek out Roys music must be prepared for songs of the same sentiments as Roger Waters, but expressed in the guise of anything from a gentle, acoustic love song, a stoned and somewhat farcical reaction to criticism or a thundering and convoluted rock epic. Most of his albums are deleted by EMI 'The Greatest Recording Organisation In The World' who have refused to re-issue them for many years (though two or three may soon be licensed to other labels) and are thus sold at vastly exaggerated prices. Live Roy may be found to be an unknown frontman leading a band of Stars who respect him for his talents and not his ego or as a solo performer who, through the use of a couple of effects pedals can convince you that a single Ovation guitar is a full-blown orchestra.

If you don't make the effort to see him at least once in your life you deserve to miss out on some of the finest music to be played in the eighties by a survivor of the sixties who describes himself as a star of the ninties.

This article by Andy 'Lightning' Leslie

Corrections, Additional material, hatchet-job and moaning
by A. Maxwell-Murdoch, Leech Farmer Extrodinaire

BETTER LATE THAN NEVER

"Wanted Info/Collectors Items/Tapes/Anything" Mike Robson,
3 Wesley Terrace, Sherburn Hill, Durham, England.
-Mason racing old bangers, sorry vintage cars at Silverston 13? or
20th? April. AM.

-A single "Life in a northern town" by Dream Academy which entered
the UK charts at No 38 on 2/4/85 was produced by a certain Dave
Gilmour. It's on Blanco Y Negro cat No NEG 10, the 12" which is said
to be better value has cat No NEG 10T.

-Did you all see Hugh Fielder spotting Mr Waters at the launching
party for Little Richard's "The Life & Times Of Little Richard"
(Pam books £2.95) in Sounds 16/3/85?

-13/4/84. Dave Gilmour gets into Jaws in Sounds for sitting next to
Bill Wyman & Jeff Beck. I mean if Sounds keep this 1 Pink mention
a month up I might have to start buying it again. Andy sez there's
- a picture too!

Friends freaks etc etc needed to restore a little sanity in the London
area-contact Ivor.

WED YOU KNOW EMI EMPLOY 2,300 PEOPLE (AT LEAST) IN "DEFENCE SYSTEMS"

in or around 1976, Chrysalis records in America released a promo-only album called 'An Introduction To Roy Harper'. This features music and interviews with Roy, Ian Anderson (from Jethro Tull), Paul McCartney and..... you guessed it, David Gilmour. Here is a transcript of Dave's part:-

"... He in fact asked me to play on (the Game), come to think of it the first thing we did was that I rehearsed it and played it at Hyde Park - I think - I can't remember whether we did the album track or Hyde Park first, but I did do it at a live gig come to think of it. And then, after or before.... I've no idea.... we did the album track - just one or two evenings work, doing the backing track with Steve Broughton & John Paul Jones. Then a couple more sessions later on when I couldn't get the guitar solo together and then I had to go off on tour & he had to get it finished, so Chris Spedding finished it off."
(The Game fades in over that last sentence and continues for about a minute, Gilmour continues.....)

"Then after the last tour we were finishing off an album when Roy came into a session and suggested that he do some singing and we said 'fine - do some!' and stuck him out there straight away in front of a microphone and got on with it"

"The actual recording of it took some time, I can't remember how long, I think it took a couple of sessions, 'cos he's never sung anyone else's lyrics before, I don't think, and I guess he finds it a little strange working to someone else's wishes - to work within the confines of someone else's work, really. I think he found that difficult. But like a trooper he got it together"

"I don't think he knew exactly how he wanted to express it, so we guided him along in various places. We didn't actually restrict him by saying 'No, no, no - you can't do that' or telling him how he should do it, we wanted him to do it how he would do it. It worked out very well."

"He sang 'Have A Cigar' at Knebworth - he can come on tour and sing it every night if he likes, next time we go out."

(Cue approximately 1 1/2 mins of Have A Cigar. Gilmour speaks again later on, on the other side of the record.....)

"...He's one of these people who never want to compromise anything, he often takes things a lot further than I personally would, in the way he performs, but I like it. I like and admire the way he does things - his courage, getting up there and doing it that way. And his honesty and open-ness in the way he puts over his own life on stage. I think he's very much more talented than a lot of people who've been more successful than he has. Maybe because people are frightened of that sort of thing that he does and the kind of honesty he puts over. I think it scares a lot of people off."

Roy, on the other hand, talked of his introduction to the 'Floyd in an interview with Homeground, the Kate-Rush Panzini:-

"We shared a manager - Peter Jenner - eleven years ago. More years than I care to remember! - when we were young slips of things... when Dave was slim... sorry Dave! Dave's a wonderful guy actually. It was at the first free concert in Hyde Park. There was me, Jethro Tull, T Rex and Pink Floyd and only about 10,000 turned up. It was the best one. Jethro Tull were completely unknown at that time, T Rex and myself had cult followings and the Floyd had had a couple of hit singles. It was a great day. That was the first time I can consciously remember meeting the Pink Floyd. Syd was playing. I got to know them gradually over a couple of years. I remember being in the Country Club off Havistock Hill where they were doing a gig and they were all discussing what they were going to do when they broke up, because Syd had just left. And they carried on without him, and got Dave in. The first time I saw Dave in the band was a May ball in Cambridge - I got a lift back in their car, a big, battered old Bentley. I went and spent the afternoon with Roger in Chelsea."

(The 'Intro to Roy Harper' album has matrix no. PRO 620 31990. The Homeground interview is from issue 5.)

IF YOU WANT A BETTER DEAL WHY DON'T YOU JUST TAKE ONE

IT'S TIME THAT WE JOINED OUR HANDS ACROSS OUR WORLD

SHORT AND

This is a celebration of life - the quality - on whatever level. Nietzsche, among others, maintained that the 'consensus sapientium' throughout the ages have maintained in the (their) final analysis that life is worthless. This is interesting enough in itself when it is realised that that particular view of the 'consensus sapientium' does not include most of the great intuitionists or left-hand-side-of-the-brainists or whatever you want to call us, but it is also interesting in so far as I think it might come in time to mark the boundary line between the pessimism of the last age and the optimism of our own.

Within the broad category of left-hand-side-of-the-brainists I would include most things feminine and most of the great religious poets like Christ. The first verse involves all the action involved in asking the question - what is the quality of life? to the former point of view from my own standpoint which is contained simplistically in the second verse and proclaimed triumphantly from the third using one of Nietzsche's own Stratagems in which I personally have a lot of faith, namely that in order to hold what would appear to be an oncoming moral nightmare in check, you will have to retain your immorality, your lovely human immorality. The fourth and fifth verses are a poetic play on short and sweet. The fourth verse says relax we are a minor event, time will pass, a reaction of some sort will eventually take place, and whether or not we can conquer hostility will only be found out after a good many more intuitive steps laterally. Control is not possible, only feeling. Prophecy is unreliable. Out is necessary. The fifth verse drifts into love and respect for our brothers and sisters who want to remain optimistic about their view of earth.

- The above are Roy Harper's own words, taken from a promotional handout included with the Demo version of the 'Unknown Soldier' album.

This song first appeared on David Gilmour's solo album in 1978, without Mr. Harper's presence. It was re-recorded for Unknown Soldier with Roy singing and Dave on guitar, produced by a certain Peter Jenner and others. The pair have performed the song only twice on stage, at Hammersmith Odeon, during Dave's 'About Face' tour, on the 29th and 30th April, 1984. That's the whole story of the song. In Short and Sweet.

Andy

IT WASN'T MY IDEA TO CALL IT CIVILISATION

SWEET

ROY HARPER

THE AMAZING PUDDING INTERVIEW

It may well be argued that the only way to understand Roy Harper's work is to listen intently to his lyrics. This may well be so, but the events lying behind these lyrics are often only revealed when he talks to his audience either between songs at a gig or through an interview. With this in mind a party of TAP reporters ventured to the Red Lion, at Kings Heath on the South side of Birmingham, to see Roy perform and to interview him before hand.

Those present were Roy (RH), his girlfriend Jacqui (J), Andy Leslie (AL), Roy Allanson (RA), Andy Mabbett (AM) and a passing bozo (BOZO). We have decided to reproduce the interview (which was recorded on the 19th Jan '85) as it took place - we felt that to edit it down to 'highlights' would lose the casual atmosphere which Roy always creates. We first asked him for his opinion of Dave Gilmour...

OUR CHILDREN
WINGS
NOT GIVING
BREAK
WE TRUST
WHAT A

- RH:- "Dave's been the musical force in (Pink Floyd) for years"
- AL:- "You get this impression from the L.P.'s. I tend to think the musical content has declined as Waters' domination has increased. 'The Final Cut' is musically thin."
- RH:- "Yes, it is. You're right. Dave's got a lot to offer and I don't think Roger saw it for a long time. I think he may do at some stage in the future."
- AM:- "When he realises how badly his last album sold?"
- RH:- "Perhaps. When he realises, probably, that he's fed up with having average musical content. I don't think Roger's a slouch as a song writer at all. I think he's alright."
- AM:- "Would you say that his sentiments agree with your's - attacking the music business, attacking war-mongering...."
- RH:- "Yeah. I guess that I would broadly agree with Roger about most things."
- AM:- "It struck me that if you'd written 'Have A Cigar' you'd have written it along the same lines as Roger did."
- AL:- "And people do tend to lump you together in many ways, as song writers, thematically speaking."
- RH:- "Yeah, absolutely true"
- AM:- "What was it like to go on stage in front of a big audience, as it was at Hammersmith Odeon, instead of just a couple of hundred, like tonight - then you were a small spec from the back"
- RH:- "I have actually played to about 400,000 people about 8 times, or something like that"
- AM:- "Oh yes, I was thinking about getting back to it...."
- RH:- "The Hyde Park gigs & all that. I'm adding all those up, there were a lot of people saw us in those days"
- AM:- "Did you enjoy getting back to something as big as that, or did you find it a bit off-putting"
- RH:- "Well, it's a bit strange, because someone like me... see, if you're the ZZTop kind of band what happens is that you can more or less swallow half the audience in terms of sound - you get 'em, you swallow 'em - if you're someone like me who's more lyric-orientated you've gotta pay more attention to the nuances. If you've got an audience of 100,000 in front of you, you know that the first 5,000 are getting you and you know that the 5,000 after that are hearing you; and that the 10,000 after that are aware of you. But after that it's a real cattle market. So in a crowd of 100,000 you probably get 20,000 who knew, that day, that I was on, that I was actually playing, you know. I don't think that the other 80,000 would know"
- AL:- "Does that very heavily bias you against that sort of..."
- RH:- "Well, it sort of does, in a way, yeah, because what you're dealing with is then very heavily into the realms of Cannon & Ball. It's not anything to do with the music, or anything remotely to do with the appreciation of music, or anything like that. It's just an event. It's like you might have a birth and a death on the same day in the same place. It's a city. A city has come to join you. You cannot possibly get to them all"
- AM:- "I've seen people come near to it, who I consider of my ilk, as it were. I mean Bob Dylan came close to capturing 50 or 60 thousand at the Isle of Wight out of however many were there - 1/2 a million or however many it was, but still a lot of people who went there that day wouldn't even really know who Bob Dylan was, a lot of people... not the majority"

AL:- "Whereas, in percentage terms, everyone here tonight will be aware of what's going on"

RH:- "Not only of me, but of the songs too, and all of that. What I always reckon, and I still try to treat it as a maxim, is that the biggest audience that you can really play to inside is something like the Albert Hall, something like 5000, unless you've got a really great arena where you can be seen by 10 or 18 thousand. Madison Square Gardens is wrong because it's just too far away at the back."

AL:- "How many do they get in there?"

RH:- "About 18" (thousand - ED!)

AL:- "Like Earls Court"

RH:- "But it's not too wrong in the middle, so you can actually enjoy it, if you're round on the outside of 10,000. If you're a loud band you can get away with Madison Square, but I should think the maximum for me would be about 10,000, something like that, because they could all pack themselves in and feel fairly comfortable and all hear - but that's the maximum that I should ever play to outside and the maximum inside should be about 5,000. I've used that as a maxim for a long time and I think it's right. I like the smaller things, obviously."

BOZO:- "Roy, how do you think the folk circuit has changed from the '60s?"

RH:- "There are various things that I think of straight away. One, it has changed in that the traditionalist places and the modernist places have actually polarised, so if you are 'modern' you will not get booked into a 'traditional' club and if you're 'traditional' you will not get booked into a 'modern' club. But there are places like this one (Roy Harper a short while after Vin Garbut - ED) where you can actually be of two different worlds, and the two different worlds meet in a place like this. But the thing is, these are only temporary; it's all temporary anyway."

"I used to get thrown out of traditional places - I used to turn up, like ten years ago I'd go to a place - I can remember one time in Salford where I started playing and I got a terrible atmosphere. I didn't make the end of the second song before I was asked to leave!"

"I think it's still the same in those terms, but it's changed in that it's not as relevant to the centre of the creativity of modern music, like it used to be."

"I mean, I can only say that when I was growing up there were a lot of different things, like blues, jazz, folk, skiffle, rock & roll, classical; all in different places, a lot of things that someone like me, who could genuinely sort of cross-over in terms of appreciation, could enjoy. Nowadays it seems to be that people actually lock themselves off into one more than they used to, and don't listen to any of the others - and that's among the older ones! Among the younger ones, they don't even know that those things exist, so that what you've got is Carry Numan, Paul Young, Boy George and nothing else. I think that's really hurt the basis of the creativity of English music in the last five years, because they've forgotten where it's all come from, and how it all came together into a form which is now known as 'rock' which was exported to the World. I suppose it couldn't carry on because those different types of music were only known by the one generation, whose luck it was to grow up in an age when the media was just growing, and when all the different forces & types of music came together in terms of discovery for people on the street. It was really good to grow up in those times and experience all that coming in; you'd have Afro-Cuban and, you know, just purely bongo music, stuff like moondog & all that - it's all lost now. And Radio One has just killed the lot."

AL:- "It's not just Radio One, that's just identifying one area, generally, but I think it has a wider cause, in terms of commercialism."

AM:- "There was a letter in Sounds recently that said you were 'insignificant to the music world' and a reply that said that this was indicative of the poor state of the music world. I'd agree, but would you?"

RH:- "Yeah, yeah, well... it's one man's opinion, but the thing is that what you've got to remember is that most people like... most people don't appreciate anything being put on their plates except pap, they can eat fish & chips for a life-time (and by fish & chips I mean Boy George), but they never want to go out and have a curry, ever, so that the majority of them are never gonna be interested in anything but what the media is feeding them as popular music and the media at the moment, as we all know, is feeding a particularly disgraceful form of crap. It's all the same. I don't know, it's very hard to categorise it, it's very hard to screw it down because there is obviously a great deal of musicianship

AM I SO SELFISH I CAN'T SEE MY OWN SELFISHNESS?

WELL REALLY MY DEAR, I CAN'T SEE WHAT WE FEAR SAT HERE WITH OUR SELVES INBETWEEN US

goes on among certain of the new bands - they are no lesser bass players than bass players ever were, but you just have the idea that there's not the same knowledge at all, about the same... it's very odd to try and criticise people that way"

RA:- "Do you not think that they're going to be saying the same thing in five years time?"

RH:- "Ah yeah, it is getting worse all the time, and that's one of the reasons, I should think it's the main reason, why records are not being bought anymore, that and the fact that they can so easily be taped. These are the two reasons that are contributing to the inward spiral that music's undergoing at the moment"

AM:- "That reminds me of an interesting point, to change the subject slightly. You mentioned records being taped and in the last newsletter you complained about bootleggers making money from your work - why is that?"

RH:- "It's not a complaint. I think that anybody who comes to my gig and has a tape-recorder is welcome to record the gig for himself. I'm not against that at all. I wouldn't ever be against that, because I'm an anarchist"

AM:- "That was what made me stop & think when I read it"

AL:- "Is it the profit making aspect of this?"

RH:- "Yeah, it's just that some people are out to take the piss. Make a tape and flog it about..."

AM:- "We went looking for your old records today, we found four singles - for £5-50 EACH!"

AL:- "Stormcock Canadian Import in a single sleeve (the original was gate-fold AM) really battered and with a hole drilled through the sleeve - for 20 quid!"

RH:- "(Dropping a real bomb-shell) "Stormcock will be out again within months - EMI have freed two of the records"

AM:- "What's the other one?"

RH:- "I'm not so sure. The guy who's doing it is Andy Ware. He's got a little record company and I've given it to him to deal with EMI. So far, what's happened is that he's managed to get a promise of two records out of EMI. He wanted Stormcock & Commercial Break, but Commercial Break is the wrong choice because... his reasoning is that it has never been out so it will sell the most, he's thinking that as a record company man, when in actual fact it's the worst record so it won't sell many anyway. I still want to keep it under wraps"

AM:- "It was your decision not to put it out in the first place then?"

RH:- "No, it was EMI's, but the thing was no, it was joint... it was mine (!), sorry. What happened was that they said right after Rullinamingvase 'right, record, record - quick, quick' so I said 'O.K., I can get one together for you, it'll only take a couple of months, but if I do that you've got to go apeshit with it. So I'll be coming to you in a couple of months time & I'll have everything ready and you've got to GO with it', so they said 'fair enough, great!'"

"So I wrote a record, recorded it.... there wasn't even a studio anywhere, Abbey Road wasn't available, we had to do it in all sorts of places. So when we'd done it.... I raced & I rushed & I got myself, you know, I was really.... it was a terrible rush, I was really under the weather with it and I managed to deliver on August the first, I'll never forget. They said 'er, er, oh, um, oh, oh yes' Nothing, they'd done absolutely nothing. So I said 'Look, unless you get your shit together within a month I'm gonna re-make it, because there's three or four things on here I'm not happy with, I just don't particularly want to go out' So I phoned again after two weeks and still nothing had been done. I phoned them daily after that. After another month there was still absolutely nothing done so I said 'Right, you're not going to get this out in Autumn, it's not going to be February because I'm going to re-make it. I've rushed it for you lot, so you can't have it because, as the publisher, I'm gonna withhold it from you.' As soon as I said that the shit hit the fan, it all went up in the air (Messy! - AL). Nobody spoke to anybody else for about a year. You know, 'You can't do this to us, Cliff Richards never done this'."

"I just more or less said 'piss off'. So that record stayed where it was, unworked on..."

AM:- "Have you ever thought of using the good tracks on another album?"

RH:- "Sallaway was a single, and Breakfast With You did come out on Rullinamingvase,

WHERE IS IT AT TO GET TO THIS WHEN LAWYERS JURK WHERE LOVERS KISSED

AM:- "But haven't you thought of doing them again on a new album, from scratch"
 RH:- "No, I don't want to record most of them again, I had three goes at Sailaway anyway. I don't want to go and tread over ground that's already been trodden on. That album's not so good and I don't really want him to have it, so I'll plump for one of the others. I'd go for Folkjokeopus 'cos they've got that. That's the one I'd go for. Apparently, within the next couple of weeks, the next month, February, EMI are gonna release Flat, Baroque & Berserk"
 J:- "Can't you withhold that, as publisher"
 RH:- "No, WEA have now got the publishing, so I am no longer the publisher, but I think the deal with WEA has run out, so I might still be the publisher"
 (A brief pause while Andy Leslie buys drinks all round. This is recorded here for its novelty value!)

AM:- "To change the subject, and get back to Dave Gilmour again, You first wrote Short & Sweet for his solo album, then co-wrote a lot of songs on your 'Unknown Soldier with him. Who did what"
 RH:- "Well, I did the lyrics and he did the music"
 AM:- "Does that apply to all of them"
 RH:- "It does, but the thing is that we did advise each other on where we thought what should go, so I might..... I think on Short & Sweet I did the middle eight, or something - I did odd bits of music and he did odd bits of words, that's what it really amounted to."
 AM:- "I have to ask this, 'cos it's a Floyd fanzine....."
 RH:- "Sure, sure. In the past, I've worked really well with Dave. I really enjoy working with him."
 AM:- "You sounded brilliant at Hammersmith on Short & Sweet, you fitted so well together it's a pity you don't get together more often"(Crawl, crawl)
 RH:- "Well I've always said this, but Dave had the attitude this last tour that he wanted to do it all himself"
 AM:- "Fair point that, isn't it"
 RH:- "Yeah, I thought 'that's fair enough'. If he want's to do it all himself.... I have that feeling too. His manager, Steve, said to me at one point, as he was finishing this last record, and they were going to tour, he said 'Why don't you come over to the States, Roy, you'd be welcome, I'm sure it would all work out, you'd fit in, come over to the States, do it, you know, get on a plane & come over', but I'd already heard Dave saying he wanted to do it all himself, so I didn't go"
 AM:- "You sang on About Face, didn't you. What tracks did you sing on, it's hard to tell - I can't pick you out on any of them"
 RH:- "All Lovers Are Deranged and er, another one, oh....um..."
 J:- "Is it that one we were talking about the other day"
 RH:- "Yeah, I helped with some of the lyrics on it as well"
 J:- "Standing alone at the end of the rainbow, with only the gold...."
 RH:- "Yeah (hums a bit) I did write some lyrics for him, which he chose not to use, for some reason, I dunno"
 AM:- "Jacqui was saying earlier that he co-wrote one of the songs on 'Rizla'"(The original title of Harper's new album -AM)
 RH:- "Yes"
 AM:- "But he's not appearing on it?"
 RH:- "No, he's not. He asked me to do one of the songs on his album and er, I suppose I've got to say this, I mean, I didn't really want to but.... he asked me & he asked Pete Townshend. He asked Pete to do two of them, & one of the songs from Pete he didn't like, and he didn't like the one I gave him. Rather, it wasn't that he didn't like it, what he said was that he couldn't put the conviction into it that I'd put into it, in terms of the lyrics. So I did a fairly good demo, although my throat was very sore at that point, I'd done rather too many gigs on the trot and my throat had had it. So what happened was that one day I'd gone in and done the demo of the vocal on their track and Bob Ezrin thought it was a good song - I really like Bob, by the way, he's a good guy, very bright, very intelligent- I'd gone in & done that and then a month later or so Dave said 'Roy, I've got bad news for you'(Pink isn't well... sorry)'we're not going to use the track on the record'. I'd given it to him for free anyway, as a token of friendship, like a debt I owed him. He wasn't gonna have to pay me any royalties on it as far as I was concerned. So "

WOUL'D YOU CHASE ME WITH A SMILE FOR A CHANCE

I said 'why not?' he said 'Well, I can't sing it the way that you sang it - I can't get the conviction into the lyrics' so I said 'Oh, um, well I'm gonna use it' and he said 'alright then'.
 "That's as far as it went. I ended up using it. So, it's one of the songs that he wrote for that record, that isn't on the record and has ended up on my record 'cos I thought a lot of it"
 AM:- "What's it called?"
 RH:- "It's called 'Hope'. I called it Hope & I like it, it's a good track. I've got an 18 year old son who played the guitar on it instead of Dave and does a pretty good job too"
 AM:- "I think I'll be uncool & go for a piss now...."(Such dedication from your editor!)

AL:- "I'll change the subject now...."(Ignored!)

RA:- "When's the record out?"
 RH:- "The record company say Feb 14th, but I reckon they can't get it out before the 21st and it's probably not going to get into most shops before the 1st of March"
 POZO:- "Is it just you and Page?"
 RH:- "Us plus Tony, who's now gone off to join the firm, Nick Green who played keyboards with us at the Cambridge Folk Festival and plays really well on the album..."
 J:- "yes, he's great!"
 RH:- "... and three drummers, one local Blackpool drummer, Ronnie Brambles, Steve Broughton from the Edgar Broughton Band and Preston Heyman from Kate Bush's band"
 AL:- "I knew I'd heard the name"
 RH:- "Preston does a really good job on one track. That's the entire line up, apart from my son Nick, on the....."
 J:- "And me!"
 RH:- "Of musicians on the record!"
 AL:- "Musicians - sounds an obvious dig"
 RH:- "There's various tea ladies & sex-symbols"
 AL:- "'Hangman', on the L.P., which you've been doing for a good while now, at least a year, is a track that, I think, is a lot more vicious than anything you've done for a long time"
 RH:- "Since 'I Hate The White Man', almost"
 AL:- "It's a song that lets rip in a way you haven't done for ages"
 RH:- "I know, and it's purposeful as well. I went through a phase of.... really the rot set in at 'Commercial Break', you see what happened was they said 'Roy, you've gotta make a record which is gonna sell to a million people'
 J:- "Is that why it's called that?"
 RH:- "It was called 'Commercial Break' because I thought... it was a double meaning, you know, commercial actually breaks, uncommercial doesn't! It was one of those titles"
 AM (Much relieved):- "You always had good album titles"
 RH:- "Shit, boy! Do you know what this one's called?"
 AM:- "Rizla"
 RH:- "Well, it's not actually called Rizla anymore. We had to decide on the spur of the moment what it was called the other day when Rizla decided they really didn't want to get involved. We've decided to call it whatever happened to 1215+, you know, the Rizla 'plus'. 1215 was the year the Magna Carta was signed"
 AM, AL, RH et al:- "Of course, knew it all along etc etc"
 RH:- "But then it says, if you turn it upside down, 'Roy Harper and Jimmy Page' and underneath that it says 'An Ordinary Man Writing Songs For Ordinary People' and underneath that it says 'File Under Science Fiction!'"
 "The epic on there is a song that I did called '1984'. 1984 having gone, I thought 'It's useless calling it 1985, although the rhyme was there - I could have changed the words, it was dead easy. Just gone back into the studio, taken out the vocal track & just gone.... 'It's 1985, er you know, still alive....'"
 AL:- "Yeah, I was thinking it's a great pity that it didn't come out earlier with that track on it"
 RH:- "Yeah, but I left it as 1984 'cos I think 1984 is sort of a place where people identify with, regardless of whether it's 1984 or not, so I thought that it wasn't worth changing it, it would actually be better to just change the title, I thought, to something else... I thought of 1745, or 1066, or 871 that would have been a good title..."
 AL:- "Purely because they're landmarks?"
 RH:- "Yeah, a landmark title, but when you work it out and you say 'now, what date are we actually gonna call this record, what date is it gonna be?' you have to turn round & say 'when would be the consensus of opinion upon the beginnings of Western

Democracy? I think the consensus would have to be 1215. That was when the first sort of union confronted the first sort of leader, saying 'sorry, had enough of this, sign here' It's just another view of that - you know, 'whatever happened to 1215 and all that'. So that song is still there, it's now just a place"

AL:- "Which is the same as the book in a way"

RH:- "The book was originally called 1948, and on the record now it's called 1948, 'cos I thought I'd just do the same with it, but it's a bit too Orwellian to call it that, we'll have to change it (to J.) On Monday morning we have to rinv Martin and change 1948.... Next?"

AL:- "You changed the subject from Hanxman"

RH:- "I'm coming back to that. Sorry! Just about to come back to that! What I was doing, you see, from Commercial Break onwards, was a bit weak, in terms of my presentation to people.... not necessarily in the words, or what the words were saying, or what the words were meaning, or anything like that, but just the presentation, the way I was actually putting it across. It was more succinct, it was more withdrawn. It was more like 'come & take it', like a hook that was never properly baited, because I can't actually write that way.... what we could all do, I suspect, and I mean ALL of us sat round this table now could actually do, is to go out and write a song like 'My Old Man's A Dustman...' Number one, but I don't wanna know that 'cos I'll earn a living for the rest of my life, so it doesn't matter and I don't wanna know that at all, 'cos I know what all that shit is, I've been through it with Zeppelin... not that Zeppelin wrote shit, ever, but I've been through that 'Number One' syndrome, I've seen it all first hand, I know what it's all about and I know what me thrown into that situation would suffer and I would suffer really badly"

"So what I have to think about is what I'm writing about. Those three albums that exist between 'Rullinamingvase' and now, they're like, sort of withdrawn. I suddenly decided last year that what I had to do was get back to the core of me, right to the core, to do what I was doing ten years ago, not in terms of copying it, but actually just updating the visible entrails of civilisation. Like spreading out the new 3D, and I decided I had to stand up again and start shouting, because it's the one way that I know that I can a) be happy and b) get through

J :- "Cave man!"

RH:- "Yeah, cave man (followed by various noises that could loosely resemble those of a caveman in a bad temper). So that's what happened and I've decided to actually stand up again and do it, as I used to do it in those terms. There's so many different things to write about that if I wrote one eighth of what there was to write, what I thought of writing about, I'd be a happy man. There's gonna be a lot more like Hanxman (Good - AM) I think, in the near future, because that's the way I have now decided I am best. That's my forte, that's what I do."

RA:- "Along the same lines, the film 'Made' that you didn't seem too pleased about...."

RH:- "Only 'cos I know what's on the cutting-room floor"

RA:- ".....was that you, or a script"

RH:- "It was me and a script, me working with a script. There was the confines of a script, which I tried to get out of a few times"

AM:- "Then it's your sentiments"

RH:- "Yeah, within that script"

AM:- "And you still stand by them?"

RH:- "Oh yeah, one of the things which annoyed me at the time was Joan Bakewell's review, which I never actually quite recovered from, 'cos although I didn't like the film, I still agree with a lot of the sentiments and one of the things that happened was she said in 'Film International or something' 'who is this Roy Harper person? It is to be hoped that these sort of people are on the wane.... it is to be hoped that he doesn't believe in what he says'. I thought 'Oh Christ', if that's where that woman's coming from I have a different view of her now, when I see her on the T.V. screen, I know exactly where she's coming from - straight out of a piece of dogshit. More or less.

J :- "You've got your little dig at her now"

RH:- "Yeah yeah, so I've returned a little dig now, on this record. It's not as loud as it should be, but we got a good mix, so I kept the mix. At the end of one of the vocals.... I've got a song on there called 'Advertisement', which is really an advert for Rizla, if they'd have taken me up on it. The chorus is 'I'm really stoned, I'm really stoned, I'm totally out of my bone' It's a really subtle song

I cracked up at the end on one take and I started singing 'Joan Bakewell', I was hysterical, I'd cracked up, 'Joan Bakewell'"

J :- "So was everybody else in the studio, 'cos nobody knew who Joan Bakewell was!"

RH:- "'Come in Joan Bakewell, come in Joan Bakewell, your time is up' and I started laughing, I collapsed all over the place, so now she's got this thing on a drug orientated song, she's got her name plastered across it. You've got to really listen because of that mix - when it was loud it was really funny, but you have to really listen now"

J :- "When he just came out with it that day, though, Nick & I, Nick the...."

RH:- "Joan Bakewell!"

J :- "....keyboard player, who engineered the record as well ..."(I'd love to know what Jacqui was trying to say!-AM)

RH:- "Joan Bakewell!"

RA:- "Would she know what you were on about?"

RH:- "Oh God! If she heard that she'd be completely outraged"

AM:- "You were with Blackhill for a long time, that coincided with your period at EMI didn't it?"

RH:- "I remember that one as VICTIM"

AM:- "Does that apply to Blackhill as well as EMI?"

RH:- "Um, well, Blackhill and I were just victims of each other"

AM:- "You said on the back of 'Lifemask' that Blackhill 'sometimes works for us and sometimes against'"

RH:- "Yeah, that's how it always was, that's how it was always gonna be with Pete & I. Pete & I are two intelligent human beings who decided that our lives should be in in something artistic - mine in music. God knows I didn't realise that my life was gonna be in music. I had no idea about that. I thought I was a poet."

J :- "Well you are a poet, aren't you"

AM:- "Jimmy Page seems to think so"

J :- "I always think of you as a poet"

RH:- "Yeah, that's right and I thought that that was where my life was"

J :- "'Cos even when you're writing music on the guitar I still consider you as a poet"

RA:- "Do you consider yourself as a good guitarist?"

RH:- "Not really, no. I'm an average guitarist and a decent sort of singer - I'm a good writer - I think - that's where I'd put my talent"

RA:- "Listening to you, I think the two things go together. Your lyrics and the way you play the guitar - it's really the pauses and the emphasis on certain things while you're playing the guitar that get your lyrics over"

RH:- "Yeah, it's like a voice, a guitar is just a voice, that's all"

AM:- "It's knowing when not to play as well as when to play"

RH:- "That's right, and I do a lot of not playing. To answer your question, I had the best, some of the best years of my life, with Blackhill and I enjoyed them. I enjoy Pete as a friend still and I always will do. Pete's been a wonderful friend over the years. We had a bit of trouble three or four years ago, when I kind of... I ended up giving Blackhill 17,000 quid that I didn't have - it put my nose out of joint for some considerable time, but that is the only 'Put' that I can think of on the whole of the Blackhill landscape. I'll always enjoy Pete as long as I live - he's a good source of information and he's a good friend"

AL:- "He's managing Billy Bragg now, interestingly enough"

RH:- "Yeah, and he's.... he's just a good human being altogether y'know. He believes in the same sort of things that I believe in and I don't think that either of us would think that that would make him particularly good but he's a really great guy. If you want to talk about Blackhill we'll be here tomorrow morning"

AM:- "Suits me! But to change the subject, You've changed your set around quite a lot recently"

RH:- "It's going to change again soon - it's GOT to change. I'm thinking of bringing McGoochan's Blues back and I've really got into singing One Of Those Days In England which I really like at the moment. When you've really got into singing something you don't really like giving it up you know"

(Andy M & L then swapped jokes with Roy H. These were all much too vulgar to be reproduced in such an August journal as this. We wouldn't want to hurt our readers' delicate dispositions!)

AM:- "How do you feel about the way that Jimmy Page is getting all the attention, such as in that Whistle Test interview (6 Nov 1984 - AM). No doubt when the new album comes out it'll be seen as 'Jimmy Page's new album, which happens to feature Roy Harper'"

ASKING YOU THESE QUESTIONS AND TELLING YOU THESE LIES

J :- "It's not Jimmy's fault at all"
 RH:- "No it's not, it's not, Jimmy's not like that"
 AM:- "But don't you get fed up hearing it all the same"
 RH:- "Yes, but the thing is that Jimmy & I are such good friends that I don't even think about it to be honest. The thing is with that is that all I can think about it is that he has sold 30 million records and I haven't sold a million yet"
 J :- "Oh, you have sold a million!"
 AM:- "You've got at least one gold disc"
 RH:- "(reluctantly) Oh, just about a million - but he's sold about 30 times as many as me, so obviously he's going to get the attention. So you don't have to care about it, I love the guy, he's tremendous. I mean, he's such a great old slob he's lovely. I regard Jimmy as absolutely irreplaceable. He's the one guy who can play a guitar besides Jimmy Hendrix"
 AL:- "You two got stiched-up on Whistle Test"
 RH:- "Oh we did! Something cruel we got stiched-up"
 AM:- "It was embarassing to watch, you could see what was happening"
 J :- "It was worse when you were actually there and saw exactly what went on"
 RH:- "What they wanted was an interview with Jimmy, and they used me to get it, and he'd worried before hand that that was what was going on. He said 'if it gets to that state, please take it away from me, Roy, because it's your interview, not mine'"
 AL:- "It's nice to have One Of Those Days In England back in the set"
 RH:- "Yes, it's a good track, not one of the songs that I spit out, like White Man or Hangman, but in the same vein in that it right at the end of the good stuff. There have been good songs since, like Short & Sweet and Work Of Heart, but I've played all that down. Now I've decided that I don't want to play it down anymore because the situation with regard to civilisation is such that it is so bloody dire in any case that the game is no longer to play it down. It seems to me that what I've got to do is play it UP! Get in there & sing a song as loud as I can bloody sing it."
 RA:- "Will you ever come back with a band"
 RH:- "Yeah, I'm beginning to hanker after that again. I'm begining to get to the end of playing solo again. It's a very strange feeling, but 18 months ago I thought I'd never play with a band again"
 AM:- "I don't know if you remember, but we gave you a copy of TAP to pass on to Dave Gilmour when we met you outside Hammersmith Odeon last April. What did he say when you gave it to him"
 RH:- "He didn't actually say anything - he just tucked it away! Dave's very droll, y'know. I mean he'll go 'Oh yes'(uninterested tone)"
 AL:- "That's more or less how he was when we met him - 'It's all jolly good fun!'"
 RH:- "Y'think he's not even taken any notice of it, but if you actually went up to him & said 'Now look, what about page one, what do you think' and tied him up(Kinky!--AM) and started to torture him (not exactly the best way to go about an interview) and put red-hot poker in his face. He'd be able to repeat the entire contents of every page"
 AM:- "It's whether he liked it though, not wheter he read it - still, he hasn't sued us yet" (I then gave Roy a copy of TAP 3, with Ivor's review of the Hammy Odeon gig--AM)
 RH:- "Thanks, we will read it, or rather Jacqui will read it to me - that's what usually happens"
 AM:- "We'd like to speak to you again some time - it's been really good tonight, thanks a lot & thanks for the drinks!"
 AL/RA:- "Yeah, thanks a lot Roy"
 RH:- "Thanks, gang".

CADSBY NEWS
(Even Andy doesn't know I'm printing this)

BOURNVILLE based Pink Floyd fan Andy Mahbett is joint editor of The Amazing Pudding, a magazine devoted entirely to the rock band.
 Computer programmer Andy told News that the magazine is named after an early Pink Floyd song which was officially released as Atom Heart Mother. "There is no official fan club for the group," said Andy, "so my fellow editor Ivor Isenman, who lives in London, and I collect information about concerts, albums, and news about the group's members."
 The magazine has been established for just over a year and music enthusiast Andy, who has all the Pink Floyd albums, has been

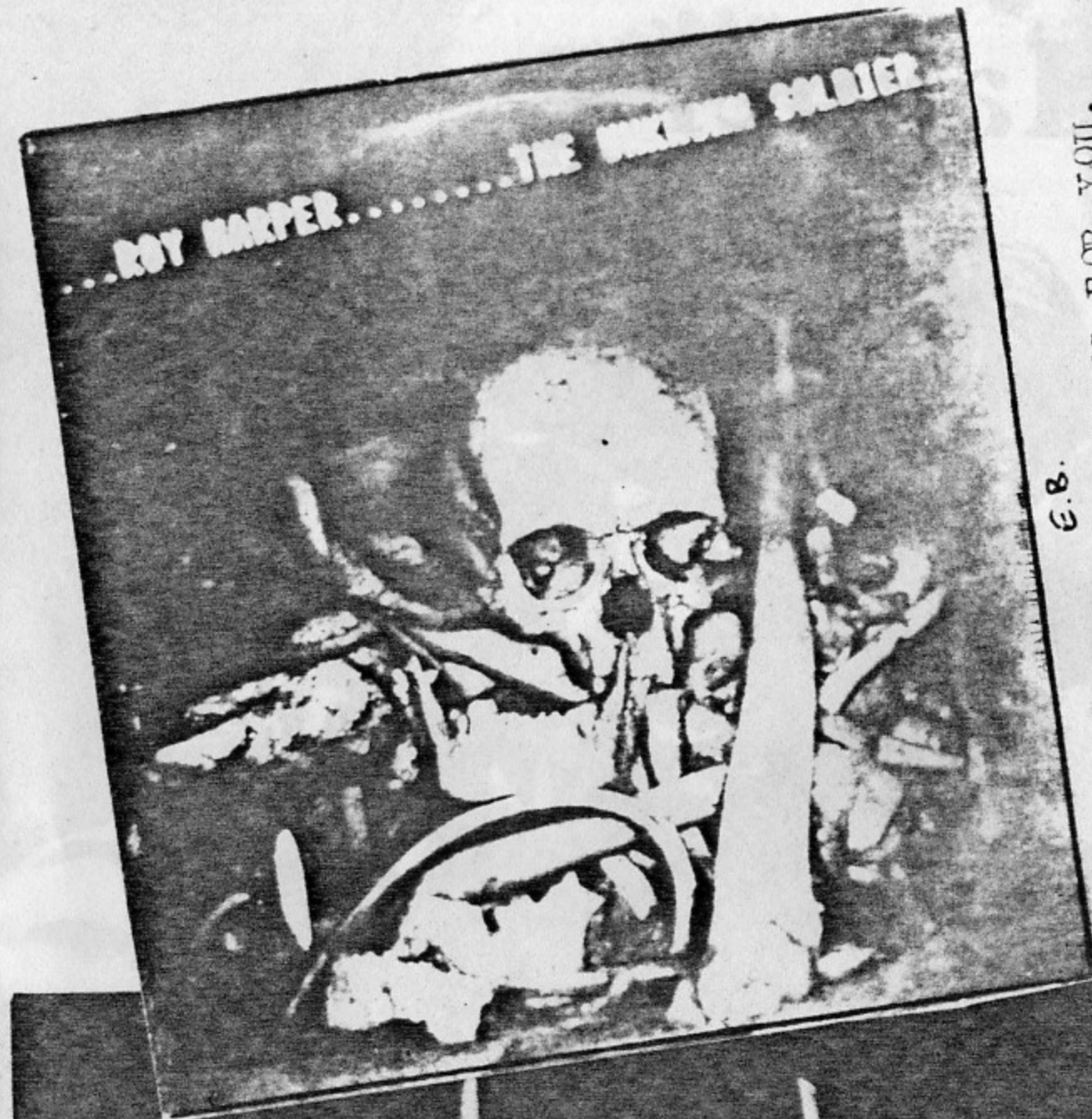


Andy edits Floyd fanmag

involved with it since the second issue.
 The non-profit making magazine all the income goes to cover the in coming expenses. It has regular readers in the United States, Italy, Germany, Belgium and a Canadian DJ has asked for a copy of each issue to be sent to him.
 Contributions are sent in by fans from many countries and their magazine has been featured in music journal.
 The Amazing Pudding has a sister magazine Opel copies of both are available from Sheffield Polytechnic student Andy at 674 Cannington Road, Great Barr, Birmingham B42 7JL

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E.B.
CAN YOU HEAR ME CALLING FOR YOU,
SO DAMN EASY TO SEE



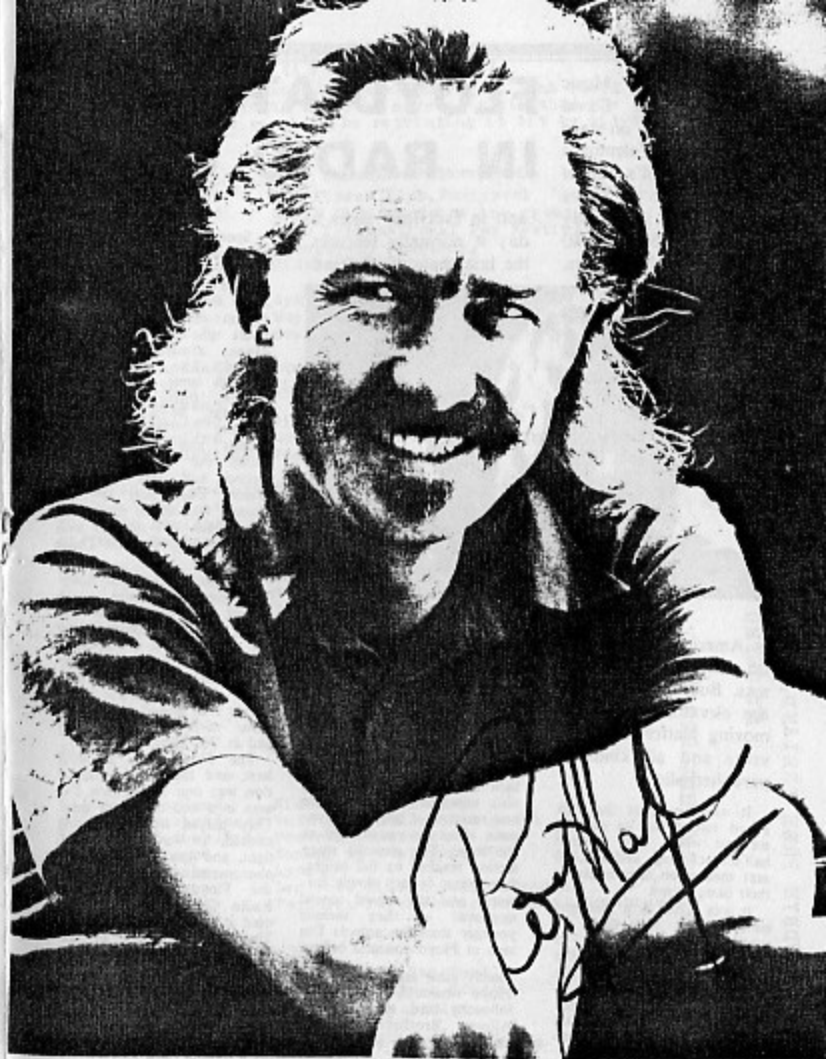
J.T. SOUNDS 26/5/73

● PINK FLOYD: most of the material was familiar

Roy Harper



AT THE TIME OF 'UNKNOWN SOLDIER'.....



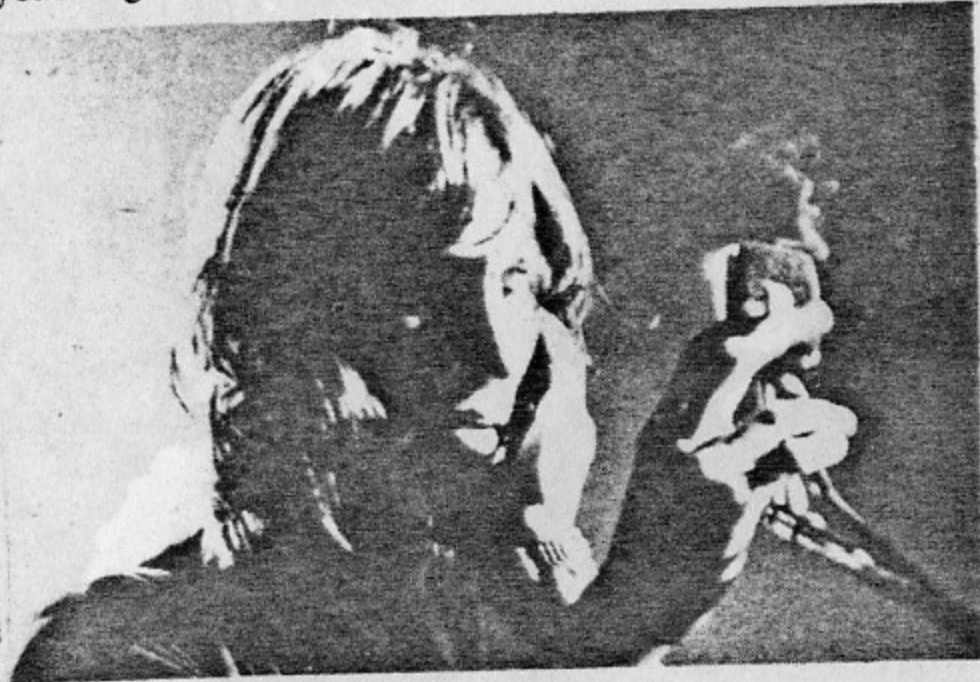
.....AND IN A MORE RECENT (AUTOGRAPHED) POSE

GOODBYE FREE IRELAND, TRY AGAIN SOON

RADIO CITY Music Hall is where David Bowie fainted on-stage during his St. Valentine's Day concert: it's one of the few halls in the States that were specifically constructed 30 or 40 years ago for live shows,

FLOYD: AT HOME IN RADIO CITY

and in fact four times a day it normally features the last show of it's kind



in America, with orchestra, dancers and special sets. Built into the stage are elevators, turntables, moving platforms, steam vents and all kinds of paraphernalia.

It was here that the Pink Floyd turned out an exciting set last week, with a stage half-a-block long, and a 6,200 seat theatre on four levels as their basic props.

It was billed as a midnight concert, but was then re-scheduled for one a.m. to allow a presentation of the film "Tom Sawyer" and the Music Hall's Easter Show to precede it. But through the evening there was a long and lively queue of people outside waiting for the several thousand non-reserved seats on the orchestra levels, and one over-enthusiastic guy even tried to break through a side door. As

the doors opened at midnight, some of the audience were trampled in the crush and pushing-match to get inside.

At one-thirty the lights dimmed, the audience stood, clouds of steam shot upwards from the vents in the stage, and the Floyd rose into view on one of the elevators: three light towers, with a reflecting dish mounted on the centre one, created a glowing, hypnotic effect as you looked at the stage. The elevated stage section reached its full height, then began to inch slowly forward, and the crowd roared approval — they seemed younger than the crowds I've seen at Floyd concerts before,

mostly male and teenage. The Floyd obviously have a cult following here, similar to the Allman Brothers and the Dead.

SOUNDS

7/4/73

I.T.

Special mention ought to be made of the Floyd's lighting and sound crews who seemed never to miss a cue, and the 20-speaker quad system with speakers on all levels of the hall gave a close, almost headphone sound. The music started with some of their well-known, older pieces like "Careful, With That Axe Eugene", "Obscured By Clouds" and "Echoes" which ended the first half. The second half was the new album "Dark Side Of The Moon", (on which they used three black girl singers) with an encore of "One Of Those Days".

The fifteen-foot dish hanging from the centre tower glowed and steamed in the lights, and at one point as the red spots caught it the effect was of red laser beams flashing through the dark hall. Other times when the lights caught it it looked like one of those mirrored globes they had at '30s balls.

The Floyd were at their best, and the stage presentation was one of the best I've seen in a hell of a long time. They played well, everything cooked, it was professional, tight, and just short of being phenomenal. The thing was, the Floyd understood the Radio City Music Hall and used it to its best advantage. The audience came to be dazzled — and they went home happy.

It was a memorable evening, and one which will be talked about for years. —

**REPORT BY
CHUCK PULIN**

GREAT GIGS IN THE SKY

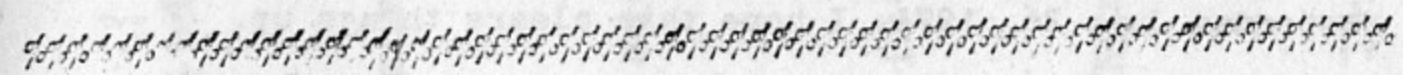
Dave Carlin has been given a listing of Pink Floyd gigs which he's kindly passed onto us, it is more complete than the one in the Miles book & hence we shall be reprinting it bit by bit—thanx Dave.

1968

- | | | |
|----------|-------------|--|
| 07/02/68 | France | Mary Hopkins TV-Show, Paris |
| 16/02/68 | England | ICI Fibres Club, Pontypool |
| 18/02/68 | England | David Gilmour joins the group |
| ??/02/68 | Italy | Rome International Pop Festival, Piper Club, Rome, 19-25 February. |
| 16/03/68 | England | Middle Earth, London |
| 06/04/68 | England | Syd Barrett leaves the group |
| 14/04/68 | England | Royal Festival Hall, London |
| 16/04/68 | Germany | Song Days Festival, Grugahalle, Essen |
| ??/05/68 | England | Studio, London, Soundtrack for The Committee |
| 06/05/68 | Italy | Piper Club, Rome |
| ??/05/68 | Germany | Middle Earth, London |
| 17/05/68 | England | OZ Benefit Show, Middle Earth, London |
| 26/05/68 | England | Fantasio, Amsterdam |
| 31/05/68 | Netherlands | |
| ??/06/68 | Netherlands | Oude Ahoy Halle, Rotterdam |
| 15/06/68 | England | Magic Village, Manchester |
| 21/06/68 | England | Middle Earth, London |
| 29/06/68 | England | First Free Concerts in Hyde Park, London |
| 04/07/68 | USA | |
| ??/07/68 | USA | Chicago |
| 12/07/68 | USA | Ballroom, Detroit |
| ??/07/68 | USA | JFK Stadium, New York |
| 15/07/68 | USA | June Club, New York |
| 24/07/68 | USA | Open Air Festival, Philadelphia |
| 02/08/68 | USA | San Francisco |
| 16/08/68 | USA | Alhambra, Sacramento |
| 17/08/68 | USA | Alhambra, Sacramento |
| 21/08/68 | USA | Bank, Los Angeles |
| 26/08/68 | USA | |
| 04/09/68 | England | Middle Earth, London |
| ??/09/68 | Netherlands | Oude Ahoy Hallen, Rotterdam |
| ??/09/68 | Netherlands | Fantasio, Amsterdam |
| 07/09/68 | France | Samedi et Compagnie, ORTF |
| ??/09/68 | France | Lyon |
| ??/09/68 | France | Les Pres Bilbougent, St. Germain |
| ??/09/68 | France | Ponthieu Psychodelic Festival, Ponthieu |
| ??/09/68 | Austria | |
| ??/09/68 | Sweden | |
| 06/10/68 | England | Country Club, Hamstead |
| 26/10/68 | England | Imperial College, London |
| 26/10/68 | England | Middle Earth, London |
| 08/11/68 | England | Fishmongers Arms, Woodgreen |
| 29/11/68 | England | Bedford College, Bedford |
| 28/12/68 | Netherlands | Magriethal, Utrecht |

WATCHING MARXISM DISGRACED

IN ROWS OF NUCLEAR HUTCHES



PINK THOUGHTS

FOR ALL THE HUNGRY CHILDREN AND THE UNBELIEVING SHEEP

Greetings from America. The big news over here is the Roger Waters tour which is already underway. The tour features Snowy White on guitar and will last through March and April. I've already got tickets for the shows at the Hollywood Sportatorium, Florida on April 13th, and at the Lakeland Civic Center, Florida April 14th. I'll be reviewing the shows for T.A.P. There has been some talk of possible cancellations of shows due to lack of ticket sales (what's wrong with the American public?) and Roger has to be wondering what's wrong since all the German 1984 shows as well as some of the U.S. 1984 shows were cancelled last time around. One highlight of the tour this time around will be a live radio broadcast of the show at the Radio City Music Hall on March 28th! I've heard that it will be a holophonic broadcast. It should give Roger some excellent national exposure.

There's been much confusion regarding the sources of bootleg records. It's a shame that the bootleggers don't bother (or just don't care) about the source of their records. It seems that they are only in it for the money. Since the place and date of the recording can shed much light on the performance, I'll try to clear up some of the mysteries. First, the Roger Waters-Thanks for the Ride bootleg was recorded at the Isstadion, Stockholm on June 16, 1984. This is significant since this was the debut concert of the tour. The review of it in T.A.P. #8 should be read with that in mind. Next, the Nippon Connection bootleg is not from Japan. I even doubt that this is a Japanese bootleg. The recording is from the Germersheim Festival, Germany May 21, 1972. Why it is called Nippon Connection I'll never know. Lastly, to answer Dave Smart's question's: Nocturnal Submission is taken from the Fillmore West April 29, 1970, the BBC October 3, 1971, and the Hollywood Bowl, California September 22, 1972. A Little Black Book With My Poems In is from the Los Angeles Sports Arena February 8, 1980. Barretts Revenge sides 3 & 4 are from the Olympia Stadium, Amsterdam June 26, 1971. I hope this clears things up.

That's it for this time. Think Pink,
Vernon Fitch.

AND NOW FOR SOME NEWS (AND QUITE A BIT OF OLDS) 21

- The film shown at the begining of the 'Pros & Cons...' live was "Welcome To Flood City" and not Shane as previously stated. This is a Flood City Productions-EMI-Famous Players production, directed in Canada by Peter Sasdy in 1977, starring Jack Palance. "In which", to quote Alan Frank in Sci-Fi Now, "the programmed denizens of Flood City were the subject of observation on television screens (Sounds like MI5 - AM) by sinister controllers (Told you! - AM): Their object was to select those with the best developed instincts for self-preservation as potential 'Kill-Masters' for use in the World's trouble spots."
- He continues by saying that the film was "flacid and pretentious" with the final revelation that Flood City itself was "no more than a mentally induced environment." (CL)
- The nude woman on the sleeve of 'Pros & Cons...' and probably the one in the film was Linzi Drew, who models in and writes a monthly column for Club International (a different kind of fanzine). She wrote about the 'photo session in a recent edition which also included some apparently relevant (!) photos." (JG)
- David Gilmour appeared on a Bristol area BBC T.V. programme called RPM in May '84, talking about his famous guitar collection. (AH)
- Those of you concerned that Roger Waters' solo band (?) may all be on the dole after the P & C tour can breathe a sigh of relief - Tim Renwick is backing Eric Clapton on his current tour. (AM)
- BBC2's 'Off The Record', which features assorted celebs. talking to Steve Flacknell about their record collections and favourite artists, had as its subject on the 5th March 1985 Martin 'Professional' Shaw. A very brief clip of Dave G. playing 'Out Of The Blue' live was shown, giving fuel to the rumours that the Beeb may show the Hammersmith Odeon concerts filmed for MTV last April. Dave said they would be screened here last Autumn. Martin Shaw was said to have been at the premiere of the film 'The Wall'. (AL)
- No More Lonely Nights was one of the nominations for the BAFTA award for 'Best Song From A Film' for 1984. The ceremonies were also screened on the 5th March. Other nominees were 'I Just Called To Say I Love You', 'Electric Dreams' and the winner 'Ghostbusters'. The 1982 winner was Roger Waters for 'Another Brick...' (AM)
- While were on the subject, NMLN did not reach no 1 as suggested in issue 7. In fact its highest position was no2, reached on the 23rd October. (SH)
- Kerrang! Extra issue 4, in the shops now, has a small B & W picture of D.G. backstage at the MTV mega-jam. This issue also states that the back-issue with the Roger Waters interview (Issue 70) is available by post. Cost is £1 in the U.K. and \$U.S. 2 elsewhere. The address is:- Kerrang Back Numbers, Morgan-Gramplan PLC, Royal Sovereign House, 40, Beresford St., LONDON SE18 6BQ. Cheques payable to Spotlight Publications - please mention TAP when ordering. (AM)
- Issue 5 of prog-rock fanzine Revelatory has a transcript of a Gilmour interview from Radio Toronto. Cost is 70p inc. P&P from 42, Miller Ter., St. Monans, Fife, Scotland. Once again, don't forget to give us a plug please! (AM)
- The Roger Waters-concert at New York's Radio City Music Hall was due to be broadcast live across the States live on the 28th March on the Westward One network. (AM)
- Fish's top ten choice of records appeared in Smash Hits 2/3/83. Number one (of course!) was The Wall, which he described as "An intricate catalogue of depression - blueprint and guideline for future days?". The Wall's sleeve was featured on the sleeve of Marillion's 'Fugazi' album, while their earlier L.P., 'Script For A Jester's Tear', had the Saucerful sleeve on it's cover. (AW)

The longi tudinal pearls of wisdom are from MI Harpers LYTICE

SHE CAN HAVE MUSIC WHEREVER SHE GOES

MORE BITS AND PIECES MORE BITS AND PIECES MORE BITS AND PIECES

-Anyone got any idea where these 'interviews' come from? The first comes on the 'NOCTURNAL SUBMISSION' LP inbetween "One Of These Days" and "Atom Heart Mother", it sounds like Roger Waters, "...bloody thousands & thousands upon thousands of them have stood and pretended to enjoy something which they didn't understand..." The second begins with an announcer, "...here's the groups keyboard player Richard Wright," RW) "Pop music's completely dominated by the musical press & radio & record companies deciding what is good and what is bad in their eyes. What you read in the press & what you hear on the radio is not everything that is happening in pop music, it's just one part of it. It's not our personalities that we're trying to put across, we're trying to put the music across. We just try & play music that we think is good we're not just a group that writes songs. If you've got eight songs you can go and make an album in a week, easily, but because we don't do that it's much harder & harder to do"

Anyone got any ideas? (DS)

Ivor Trueman
15 Winchester Road
Harlington
Middlesex
England
UB3 5JB

Andy Mabbett
67 Cramlington Road
Great Barr
Birmingham
England
B42 2EE

STOP PRESS.

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-iolo 124, 50142 FIRENZE, ITALY, send IRC for de-
tails.

-The Canadian pressing of A Nice Pair DOES
feature a different version of Jugband Blues-IT
-DARK GLOBE No4 is out now, usual address. News of
Luca Ferrari's book on Pink Floyd somet me...
-Japanese copies of More feature a gatefold
sleeve with pictures from the film, the pictures
in the gatefold of the jap Relics are not from
Pompeii, -Geoff Carol.

-Front cover of this issue by Andy Mabb.
-WARNING-DO-NOT-BUY-THIS-EP. From the people(?)
who brought you the 3 min version of Echoes & the
26 min pisatake "Albatross" comes the HA HA HA Ep.
Four horrible, loud, chaotic songs guaranteed to make
your lugholes filthy, to avoid owning this vulgar item
do not send £1.50 to Ivor or 46 Balford Lane, Charlton
Kings, Cheltenham, Glos. Anyone hearing the said EP is

recommended to call a doctor & listen to Meddle at least 3 times.
-rumoured new bootleg called "Money" of Waters Earls Court & Gilmour
LA. More details when confirmed. WN/EB

-More US tour details next time including a brilliant Waters int
erview from Toronto. Vernon says the 'band' now consists of:
ROG, Mel Collins, Mike Kamen, Andy Newmark, Jay Stapley (gtr), Andy
Fairweather Low (gtr & bass), Doreen Chanter & Katie Kissoon.
So whats happen to Mr Snowy? The current set list is: Welcome To The
Machine, Set The Controls, Money, If, Have A Cigar, Wish You Were Here
Pigs On The Wing, In The Flesh, Nobody Home, Another Brick In The Wall
pt2, Gunners Dream, Pro's & Cons, Brain Damage, Eclipse....
Strange that cos he mentions a couple of other tunes in that Tor-
onto interview, and also he says that before the tour he's been
working on some demo's for his next solo project.



WE CANNOT ALL BE MADE LIKE ME WITH LOTS OF TRUE-BLUE BLENDING

Pink Floyd drops Rick Wright

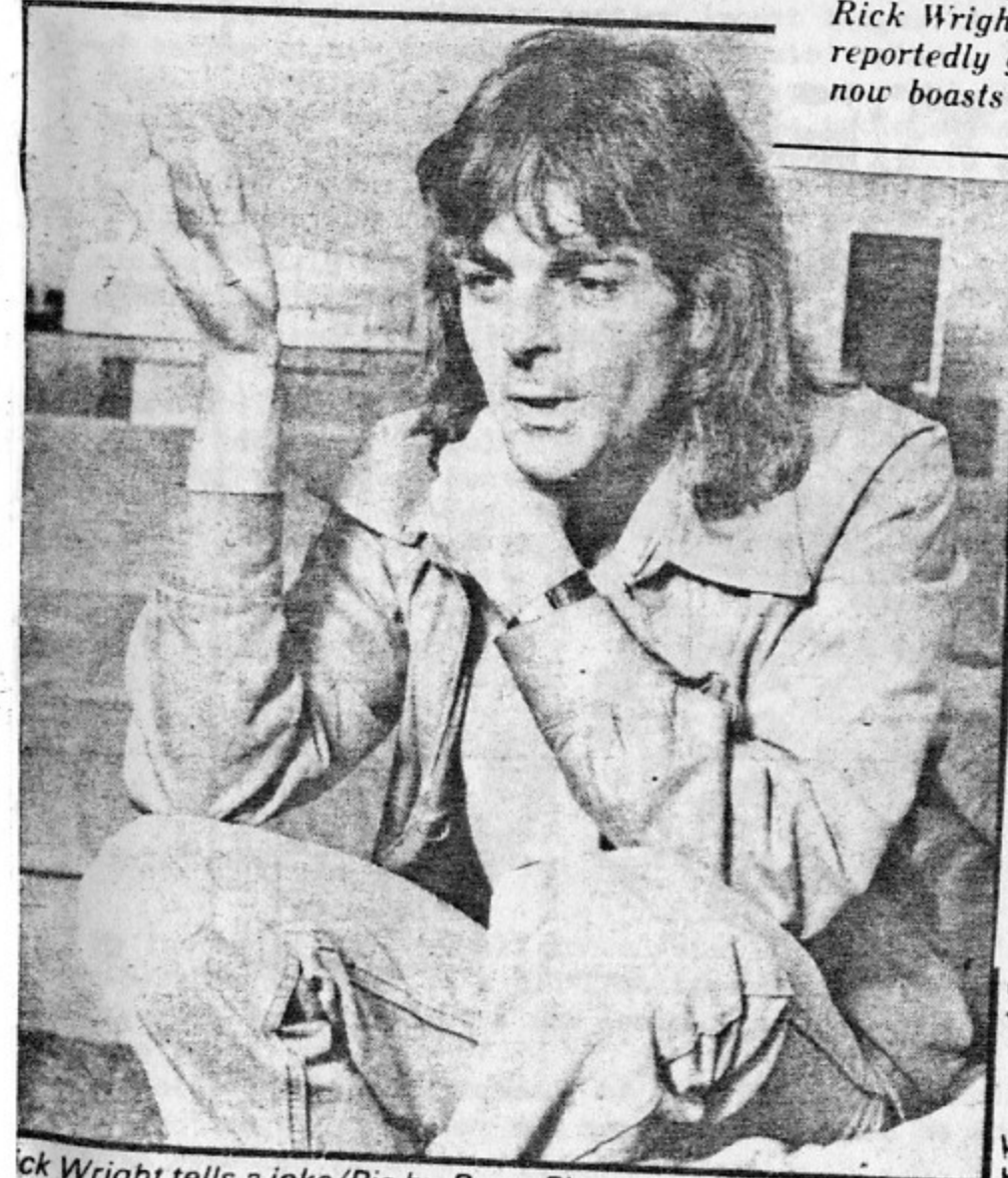
Careful with that axe, Pink Floyd. Group member and charter keyboardist Rick Wright is no longer aboard the saucerful of secrets. "He just gradually lost interest," says Floyd's David Gilmour, who (with bassist Roger Waters) decided the band didn't need Wright if he wasn't being creative. Sitting in on the forthcoming Columbia record, *The Final Cut*, are pianist Michael Kamen and organist Andy Bown. Bown handled bass guitar in stage performances of *The Wall*, for which Kamen wrote orchestrations. Gilmour thinks Rick has gone to Greece, and has no idea how the keysman plans to make a living. "But," he says on a positive note, "Rick can take care of himself."



E.B. CIRCUS MAGAZINE U.S.A.

Barry Plummer

Rick Wright has left Pink Floyd and reportedly gone to Greece. The band now boasts just three partners.



ck Wright tells a joke/Pic by Barry Plummer

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SEE MYSELF



K.H. 1968 'Button Rouge' TV (FRENCH)

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K.H. ↑ Jesus what a line up!

PINK FLOYD BADGES

Whilst most Floyd fans are well acquainted with the vast number of bootlegs on the market, the wide range of promos and foreign singles and the plethora of press cuttings, few are aware of the possibilities available to them by collecting such a common item as the Pink Floyd badge. Due to the 'pirate' nature of most of these, a large variety exists, with many variations on a theme.

Badges can be divided, for the purposes of this study, into two broad categories, crystals and button badges.

Crystals, or enamels as they are often known, generally sell for around the 65p mark. They consist of an enamel design on a metal base, covered with a dome of clear resin to protect the face from scratches. The pin is soldered to the back of the base. The relatively high cost of these badges (compared to button badges) means that there is less variety, but there is still plenty to interest the serious collector.

(I would count myself amongst the serious collectors, with a collection of about 542 Pink Floyd badges, eight keyrings and 27 sew-on patches, all catalogued and stored in glass cases. We collectors have a lively correspondence amongst ourselves, with a regular news-letter called 'PIN FLOYD'.)

Returning, however, to crystals, the commonest is the Dark Side Of The Moon prism. Over 50 different types have so far been identified, the main differences, as with all crystals, being the type of metal in the base (with Bronze or Silver finish), the diameter and the thickness of the resin dome itself. Variants of this particular design are the colour of the light rays and the angle of spread as they leave the prism. Often, instead of the six colours on the L.P. sleeve there are four, red at the top, then yellow & green, ending with blue.

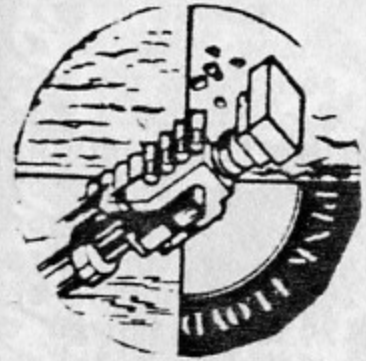
One particularly rare example, currently changing hands amongst collectors at about £7.50 and thought to originate in Hong Kong in 1975, has the design reversed, with white light on the right and the rainbow on the left. There is also an American variety, with a pale blue background, selling at around £2.50.

This is a good point to mention import badges. As I stated above, the wide variety of badges exists because of their 'pirate' nature. Instead of one manufacturer making large quantities under license, there are several 'back-street' operators producing small batches to suit demand. This tends to localise production. Another factor is that export licences cannot be obtained for pirate goods, so any imported badges have to be smuggled past customs at the risk of large fines and/or imprisonment.

Turning now to the much more common button badge - production costs involved are minimal - a 1½ inch badge in a medium sized run costs only 20p to produce. One genuine and very collectable rarity is the limited edition Syd Barrett badge produced by Ivor Trueman. Barrett badges are exceedingly rare, and the production of an exclusive badge of such quality, with original Barrett artwork, caused a great stir amongst my badge collecting correspondants! (The badge is still obtainable for 20p + SAE from either address - I would recommend you buy several as an investment.)

One of the rarest buttons in my collection is a 1½ inch French badge with white background and the words PINK FLOYD in black Sans Serif type. I was lucky enough to obtain this little gem for only £8, but I had to do a lot of haggling!

THANK GOODNESS NO-ONE EVER GETS OUT ALIVE



RARE UPSIDE DOWN BADGE

My favourite is the well known 'Wish You Were Here' badge equivalent of an L.P.' mis-pressing. This is a 3/4", multi-colour robot logo as on the album labels. Due to a factory error a few (only 37 are believed to exist) are mounted upside down. (see above.)

I hope this little summary of Pink Floyd badge collecting inspires you to start a collection of your own, but remember, it would be foolish to invest without doing some research first -

A.P.Riley

DAVID GILMOUR & THE GUITAR GREATS by Vernon Fitch

Last November, 1984, at the Capitol Theater in Passiac, New Jersey, a number of guitarists were assembled to perform a one time only concert. A single back-up band was provided for all the guitarists, presumably in order to speed things up during the show. If each guitarist had brought his own band the set up time between bands would have made the concert an impossibility. However, this idea of using a single back-up band also had its drawbacks. Since the band had to learn the music of all the different guitarists, each guitarist was limited to performing only one or two songs. This way, the band had half a chance of giving a good performance. So this was not your everyday concert.

The show began with Dave Edmunds 'Crawling From The Wreckage', followed by Brian Seltzer, Dickey Betts, Neal Schon, Steve Cropper, Johnny Winter, Link Wray, Toni Iomi & Lita Ford, and finally, as the last guitarist to make an appearance (saving the best for last?), David Gilmour. Dave came on stage with his red Fender stratocaster guitar, and seemed to be amused by the proceedings. The song Dave chose to perform was 'Murder' from his About Face album. A good choice (in my humble opinion) although a bit of a surprise. On the album, as well as on Dave's concert tour, the song begins on an acoustic guitar and later switches to electric guitar. This gave it a feel of starting as a folk balad and concluding as a powerful rock song. At this show, however, Dave had to perform the whole song on electric guitar (switching guitars in the middle of the song would have been impossible given the circumstances). The first part of the song, therefore, suffered a loss of some of its feeling. Dave's vocals brought some of the feeling back as he gave an excellent vocal rendition of the song, but again the instrumental sections suffered as Daves guitar was out of tune for much of the song. In addition, the bass player, obviously not that familiar with the song, made some mistakes during the song. The instrumental jam at the end of the song went pretty well and the audience response to the song was good. Dave seemed to have enjoyed himself, and I'm sure he gave it his best under the circumstances. However, after having seen Dave perform the song on his 1984 tour with his own band (near flawless performances with much more feeling and energy), I can only look back at his performance at the Capitol Theater as a novelty. It was different.

After each guitarist had made an appearance individually, they all came out on stage together for a couple of final jams. The first song was an instrumental, which sounded to me like some old twelve bar blues number. With ten different guitarists on stage at the same time, playing the same song, there was, as expected, some confusion as to who would play a lead (while the other nine played rythum! Talk about overkill). Fortunately, Dave took the initiative and played a nice lead in a blues-rock style (going back to his roots?). The second song was the rock classic Johnny B. Goode (every guitarist knows this one). Dave Edmunds sang the vocals, while the other guitarists tried to figure out who would do a solo. Once again, Dave Gilmour (being the shy guy he is) took the burden upon himself and rattled off an excellent solo. The song ended (eventually) to a standing ovation. Everyone seemed to enjoy themselves at this one time only event. For posterity, MTV video taped the entire show, and the video was shown on MTV in February 1985. I enjoyed the show, but as I mentioned earlier, it was more of a novelty than anything else. If you want to see a truly great video of David Gilmour, be sure and check out the officially released (CBS) video of Dave with his band (with guest stars Nick Mason & Roy Harper) recorded live at the Hammersmit Odeon in April 1984. Till next time, Think Pink.

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E.B.



K.H.

SINGES

- Take Me In Your Arms/Pretty Baby (STRIKE JH304)(1966)
- Midspring Dithering/Zengem(CBS 203001)(1967)
- Life Goes By/Nobody's Got Any Money In The Summer(CBS 3371)(1968)
- Bank Of The Dead/Little Lady (HARVEST HAR 5059)(1972)
- (Don't You Think We're)Forever/MCP Blues (HARVEST HAR5080)(1974)
- Home(Live)/Home(Studio) (HARVEST HAR 5089)(1974)
- When An Old Cricketer Leaves The Crease/Hallucinating Light (HARVEST 5096)(1975)
- Crownups Are Just Silly Children/Referendum(Legend)(HARVEST HAR 5102)(1976)
- One Of Those Days In England(Part 1)/Watford Gap (HARVEST HAR 5120)(1977)
- Sailaway/Cherishing The Lonesome (HARVEST HAR 5140) (1977)
- When An Old Cricketer.../Home(Studio) (HARVEST HAR 5160)(1978)
- § Playing Games/ First Thing In The Morning (HARVEST HAR 5203)(1980)
- § Short & Sweet/Water Sports/Unknown Soldier(live) (HARVEST HAR 5207)(1980)
- No One Ever Gets Out Alive/Casualty (PUBLIC PUBS 1001)(1983)
- I Still Care/Goodbye Ladybird (PUBLIC PUBS 1002)(1983)
- Elizabeth/Advertisement (BEGGARS BANQUET BEG 131)(1985)
- Elizabeth/Advertisment/I Hate The White Man(live) (BEGGARS BANQUET BEG 131T)(1985)12"

ALBUMS

- The Sophisticated Beggar (STRIKE SYB7)(1966)
- Come Out Fighting Genghis Smith (CBS BPG63184)(1968)
- Folkjokeopus (LIBERTY LBS 83231)(1969)
- Flat, Baroque & Beserk (HARVEST SHVL 776)(1970)
- The Return Of The Sophisticated Beggar (Re-issue, YOUNGBLOOD SYB7)(1970)
- Stormcock (HARVEST SHVL 789)(1971)
- Lifemask (HARVEST SHVL 808)(1973)
- Valentine (HARVEST SHSP 4027)(1974)
- Flashes From The Archives Of Oblivion (HARVEST SHDW 405)(1974)
- § H.Q. (HARVEST SHSP 4046)(1975)
- Folkjokeopus (Re-issue, SUNSET SLS 50373)(1975)
- Bullinamingvase (HARVEST SHSP 4060)(1977)
- The Sophisticated Beggar (Re-issue, BIG BEN BX502)(1977)
- Harper 70-75 (HARVEST SHSM 2025)(1975)
- § The Unknown Soldier (HARVEST SHVL 820)(1980)
- Work Of Heart (PUBLIC PUBLP 5001)(1982)
- Born In Captivity (PUBLIC PUB 5002) (1984)
- § Whatever Happened To Jugula (BEGGARS BANQUET BEGA 60)(1985)

YOU WHO THOUGHT YOU COULD RE-ARRANGE THE END

There are also three live tapes, C90s available from Acorn Entertainments (see below).

More Information

If you want to know more about Roy and his music, there is an excellent fanzine called *Hors D'Oeuvres*, which costs £1.10 including p&p and is available from the Rectory, Golborne, Warrington, Lancs., WA3 3TH. There are two issues to date.

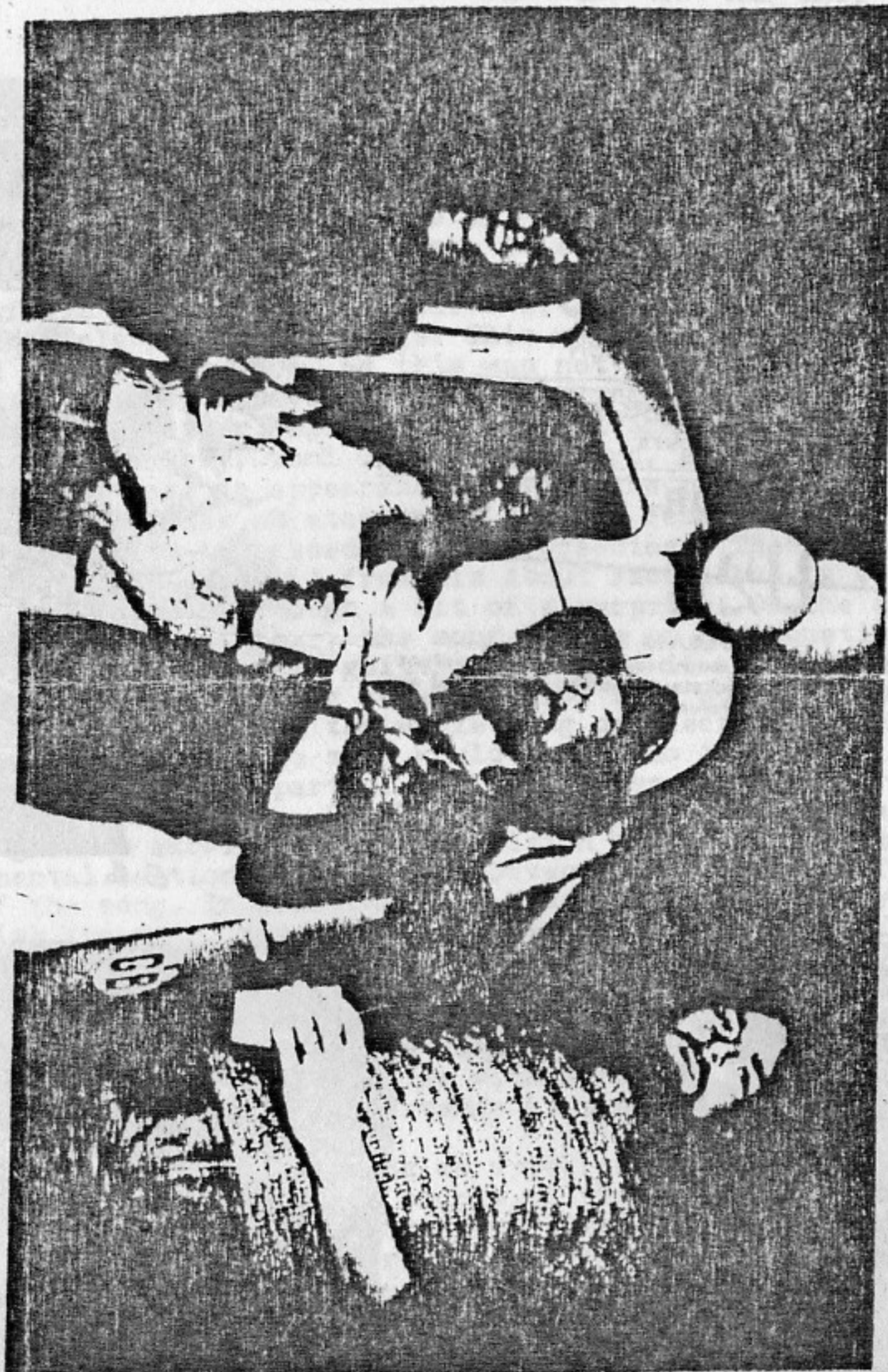
A quarterly letter from Roy, plus advance notice of tour dates, record releases and whatnot is provided by the Harper Information Service (HIS). To subscribe, send £2.00 plus four DL-size (4"x9") S. A. E 3 to HIS, c/o Acorn Entertainments, Winterfold House, 46, Woodfield Rd., Kings Heath, BIRMINGHAM B13 9UJ. DL envelopes ONLY please!

When ordering either of the above, please mention TAP - thanks!

Finally, look out for tour dates in the music press.....

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SIDE 2
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BE CAREFUL WITH THAT AX EUGENE

SIDE 3
ECHOES

SIDE 4
A SAUCEFUL OF SECRETS

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