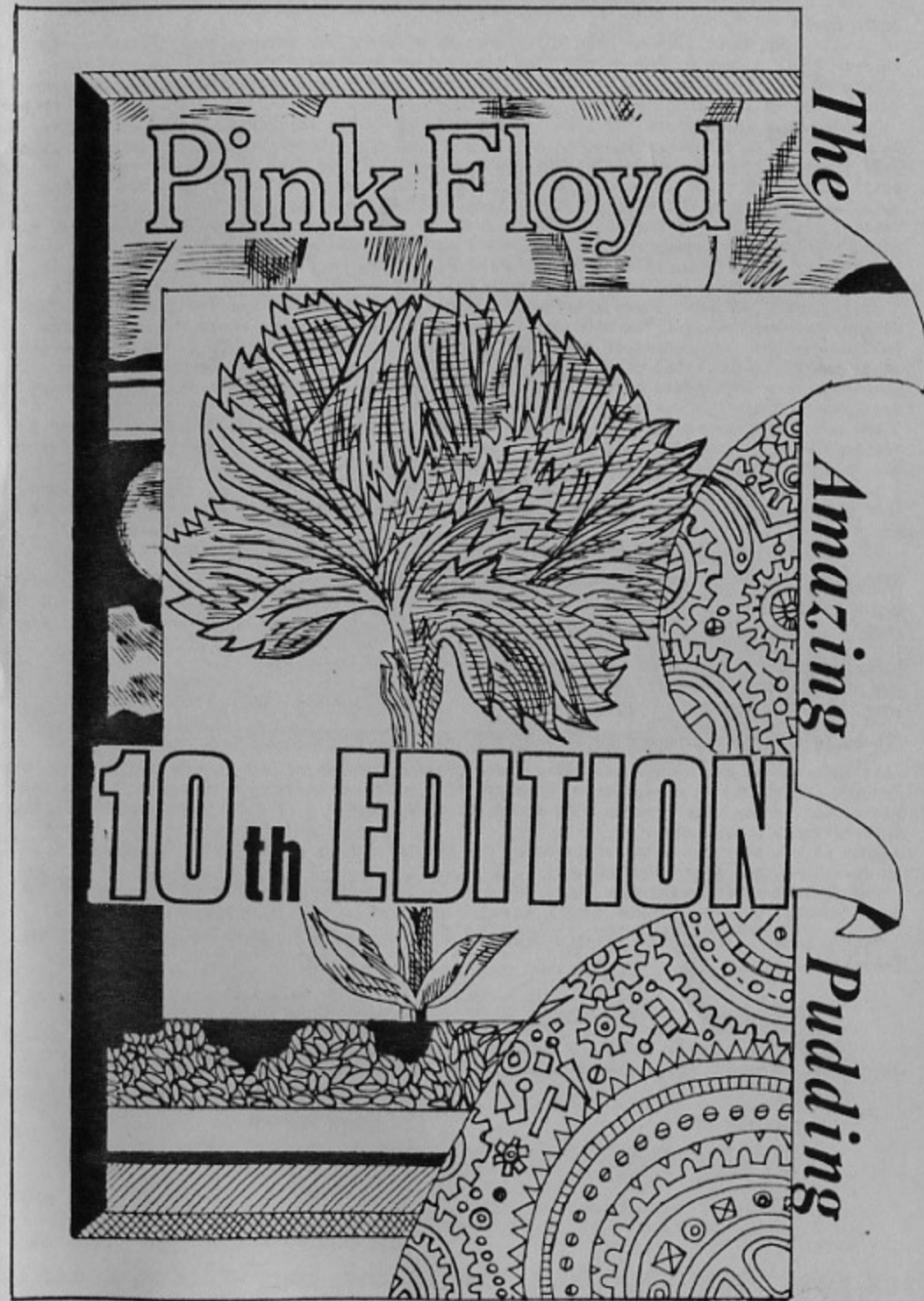


SAN DIEGO COMMUNITY CONCOURSE
 SUNDAY OCTOBER 17th

TICKET PRICES: \$300, \$350, AND \$400. OUTLETS: ALL HIGHLANDER MEN'S STORES AND ALL METRO BOX OFFICES, INCLUDING THE AZTEC SHOP AT SAN DIEGO STATE.

Supplied by Wes Meyette...
 ...and Wayne Neuwirth,,, and Vernon Fitch

Front Cover By Jon Hand.



The Pink Floyd

The

Amazing

10th EDITION

Pudding

Hello again,

We would like to open this issue by offerin our warmest congratulations to readers Geoff & Jackie Benham, who tied the knot on Saturday 27th April - we hope that Jackie will still allow Geoff to buy his TAP every month! Congratulations also go to John & Ingrid, who've just anounced that next November will see the Goodings tribe increase by one.

Getting down to business, we have finally reached double figures (issues, not readers!) We would like to thank everyone who has in some way contributed to this, if only by buying TAP. It couldn't have happened without your support. At the risk of being boring, we are still in need of a lot more involvement from you readers if we are to continue at this rate. Andy will drop out of the writing side in the Autumn, in order to concentrate on his finals, placing an even bigger strain on Ivor. If every other reader was to write just one page, the next ten issues would already be finished! There must be someone out there who can draw us a few (funny!) cartoons? The future of TAP, as always, is in your hands. If you can't write, then at least let us know what you do AND DON'T like to see in TAP.

While on the subject, there are several things we need to find out for articles in hand. Please can someone supply us with details (or copies of documents where relevant) of the following:- Tour programmes of the 70's, Dave Gilmour's live work with Quiver (and possibly other bands), unpublished photographs, or anecdotes from anyone who has met or worked with members of the band (road crew, Harvest or studio staff, extras in the Wall or whatever) (we even heard of one fan who met Roger Waters in a Post Office queue!)

And now, it's time to correct our usual mistake - we got someone's name wrong in TAP 9. For Andy Wood please read Andy Ward - OK Andy? The mistake in one of the Roy Harper lyrics was (ahem) deliberate, to see if you were watching!

Looking at the subscriptions list, it would seem that quite a few of you don't realise that TAP's (little) sister mag, OPEL, not only covers Syd Barrett, but also the Floyd as a whole up until Syd's departure, Copies cost 5p less than TAP, from the same place.

If anyone out there still doesn't know about subscriptions, here's the info:-

SINGLE ISSUES	GREAT BRITAIN	EUROPE	USA & CANADA
TAP	50p	60p	90p
OPEL	45p	55p	85p
SIX ISSUE SUP.			
TAP	£3.00	£3.50	£5.25
OPEL	£2.70	£3.20	£5.00

(There are slight discrepencies due to rounding)

All Back-issues are available. Please send crossed cheques or P.O.'s made out to Andy Mabbett or cash (STERLING) in a registered envelope (for your own security). Please enclose a SAE if you write for any other reason (the above prices include P & P) Foreign readers should pay by international money order.

Anyone with a shop (or a lot of friends) can get ten copies of one issue for £3 (£2.50 OPEL) to re-sell at 35p each (30p TAP).

Please tell all your friends about TAP & OPEL, if we double our circulation then we can have 'proper' printing done.

That's enough about money (it's a gas....) - thanks again for your support, see you in (about) a month,

Andy &

THIS ISSUE IS DEDICATED TO ANYONE WHO HAS EVER SUFFERED AT THE HANDS OF A DENTIST!


Andy Mabbett
67, CRAMLINGTON ROAD,
GREAT BARR,
BIRMINGHAM,
B42 2EF
ENGLAND.

Ivor Trueman
15, WINCHESTER ROAD,
HARLINGTON,
MIDDLESEX,
UB3 5GB
ENGLAND.

NICK MASON-NEW LP, FILM & SINGLE. See Page 29 for details.

WESTWOOD ONE PRESENTS

ROGER WATERS
LIVE IN CONCERT
via satellite



Get ready for some Pros & Cons Plus Some Old Pink Floyd Stuff! The evening of Thursday, March 28, the Westwood One Radio Network will proudly present an exclusive concert by Pink Floyd keyboardist Roger Waters live via satellite in digital Holophonic™ stereo (break out your headphones!) from the Radio City Music Hall in New York. The reclusive Waters and his seven-piece band are set to perform material spanning Pink Floyd's history, plus songs from his debut solo album, *The Pros & Cons Of Hitchhiking*. The concert is one of the early stops on Waters' mini-tour of only 15 North American cities, so don't let your listeners miss this rare opportunity to hear one of rock's truly enigmatic figures on-stage—with your radio station providing the ultimate in sound! For details and exclusivity in your market, contact your Westwood One representative now at (213) 204-5000.

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Sounds

28/5/77,

PINK FLOYD's two sell-out Anaheim Stadium gigs were nearly called off due to rain when a cloudburst splashed the throng of fans just minutes before their scheduled concert opening night. Luckily, the rain subsided after a few moments and the concert proceeded. Many fans thought the rain was part of the special effects that the group brought along with them.

Wright In...

Once more we ask you to exercise your pen, that is, if you'd like Tommy Vance of BBC R1 to re-broadcast the above advertised show. Howzaboutit?? I mean it is the FIRST Holophonic broadcast, Roger Waters needs the airplay & I'd very much like to hear holophonic versions of Set The Controls / Pro's & Cons etc. Just in case you can't read the ad it's for a complete Roger Waters show from the Radio City Music Hall in New York, first broadcast LIVE on Thursday 28th March, 1985. If you'd like to hear this broadcast then drop a line to Tommy Vance, BBC Radio 1, Broadcasting House, London W1A 4WW. It would help create more of an impact if we all wrote at the same time (or simply if WE ALL wrote..) so let's say 20-22nd June 1985, please mention the Pudding so he'll get even more confused.

Ivor.



For Sale or swap: "Picnic" & "A Nice Pair" (Dentist Sleeve). Send SAE to Dave & Carole Walker, 46 Sawley Avenue, Blackpool, Lancs. FY4 2NB. Any reasonable Offers considered.

If anyone is really up on The Soft Machine, Gong or Steve Hillage will they please contact me 'cos I want to learn more - Andy.

JULIA'S GRADUATION

Why is David Gilmour trying to bankrupt me? First there was a radio-shaped single of the ordinary single from the album, then a session for Paul McCartney in 93 different formats (or so it seemed). Now his latest venture has emerged, co-production of a song by The Dream Academy. It's called 'Life In A Northern Town' and is one of those catchy songs that creeps up on you gently until one day you find you can't stop singing it. I'll refrain from reviewing it further and let you all make your own minds up. I must, however, describe it's basic structure. The song opens with gusting winds which are so reminiscent of a certain song on Meddle - I'm prepared to accept that this is just a coincidence. On the 7" the song lasts 4 Mins 11 Secs, the B-side is Test Tape No 3, which has no Gilmour involvement. The 12" offers much better value for money, and better pressing quality, opening with an extended mix (5 Min 17 Sec) of the song, followed by Test Tape No 3 again. On the other side we find the 7" mix followed by another song with no Gilmour credit, 'The Edge Of Forever'. If the opening winds were nothing to do with Pink Floyd then the closing track, which is uncredited, must be. It lasts a mere 15 seconds, the true beauty of which is revealed only to those of us prepared to ruin our styli by playing it backwards - et voila - the chorus from Life...!

The single entered the U.K. charts at 38, on the 3rd April, being the biggest climber of the subsequent week, jumping to 25, and then to 15 the next week. The catalogue no is NEG 10 (NEG 10 T for the 12") and it's on the Blanco Y Negro label (through WEA).

In the second chart week, the band appeared on Top Of The Pops, featuring the line-up of Nick Laird-Clowes (Guitar&Voice); Gilbert Gabriel (Keyboard&Voices) and Kate St. John (Cor Anglais&Voices) as on the record, plus various back-up musicians. There is no indication of Dave having played on the song (which he co-produced with the three band members). Dave is also involved in the production of their forth-coming album.

The number of coincidences between Dream Academy and the Floyd is staggering. The two male members were in an earlier band, 'The Act', which was discovered by, and had a single produced by, Joe Boyd, of Arnold Layne production fame. The current single is dedicated to (amongst others) Nick Drake, who was the subject of a feature in OPEL 2. The album mentioned above has a guest guitarist in Peter Buck, from U.S. band REM. As well as using Dave's 12-string Rickenbacker (and if that was in the studio, perhaps Dave will play on the album?) he has recently been doing a lot of work with megga-Syd fan Robin Hitchcock. As if all that wasn't enough, the band describe themselves as ... wait for it ... HIPPIES!

(AM)

★ ★ ★ ★ ★ NEWS ★ ★ ★ ★ ★

- The U.S. single release of Time/Us & Them has a reprise of the opening tom-toms edited onto the end of Time, Cat No is Harvest 3832. (DF)
- Chris Stainton has been Eric Clapton's keyboard player for some time. (AM)
- There exists a half-speed mastered version of Wish You Were Here. It's on CBS, Cat No HC 33453. The front of the sleeve is labelled "Half-Speed Mastered-Extended Range Recording" and "CBS Master Sound Audiophile Pressing". It would seem to have been released in America or Canada in 1980. An interesting point is the front cover picture ('Fire') which is taken later than the usual one, and so has more of the man's back on fire. It is also cropped so that the figures take up more of the picture. The rear picture ('Earth') is as per usual, but there is no inner bag, just an anti-static liner. It was initially wrapped in black polythene, but a 'Factory Sealed' band. The labels are red with a black outer ring. (SCS)
- Alan Parker-Marshall's new film should be out any day now. It's called 'Birdy' and the soundtrack is a special re-recording of Peter Gabriel's songs, available as an LP. (AM)
- Pudding purveyors Haze have a new tape out. Called Cellar Replay, it can be obtained for a mere £3.25 (inc P&P), from 25 Fir Street, Sheffield. They also have a track on the Fir In Harmony compilation on Elusive Records (ARRLP 100) through EMI. This can be obtained from any record shop and features several new 'prog rock' bands.
- Exposure is a Dutch fanzine, written in English. It deals with 'progressive & Symphonic' rock. Issue 3 has Pink Floyd, 4&5 have a two-part Alan Parsons story and No7 has Roger Waters. Send £1 or 1.40 US to R. J. Larkins, Postbus 2605, 5700 KA, Helmond (N.Br.), Holland. Please use I.M.O's or cash IN A REGISTERED LETTER. (AM)

Mary Turner..Off The Record

New York's Radio City Music Hall, the home of "My Fair Lady" & Mary Poppins, Easter Parades & Christmas Pageants, the birthplace of the Rockettes. So what's Roger Waters doing there? Well he'll be performing not the 'G' type show that the music hall is famous for but the Pink Floyd type show that Waters is famous for.

I'm Mary Turner and for the next hour I'll be talking with Roger about the Pros & Cons of touring, off the record.

On March 19th Roger Waters begins a tour of the United States, actually a mini tour of Major cities; ranging from Detroit to Houston to L.A. to New York. In keeping with the Pink Floyd tradition the concert will be an audio & visual extravaganza:

MT: On this tour you'll actually be doing Pink Floyd songs as well as the entire Pros and Cons of...

RW: Yes, the first half of the show that I'm doing, clearly the Pros & Cons is only the second half of the show. The show will be two hours I guess. An hour & then a break and so the first hour I'm doing a selection of my songs from I think; the earliest ones from 1968. Suffice it to say that for some of them there is animated material and stuff that was used in er the Dark Side Of The Moon Show and the Wish You Were Here show, in those earlier shows of ours in which Dave & Nick, bless them, have been kind enough to agree that I can use.

I had made the completely rash and wrong assumption that people who'd been to Floyd shows new it was me who made them and did it all. Cos it's written all over the programme "WRITTEN AND DIRECTED BY ~~PROS AND CONS~~ ME" y'know. But they obviously haven't made that connection and that may be just a breakdown in our advertising over here but there's certainly a huge gap in communicating the fact that my Pros and Cons show is a Floyd show except Andy Newmark is playing the drums instead of Dave Gilmour and Nick Mason. But everything else is the same, same team doing it, same guys building the sets y'know, same sound system.

MT: When Roger Waters takes to the stage this month he'll be supported by an all-star cast of musicians including some of the players from his solo album, "The Pros & Cons Of Hitch Hiking"; Andy Newmark on drums, Andy Fairweatherlow & Jeremy Stapely on gtrs, Mel Collins bass (What!! IT), Michael Kamen keyboards and to help out on vocals Kattie Kissoon and Doreen Chantner. They won't be building a wall but it won't be a garden party either, in just a moment Roger talks about the inspirations behind some of Pink Floyd's more inventive productions off the record.

MT: I'm Mary Turner talking with Roger Waters, off the record

MT: Are you anxious to get back on the road, do you miss touring?

RW: No I don't miss touring at all. I had grown.. the last tour we did in 1977 was the Animals tour & I absolutely loathed it, that's fairly well documented now. I really hated it. We were playing big stadiums and it was horrible.

MT: I must say though, from the audience stand point; because I saw that show at Anaheim stadium. It was great, it really was,

RW: Good, well that's good. I'm glad it was but what I disliked about it; when you're playing in a stadium and there are sort of 80,000 people there er maybe I'm just paranoid but I got very involved with the fact that 30,000 of them were pissed out of their brains rolling around the place; y'know hitting each other, shouting and screaming, smashing stuff up & maybe the other 50,000 were all wanting to be involved or even were.. maybe they accept that. The price that you pay for being in an enormous mob like that. And also the fact that some of the people are so far away y'know it's technically it's very difficult to reach people with the feelings that are coming off the stage and my experience of it was, from where I was, was that not enough real human contact was being made

with the audience to satisfy me y'know and so I swore there and then I would never play a big stadium again.

MT: Pink Floyd was never the kind of band that merely stepped on stage plugged in the instruments and played. Roger Waters says that as early as 1970 they tried to make every live show an experience complete with intricate stage sets, fireworks and a few monsters,

MT: Was the Crystal Palace Garden Party the last time you used inflatable props?

RW: Yeh, that was some Dutch people, they said they wanted to do it & we just said OK. I don't think we actually built those things. I think it was Dutch. That was great, this huge Octopus that was buried in the lake in the front of the stage and that floated to the surface and its tentacles unraveled & went up the bank & out sort of 50-60 yards into the audience. It was terrific and a lot of dry ice, we emptied several hundredweight of dry ice into this pond. Probably didn't do the fish much good.

MT: That's what I understand, that the fish all croaked

RW: I don't think so, no, I don't think so. But if they did y'know then you get that in life sometimes.

MT: "Into each life some rain must fall" (laughter)

RW: Exactly

MT: When you originally put the band together were you doing it for a lark or were you doing it with the idea of 'I'm going to be a Rock N Roll star'?

RW: I was doing it with the idea 'I'm going to be a Rock N Roll star' I think everybody who ever puts a Rock band together, that's the genuine motivation, you might pretend that it's just a bit of fun but I think deep within you there's a hankering for all that...

MT: Blue prints for a Rock N Roll legend, coming up next on Roger Waters off the record.

MT: Pink Floyd began innocently in 1965. Four students. Syd Barrett, Roger Waters, Nick Mason and Rick Wright; playing R n B tunes for their school-mates. But by 1967 the band guided by Barrett had developed a Psychedelic sound. Long involved songs that were much too progressive to be labelled R n B. Pink Floyd also developed one of the best stage shows of 1967 complete with lights, slides, and films,

MT: The people who last turned you onto the idea of using slides, they were Leary people weren't they.

RW: Y'know I don't even have the vaguest memory of who they were. Well I have actually, I've got a picture of a man's face in my mind but I can't put a name to it. I know it wasn't our idea. Unless somebody just turned up one day and said Hey this would be fun, let's try this, & we kind of picked it up and then started doing it ourselves.

MT: So very early on Pink Floyd was into theatre as well as music.

RW: Yeh, absolutely, I mean the famous burning gong things were happening very early on.

MT: Most of the things were spontaneous? Or were they planned?

RW: Oh no you can't have a spontaneous burning gong. You have to wire the thing up with a small charge y'know. I remember the early one, later models were worked on propane or something, we drilled a load of holes around the frame of this huge gong and we'd just run gas through it & light it with a charge and some transformation powder. But the early one; the frame of the gong used to be wrapped in asbestos rope which used to be soaked with lighter fluid before we went on stage, it was unbelievably dangerous.

MT: It's amazing that no-one was ever hurt.

RW: They were

MT: THEY were!

RW: Oh yeh, there was a famous occasion in the Cobo.. it is the Cobo Hall in Detroit? It was fantastic where er; We used to have these bins that were specially made that were made of mild steel to put the charges in. In a number called Careful With That Axe Eugene

there's a particular point and I scream loudly & there's these bangs that go off behind us. em and we'd ordered these bins to have $\frac{1}{2}$ " steel bottoms and $\frac{1}{2}$ " steel sides, and they came back & they were $\frac{1}{4}$ " steel bottoms and so we said 'no that's not enough' and we sent them back. Instead of taking them apart and rebuilding them with $\frac{1}{2}$ " steel bottoms they put another $\frac{1}{4}$ " steel plate on top of the other one. And it superheated. I've no idea of the physics involved. And inside this bin holding it down is a stage weight. A big 14lb stage weight, and it exploded. Went off like a bomb. There was nothing left of this bin, it disappeared. The top of the bass cabinet that it was standing on, which was made of $\frac{3}{4}$ " marine ply, just; it just wasn't there anymore. How nobody was killed we will never know. There was a guy sitting 30 rows back in the audience copped a piece of this marine ply; hit him in the stomach. All the speakers, every single speaker in the gear blew immediately. I just remember feeling this hot blast on the top of my head and seeing the back of the Hammond organ in slow motion go spiraling up into the air.

Of course the audience thought it was fantastic. They thought it was absolutely wonderful, they were on their feet for, seemed like hours.

Well we always had a light show and the lighting men came a and went. Sort of the ideas of doing film & things like that probably came from me.

MT: Was there ever a danger. I guess there is an inherent danger that the music would become secondary to the visuals.

RW: There was always a great battle in the band that we used to be divided into 'the architects' and 'the musicians'. Nicky, Nick Mason and I were relegated to y'know this inferior position of being the architects who were kind of looked down upon by Dave and Rick who were THE MUSICIANS, (laughter) and er yeh there was a lot of opposition from THE MUSICIANS to doing anything theatrical at all. So you could say it was by virtue of, if you like, the forcefulness of my nature that we went on and did those shows.

MT: We're back with Roger Waters Off The Record Got two final questions for you, one is when Punk rock came along around 76 in England. Johnny Rotten was appearing quite a lot in a T shirt that said "I hate Pink Floyd"

RW: Was he

MT: What was your reaction to that or didn't you even notice?

RW: I didn't notice that.

MT: How do you feel about Punk in general anyway?

RW: em it depends what you mean. It depends whether you're talking about the music of the Sex Pistols, which was absolute load of rubbish, y'know, I'm completely disinterested in that. But y'know what they were saying was "look were teenagers now or we're young now" & "we can have our primal scream even though we can't play any instruments or anything" I acknowledge the fact that it was difficult for that generation. Because my generation when we started in Rock N Roll nobody could play anything except people in Dance bands y'know. Until Eric Clapton learn't to play the guitar nobody could play anything. So we were kind of lucky enough to grow up in the sixties to be growing up when it was alright not to be able to play your instruments because no-one could & we all learn't together in a way.

So I can understand the frustration y'know of all these old fogey's being rather good at it, cos we got bloody good at it. So the Punk thing I think was terrific if it was wandering up and down the Kings Road with your hair dyed a funny colour. All that kind of posing is a very necessary part of growing up I think. That or a T shirt with your cigarettes rolled up in it, over your developing biceps,

MT: Hopefully..

RW: Hopefully yeh, it doesn't really matter what it is, but I think it's nice for people to have a thing that they can feel safe in which also, necessarily, if it's to be of much use to you as you're grow-

ing up, needs to appear to be dangerous to your parents. If it doesn't appear to be dangerous then it's not working properly, y'know that's part of the deal.

MT: After twenty years, how do you perceive Pink Floyd's role in music? I mean, how do you think you'll go down in History?

RW: I think you ought to address that to the historians really.

MT: Contributions then

RW: I should think we'll be largely ignored.

MT: Really

RW: Yes

MT: Not with Dark Side Of The Moon. No way; that's Guinness Book of Records material.

RW: Well alright, so we're not ignored by The Guinness Book Of Records but we've been largely ignored by the media during our lifetime. If you read any article about, no mention is ever made of Pink Floyd we're never included in the same sentences as the Beatles, the Rolling Stones and The Who, for instance.

You see, a lot of rock n roll, there's a segment of rock n roll that is about the way the media respond to it. Right? So the Rolling Stones for instance are a far more important part of Rock n Roll than we are because Mick Jagger is one of the worlds great publicity seekers and he's perfect pigeonholeable copy and probably will be for another 10 years, y'know, it's absolutely perfect stuff for them, and the thing about how they were rebels and this n that n the other. Does that answer your question? I think we'll be ignored.

MT: Yes.

This interview was sent to me by Orfeo Marino & Wayne Neuwirth & comes from a double album Radio play set. It's on Westwood One with Cat No OTRSP 85-11 & also has adverts for Levis 5001 Jeans and Budweiser Beer and two promotional interview snippets, for airplay before the main event. The interview was aired in Canada as well as the US, the label requesting that it be aired the week of 11/3/85. Hopefully next time we'll re-print the Toronto Radio phone in with Waters which is pretty interesting.

Ivor.

Some Late News: There exists a double radio-only Dave Gilmour concert on Westwood One. Funhouse Records advertised it for £50. (IT)

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2

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Andy Ward

LADDEEZ AND CHENNULMEN! THE PINK FLOYD

Nearly every member of the U.K. music press managed to review The Wall when it was performed at Earls Court. Sadly, most were more interested in describing what they thought was wrong with Roger Waters *ero* than describing the concerts. We are lucky, then, that one Floyd fan, Andy Ward, was so impressed that when he arrived home in the early hours of the morning following the August 5th 1980 gig, he stayed awake long enough to record his own impressions. After much persuading he has finally dug it out and allowed us to use it.

The show started 20 minutes late due to people still waiting outside to get in. The lights went out and amidst furious cheering a man dressed in black appeared. He informed the audience of a few house rules "Anyone standing on the seats will be shot" and "No flash photography as there will be enough explosions in your mind" He droned on and on and frankly became rather tedious. The rest of the audience appeared to share my lack of enthusiasm for this part of the show. Finally the bore announced the entrance of the Floyd

"Ladeez and Chennulmen... The Pink Floyyyyyyddd!"

The curtains disappeared as smoke bombs exploded and flares went off while the Floyd launched themselves into 'In The Flesh'. The sound was perfect, not only had the Floyd got their P.A. on the large stage but on the two sides of the building as well. Towards the rear of the hall were two large projection towers.

'In The Flesh' ended with Roger Waters raving insanely "Drop another!" as a model Spitfire hurtled down a dropwire and crashed into the partially assembled Wall with some more pyrotechnics. While the audience applauded the band proceeded to play 'The Thin Ice' Not only were Pink Floyd performing this but four more musicians were also playing. These were Andy Bown (bass); Snowy White (guitar); Willie Wilson (drums) and Peter Wood (keys).

As Dave Gilmour played his lead break the projectors shone slides onto a vast screen behind the group. When 'Another Brick' part one started, a series of ancient looking snapshots of a man in uniform were projected. Possibly they were photos of Roger Waters' father?

"Daddy's flown across the ocean..." sang Waters as he delivered the song with true feeling. Suddenly the sound of helicopters broke into the air along with a cry of "You! Yes, you!... Stand still laddie!" and they were quickly into 'The Happiest Days Of Our Lives' It would appear from this song that Roger Waters did not enjoy his days at school very much. A presumption which is strengthened by the lyrics to 'Another Brick' part two. It was difficult to see this song in the context that it was supposed to be in, i.e. one man's view of schools, that man being 'Pink', because of the rather sweeping statements it makes. Still, the Floyd were performing their no. 1 hit single with all the panache expected of one of the World's premier rock bands.

Dave Gilmour was in full flow now, filling the hall with impressive solo breaks with no apparent effort despite Allan Jones of the NME criticising these solos for "Smacking of clenched teeth and furrowed brows".

'Mother' was the song that reminded me of the more pastoral side of the Floyds repertoire. Roger Waters was playing the acoustic guitar and singing with so much feeling that surely the majority of the material in 'The Wall' is autobiographical. Again Dave Gilmour produced evidence that he is one of the greatest guitarists in the world. Rick Wright was maintaining a spectral presence, keeping in the shadows when he wasn't playing, while Nick Mason was nearly invisible behind his drum kit.

While the group were performing, a team of bricklayers were gradually building up the Wall. They were working inwards from both sides of the stage so that eventually the wall would be completed in the middle. 'Goodbye Blue Sky', accompanied by Gerald Scarfe's drawings (which were broadly the same as in the film), diverted my attention from the Floyd to their screen. It was really powerful stuff. Once this had finished there was a short pause. It was the first time that the audience had been given a decent chance to applaud and it was the first time that Roger had smiled as well. The Floyd then played 'What Shall We Do Now', the song which isn't on the album. I was very impressed as the song progressed together with some more graphics. I could hear the people behind me saying "Why isn't it on the record?... it's great!" As it finished everyone around me was leaping to their feet to applaud and I joined them, desperately trying to avoid folding my program. Again there was hardly any time to recover from this before 'Young Lust'

The stage, or what was now visible of it, was plunged into a deep blue light for 'One Of My Turns' and continued to be lit in such a manner for 'Don't Leave Me Now'. By now the wall was all but complete with only Roger Waters on the audience side of it. Two bricks were all that were needed and during 'Another Brick' part three the penultimate brick went in.

As 'Goodbye Cruel World' started the audience could only see Roger Waters sitting in the remaining space. As the final brick went in so I realised that the character Pink was now in desperate need of help.

The end of the song also meant the end of the first half of the show. As the lights came back on I sat and admired the hard work of the people involved. There were large banners depicting the crossed hammers hanging from the ceiling and the large blow-up figures of the schoolmaster and Pink's mother could be seen over the top of the wall.

While everyone had gone off to buy their Hamburgers, the Floyd had entered the stage again but, due to the wall, nobody knew this so it was a bit of a shock when 'Hey You' started up, the lights went down and stacks of people began vaulting over rows of seats, ice creams held high in hand.

'Is There Anybody Out There' preceded the superb 'Nobody Home' in which a door in the wall opened to reveal Roger Waters sitting in a rocking chair surrounded by T.V. set and standard lamp. This appeared to be a portrayal of the insular life of a rock star as well as being the only way to see through a solid wall. As we cheered, slides of Vera Lynn taken during the war were projected onto the wall and some of them were touched up to show Vera shaking hands with Roger. 'Vera' was played even more depressingly than on the album and was followed by 'Bring The Boys Back Home'. Then came the bit I had spent £8.50 for, 'Comfortably Numb', which I think is one of the band's classics along with 'Echoes' and 'Shine On...'. Tape loops saying "come on, time to go" and "Are you feeling O.K.?" swept the arena as they started this number. Roger Waters was outside the wall in a white doctor coat, hammering on the bricks and saying "Is there anybody in there?". Dave Gilmour was standing on a hydraulic lift behind the wall, so that he appeared to be standing on top of it. While he played he was silhouetted in brilliant contrast to Waters, who was bathed in light below. There was an extended lead break at the end of the song, and Dave disappeared below the wall. I have never heard such a response from an audience before. Despite the threat that anyone standing on seats would be shot (sic) many people were doing so.

'The Show Must Go On' caused the applause to die down temporarily. After that the bloke who had bored the pants off everyone at the start of the show came out and did so again, only it was worse this time. He repeated the same lines as before, but about four times more slowly. By the time he got round to "Ladeez and Chennulmen... The Pink Floyyyyyyddd!" for the second time I was convinced that he was the script writer for Emmerdale Farm.

The band were outside the wall now, but I didn't realise until halfway through 'In The Flesh' that it wasn't Pink Floyd, but the surrogate band fronted by Roger, this time in a black leather trench coat with crossed hammers arm band. He began to rant & rave about shooting people with spots and for any other reason he could think of. I felt sorry for the fellow who had the spotlight turned on him as Roger sang "Are there any queers in the theatre tonight?" - He was probably a gorilla handler or a shark wrestler. The crowd seemed me.

The large, black, inflatable pig floated onto the stage with the hammer logo on its side. There was more applause as it hovered over the wall.

"Do you like our pig?" asked Roger

"Yes" yelled the crowd

"Well, I don't!.... He's not a very good pig but he's a big pig... home piggy..home!"

The audience laughed as Roger introduced the next song "This one's for all you disco fans it's got a nice bouncy beat and it's called 'Run Like Hell'"

By now the rest of Pink Floyd had augmented the surrogate band. During 'Waiting for the Worms' more Gerald Scarfe cartoons were projected onto the wall, depicting scenes of London ravaged by bombs, the song finishing with a Hitler style loony rant from Roger and the audience shouting "Hammer - hammer!"

'Stop' consisted of Roger/Pink convincing himself to turn the corner into sanity once more. Again there was low lighting for 'The Trial', in which cartoon characters played the parts of Judge, Mother, Wife, Schoolmaster and Barrister. The outcome of the trial, if a little predictable, was never-the-less dramatic. As the wall blew up I realised that the rumour I had heard, that The Dark Side Of The Moon was to be the encore, was a load of rubbish. It would have taken hours to clean the stage. The musicians all returned for 'Outside The Wall' and then tramped off stage to rapturous applause.

To this day I have only seen one other gig where the experience was as incredible as this one. As this is a Floyd fanzine I won't say which band that was, but I'll have to go now because my supper's ready!



(Star File)

"ROCK 'A FOLK" JULY 84



Cuttings by Edo

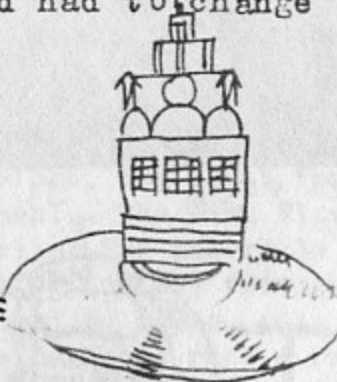


News

And now for the news, bits & other bits:

- There is another French compilation "Hit-Parade 69" featuring Point Me At The Sky. (Odeon 2C 062-10398). (EB)
- The other French "Hit Parade 70/71", with Astronomy Domine has cat no Odeon 2C 062-10866. (EB)
- The new bootleg called "The Suite Of The Man" is going to be pressed in 500 copies. We hope to bring further news of this in our 1969 "Special" issue in the near future. The new LP features the Amsterdam 69 gig. (IT)
- There is an Iranian EP with "Money" by the Floyd, plus other tracks by Led Zeppelin & Chicago. (EB)
- There exists a 7" picture disc of an Elvis Presley Press Conference (a UK pic disc). Unexplicably this shows a phot of Roger Waters!!! (EB)
- In reply to S McVey's question in TAP 8 the track "Peaches en Regalia" is probably Frank Zappa and not the Floyd. Frank Z has such a track on his (excellent) 'Hot Rats' album, it features horns and is an instrumental. It lasts 3.58mins. (SC)
- In a recent ad in Record Collector magazine "The Vinyl Experience" were selling a Kate Bush live red vinyl Jap fan club flexi for £40. The interesting thing being the introduction by Dave Gilmour. (SC/A)
- I seem to have got a Chinese issue of "Relics", at least the labels say 'Made In China'. The Cat No is CSJ-1157 & the disc has yellow labels, the logo of which is a building on a record (see sketch.) but the name of the label is in Chinese. The cover is almost the same as the USA edition, with the faces (these, apparently, are bottle openers); though the paper cover is thinner than TAP paper. (EB)

-In Miles Visual Doc book he says that the Pink Floyd had to change the words "Evening Standard" to "Daily Standard" in their "It Would Be So Nice" single because the BBC would not play the "Evening" version. So Miles says that the records sold in the shops would remain un-affected. Have any of you heard the "Evening" version??? All the versions I've heard feature the "DAILY" version which ought to be the BBC version. Try to hear the single on the Masters of Rock LP. SO WHERE IS THE "EVENING" VERSION? I HAVE a 1-sided UK Demo single with a green label and a big white "A", cat no Columbia DB 8401, (which is the same as the normal issue) plus the letters "DJ" Chinese Relics label. A small insert with the single states: "Please note sketch. that this DJ is a specially edited and shortened version for Broadcasting purposes". Well, this version is only shortened but it's still the "Daily" version. In the middle section "It Would Be So Nice" is repeated only 3 times (instead of six) and the text restarts with "Everybody lives beneath...". So three lines are missed: "Everybody cares about the weather But everybody should know better/What a waste of time", making the text rather incomprehensible.



What happened to the "Evening" version? Was it really published on vinyl? Should I ask the F.B.I? (EB)

- One of my strangest records is a UK copy of "Animals" whose B-side is the B-side of "Wish You Were Here". I think it must have been pressed as they'd been changing over re-issuing the two LP's in the same day. (EB)
- "Pink Floyd-The Wall" Press Information is a booklet intended to be given to journalists featuring news of the film. It just has a black cover with red titles and it includes only type-written sheets with no pictures. The size is A4 and the booklet features: Cast & Credits (ie the names of all the people who worked for the film), A summing up of the film, Floyd Biography, Discography & Films, and Alan Parker/Gob Geldof/Gerald Scarfe biographies. (EB)

News/Bits Contributors: -DF-Dave Flint, AI-Algernon Marywimple the third, SCS-Second City Sounds, 57 Summer Row, Birmingham, GR-Gabadon records, EB-Edoardo Bertolotti, IT-Igor Chief Assistant to Algernon Marywimple the third, SC-Simon Clarke, VF-Vernon Fitch. MC-Mike Chavez

Music For Pleasure

By The Damned.

Music? For pleasure? Oh well, it takes all sorts. I should point out that I don't like reviewing records. I'm a strong believer that one man's meat is another man's poison, besides, what right have I to criticise another man's hard work or sincere artistic efforts? Anyway, someone's got to report on the album. If one of you apathetic lot wants to have a go, please do & we'll see if different opinions show themselves.

To start with the boring facts, the album was produced at the Floyd's Britannia Row studios by Nick Mason and was released in 1977 on the Stiff label, Cat No SEEZ 5. For the purpose of this recording, the Damned were: - Lu (guitar); Brian James (guitar + vocals); Captain Sensible (bass guitar + vocals); Rat Scabies (drums) & Dave Vanion (vocals).

The album is deleted, but can be found fairly easily at record fairs for about £7. European editions exist in gatefold sleeve and in blue vinyl. Out of deference to my folks, the album was reviewed at low volume. I assume it is meant to be played at ear-splitting level and would then seem much more lively.

Time to get down to the nitty-gritty:- Side one opens with Problem Child, sounding to my ears rather like the Beach Boys on speed. Next up is Don't Cry Wolf, with a sound that earned only scorn for many heavy metal bands in the turbulent days of '77. Still, anything's better than Happy Talk! After that we find One Way Love, with rather wierd guitar lines and punky vocals over what is essentially a rock & roll track. An average Politics crops up between this and Stretcher Case, in which Dave Vanion finally makes up for some mediocre drumming on the opening songs - I wonder what Nick made of such fast drum work? The side closes with what would seem to be a slow track, Idiot Box. This illusion only lasts for a few bars, after which it's back to the 'if in doubt - give it a clout' style.

A quick flip and side two gives us You Take My Money. Actually, when reviewing this I was in some pain, having just lost two wisdom teeth, what I really needed was some nice soothing tunes (I followed the album with a genteel Steve Hackett bootleg) so this track, being more at home at a wild party, was probably lost on me. Nor did I spot the end of this and the start of the next track, Alone. (Honest!)

I have a secret theory that Punk Rock never was a new movement, just a clever way of marketing old ideas. Your Eyes is a classic example of this, being the Damned's trip into R&P land. There is, however, nothing 'old hat' about Creep (You Can't Fool Me), which opens with a powerful drum intro. The best surprise is the closing track, You Know, with Lol Coxhill's guest saxophone developing into a Soft Machine-like blow, possibly the records saving factor.

Rumour has it that the Damned approached Pete Jenner to see if Syd would produce the album for them - this was obviously not on & Pete then suggested Nick, who was looking for someone to produce at the time.

Andy

Our wonderful government have decided to support the record industry's idea of a levy on all blank cassettes and video tapes., to cover supposed losses due to home taping. This does mean, however, that if you by a tape to record a message for Auntie Helen in Mongolia, or if you have a band and want to record your own songs (or even if you edit a magazine and want to interview Roy Harper) you have to pay extra for the privilege. This has been likened to fining every car owner just in case they ever go speeding. To register an objection to this dreadful infringement of your rights, write to your M.P. or to 'Industrial Property & Copyright', Department Of Trade & Industry, State House, 66-71 High Holborn, LONDON WC1R 4PT. For more details, write to the Tape Manufacturers Group, 17-19 Foley St., LONDON W1.

★☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Sammy Pepperrall
Wick House
Wick St Lawrence
Nr Weston-S-Mare
Avon
BS 22 0YJ

John Goodings
38 Victoria Ave
Barrow-In-Furness
Cumbria
LA14 5LA
"into Floyd/Grateful Dead/Ron Geesin
and much more"

Shapes Of Pink

So far both Roger Waters & David Gilmour have had two sets of bootlegs made of their respective solo performances. Two of these, "Thanks for The Ride" (Waters 2LP set) & "Mihalis" (Gilmour 2LP set) have been reviewed in TAP's 8 & 6 respectively.

The remaining two bootlegs deserve some space here. First "Shapes Of Pink" (Tonto) 3LP stereo set of Dave's gig in Utrecht (Holland) 5/4/84 - at least that's what the sleeve notes say -.

Side One: Until We Sleep, Run Like Hell, Love On The Air. (TTS 8402)
Side Two: Mihalis, There's No Way Out Of Here, All Lovers Are Deranged

Side Three: Out Of The Blue, Let's Get Metaphysical, Cruise (TSE 84001)
Side Four: You Know I'm Right, Murder.

Side Five: Blue Light, Near The End. (TF 84001)
Side Six: Comfortably Numb, I Can't Breathe Anymore.

If you've heard either the Mihalis boot or a concert tape you will not find much 'new' music here. Apart from 'I Can't Breathe...' & 'Comfortably Numb' all the tracks are to be found on 'Mihalis'.

The other Waters bootleg to emerge, "See Roger Play" (Mad Monkey OK774/SLO74/TMM058) is a 3LP stereo set. Recorded in Rotterdam 19-6-84, it has a deluxe cover in black & white.

Side One: Set The Controls For The Heart Of The Sun, Money, If.
Side Two: Welcome To The Machine, Have A Cigar, Wish You Were Here, Pigs On The Wing

Side Three: In The Flesh, Nobody Home, Hey You, The Gunners Dream
Side Four: Apparently They Were Travelling Abroad, (through to) The Remains Of Our Love.

Side Five: Go Fishing, (through to) The Pro's & Cons Of Hitch Hiking
Side Six: Every Strangers Eyes, The Moment Of Clarity, Brain Damage, Eclipse.

The quality of pressing & actual sound, in both cases is excellent. though "See Roger Play" isn't quite as good as "Thanks For The Ride" & there is more crowd noise. Apart from that there is little to add.

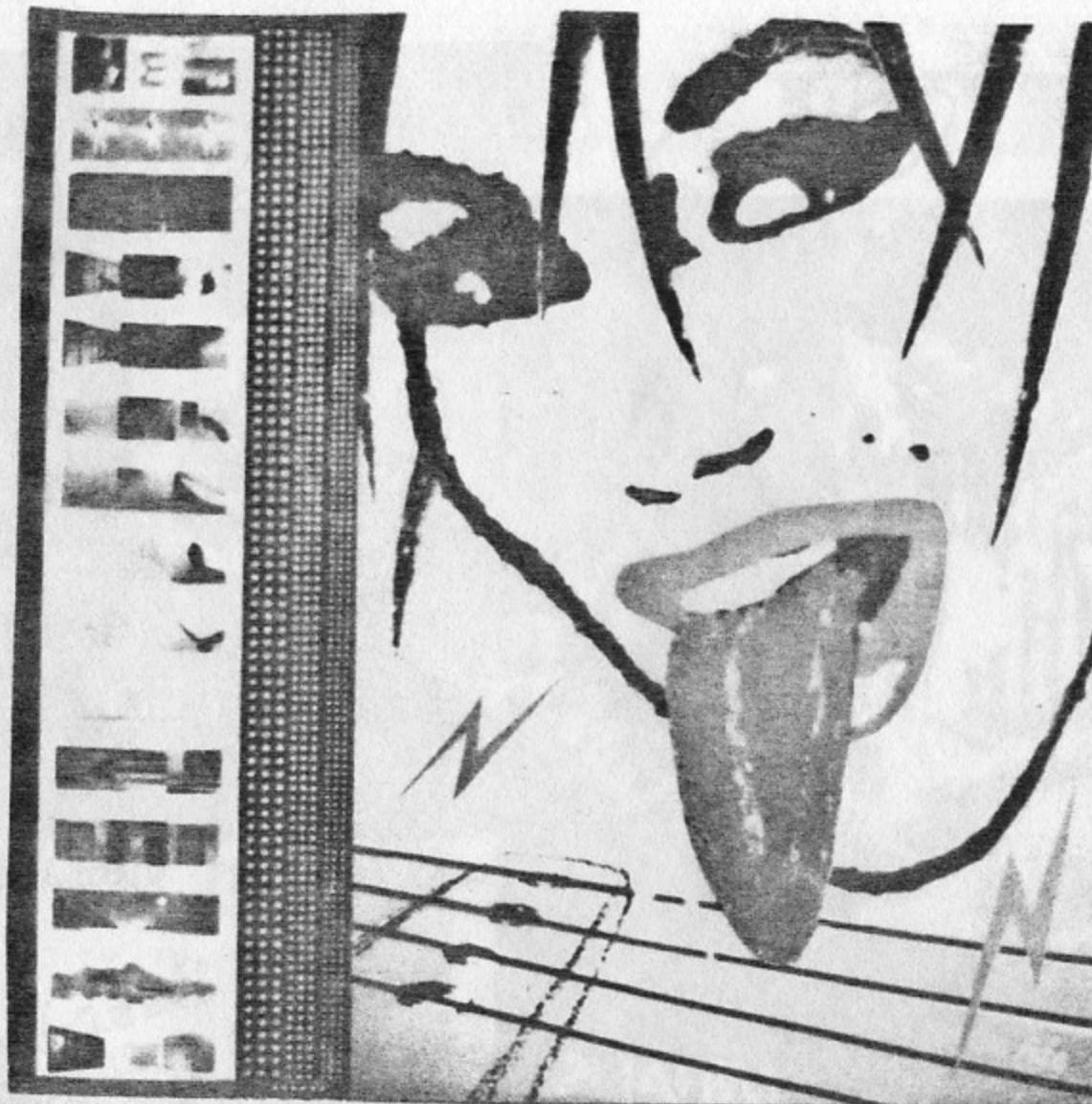
Edoardo Bertoletti

SOLID ROCK
ITALIAN DIRE STRAITS FANS CLUB
Via Pollaiuolo, 124 - 50142 Firenze ITALY



Italian fans club
We prefer Dire Straits!

FANZINE



Above: Thanks For The Ride

Key to Money singles, p18

Italy	France	UK '81	UK '81 Pink
73	73		Vinyl
Belgium	Spain	Spain 2	US '73
73	73	sided, promo	
Mexico	Holland	Germany '73	Italy Juke
73	81		Box promo '73

Key to Coloured Moods, p18.

White	US Pic	US Pic	US Pic	Disc
Dutch	Disc	Cover	White	German
Normal	UK Pic	White	German	
Cover	Disc			



Above: Mystery Tracks 15



The Coloured Side Of The Moon

After Andy's mention of the Dutch White vinyl pressing of Dark Side Of The Moon a few people have written to us on the subject of other coloured Pink vinyl.

The Dark Side LP has appeared in a number of variations including picture discs. A Dutch edition, in white vinyl, Cat No Harvest 5C 062-05249 & a German edition, in white again (cat No Harvest 1C 064-05249) are probably the same pressing; the matrix number on both run-out groove's are the Dutch (5C 062...). On the cover of the German release it reads: "Farbige Pressing, limitierte Sonderauflage."

Dark Side has also appeared in white vinyl as a French edition (Harvest DC 13) which has been pressed in paler vinyl than the other "white" LP's, ie making it almost clear & not opaque white..

Also from France comes an edition in blue vinyl, again with the cat no DC 13. A sticker on the cover reads: "Special Disque En Couleur" & shows several discs in many different colours. However, this does not mean Dark Side was released in all colours of the rainbow because this sticker was also used on other coloured vinyl at the time - Patti Smith - for example.

Two more editions of Dark Side are worth mentioning, although they aren't strictly coloured vinyl, they're picture discs. The U.S. release (Capitol SEAX-11902) issued in 1978. This has a different single sleeve showing a background similar to marble on top of which the song-titles etc are printed. The picture on the A side of the disc shows the prism found on the front of the normal edition while the B side uses the inner Dark Side section of pulsing colour. (see photo!).

In the UK the picture disc of Dark Side was only available in the boxed set "Pink Floyd-First XI" (Harvest SHVLP 804) issued in 77 or 78?. The A side of the disc is the same as its American counter-part but the B side shows a nice artwork of the Egyptian Pyramids (a ray of light passes through a pyramid and is diffracted in the colours of the rainbow.) The cover of this LP is the same as the normal release.

(Ed's comment, in the next issue we'll continue with the other coloured vinyl, it would be printed in this one but Edo's letter was written in fountain pen & I've spilt coffee all over it & can't read anymore...)

Edoardo Bertoletti.

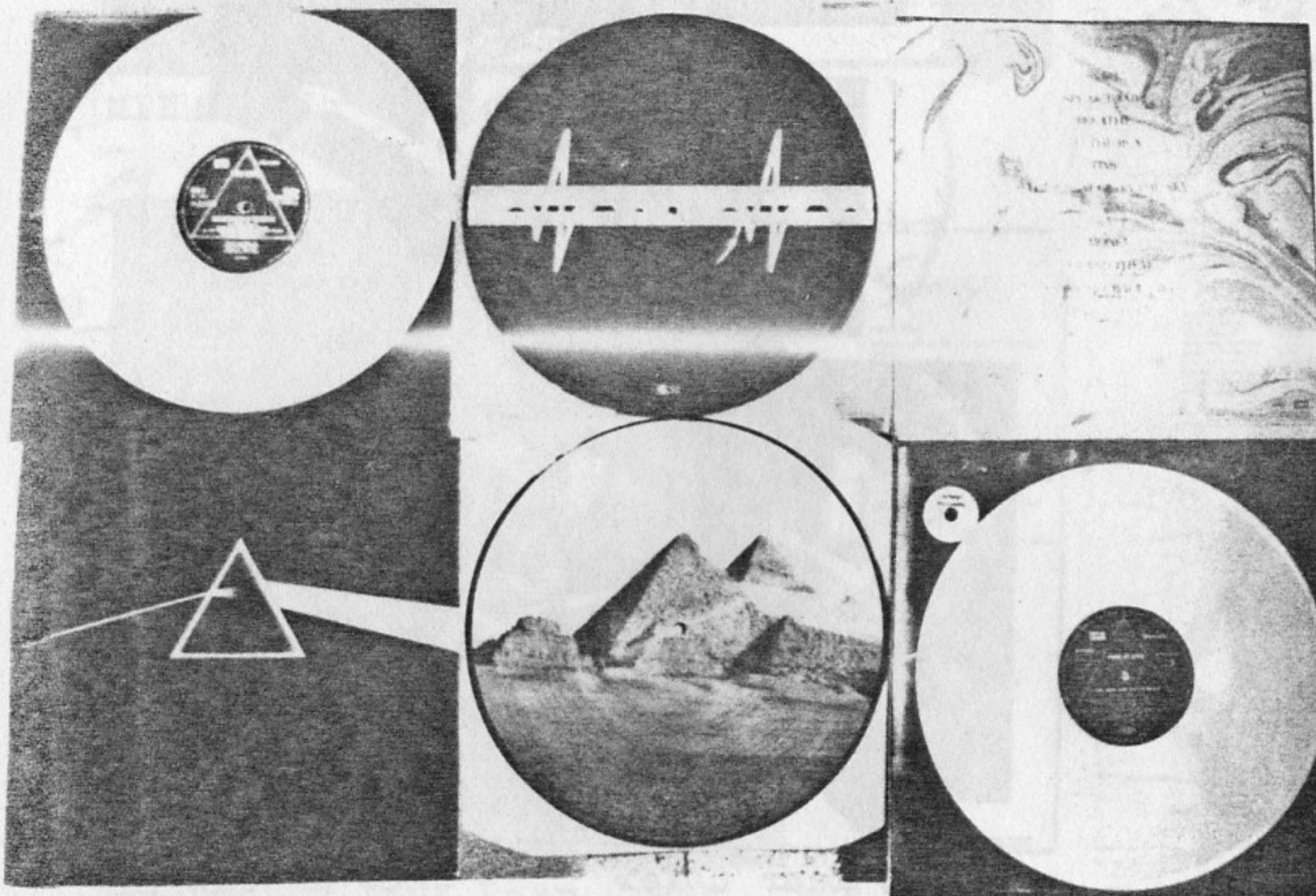
Banded Album's

Banded Albums: These are promotional U.S. LP's made for airplay only featuring song separations. As you're aware Pink Floyd albums include very long songs or they're linked together like a suite and thus don't lend themselves to the US radio stations.

I know of two banded LP's. "Animals" has a white cover with "Pink Floyd-Animals-Special DJ Copy" ink stamped on it. The labels are the same as a normal "Animals" LP plus the obligatory note "Demonstration. Not For Sale." As far as the music goes, a sheet accompanies the album and explains the separations. "Dogs" has been divided into three parts (more than 5 mins each long). "Sheep" into two parts, 4:25 & 5:45 minutes respectively. "Pigs" has not been divided at all, even if there are three different ones, though a note reads: "This track has been expletive deleted". Cat NO COLUMBIA SMS 160892.

The Final Cut is the second banded LP. On the cover a sticker reads "Special banded version for radio-Lyrical content of 'Not Now John' may be objectionable in part to some". The cover is normal with the "Demonstration Not For Sale" being added, & so are the labels. Each song is separated by empty spaces.

Edoardo Bertoletti.



Any Money You Like!

As you know, "Money" surfaced as a single from the Floyd's Darkside album, while I am unable to list all the single 7" versions, I hope this article will go some way towards that goal, so, how much Money is there in the world?

From the USA there came "Money"/"Any Colour You Like" (Harvest 3609), later re-issued on the Capitol Starline label (6256). Then there is a 2-sided promo Harvest single with mono/stereo versions (Harvest PRO 3609) and finally, a promo EP featuring "Breathe"/"Time"/"Us And Them" & "Money". (Harvest PRO 6746/47). with a picture sleeve similar to the album cover.

In the UK there is only a 1-sided single of the 1981 version it is for airplay only and in pink vinyl with a black title sleeve. Money did however achieve proper release in many other European countries;

In France the single came out with a picture sleeve (PS) similar to DSOTM (2C-006-05368). The rear sleeve features text and a French translation. There may also be a French juke box promo.

The Spanish release had a colour PS with one pyramid & 'Pink Floyd' in red. (Harvest J006-05368). There is also a promo 2-sided single with the 1981 version & an art sleeve (Harvest 023-P).

Portugal has a version (8E-006-05368) on the Stateside label & with a pyramid on the cover.

In Holland (5C-006-05368) the single has a cover like DSOTM.

In Belgium (4C-006-05368) it has, simply, a yellow cover with red titles. There's also the 1981 single (Harvest 1A-006-05368) backed by the original 1972 "Any Colour You Like" & featuring a black title sleeve.

In Germany the single features a poor photo cover of the Floyd, (1C-006-05368).

Then in Italy (3C-006-05368) the cover is similar to the DSOTM poster with blue pyramids, and there's the juke box promo (see TAP 7).

Polland, meanwhile, has an illegal 1-sided postcard flexi single (I've been told that the photo on the postcard is not anything to do with the Floyd).

Finally, a shift of continents, Mexico has "Money"/"Us And Them" released on (Capitol EP 10720) with full versions of both songs, the cover is similar to DSOTM with the titles in Spanish. See Photo.

I think that there's a lot of other Money around but if you ask for it it's no surprise that they ain't giving none away...

Edoardo Bertoletti.



NEXT ISSUE DUE OUT LATE JUNE: Possibly including Waters tour news/interviews, articles on Pompeii etc.



Apologies must go to the people who've written articles/adverts anything which due to space/time/future plans we haven't been able to use this time. Don't worry, we do intend to use them.

Private photo's Of Syd and the group wanted (1966-1975). I trade with records or buy. (I need them for a book for collectors). Also wanted information of rare records (special 7" and bootlegs for a nearly complete discography). Andreas Kraska, Reusastrasse 5, 1000 Berlin 20, West Germany.

"LIVE AT POMPEII" video in excellent condition. (59 mins). Offers open, send for details to: David E Eccles, 62 Laxey Rd, Longshaw, BLACKBURN, Lancs, BB2 3LQ.

"LIBEST SPACEMENT MONITOR" (Wizardo WRMB 379)

Side A: Atom Heart Mother.

Side B: Embryo, Green Is The Colour, Careful With That Axe Eugene.

This is one of the best Pink Floyd bootlegs and it is strange that it has not been re-issued, apart from some rare multicoloured editions. In fact, according to the Hot Wacks Bootleg Bible half of the 200 copies re-issued were lost in transit so the album is very rare indeed. It is not easy to find.

The LP comes from the BBC concert of 16/9/70 at the Paris Theatre London. There is also an official very rare BBC Transcription Disc (a promo only album for radio transmission) of this concert compered by John Peel-see accompanying sheet. Alas this bootleg does not have John Peel.

The first side is filled by the suite "Atom Heart Mother" in its full magnificance with choir & orchestra. This version is very close to the original; indeed in "Mind Your Throats Please" I have the impression that part of this is a tape, generally this was much different but here it's very similar to the LP version. AHM lasts about 25 mins.

Side two opens with Embryo in which you can hear the children's voices, followed by "Green..." & "Careful..." which are really good. The last song is a rare rendition of "If"; it is only featured on this bootleg, apart from Waters solo versions & is quite nice including a guitar solo at the end.

Edoardo Bertoletti.

..Bits..

-The elusive Blue Light video was directed by Dave's old friend Storm Thorgeron, who, as a member of Hipgnosis, was responsible for several Floyd LP sleeves and had Syd Barrett as a house guest when he left the Floyd.

-There is a new bootleg of Pink Floyd's 'Ivor Wynne Stadium' gig in Toronto, Canada, June 28th 1975. (2LP set). The first 600 are on clear vinyl. (VP)

-See Emily Smile has been re-issued in red, blue, green & yellow vinyls (VF/EB)

-"Peaches & Regalia" was also on the Frank Zappa "June '71 Fillmore East" LP, as well as the already mentioned Hot Rats LP.-(M.C.)

-URGENTLY WANTED-Anybody with a copy of the following:-"Blow Your Mind Until You Die" LP or tape. "Watersgate" LP/tape, "Cymbaline" from Top Gear 12/5/69. "Embryo"/"Blues" from BBC In Concert 1971. Please write to David Smart, West Monkseaton, Whitley Bay, Tyne & Wear, NE25 8TH.

-Wanted-live tapes by new/old psychedelic bands-Ivor.

Warren Peace, PO Box 11752, Chicago, IL 60611, USA, prints the "Peace Record Guide" & "Journal For Serious Record Collectors", which include rare records (inc Floyd). Send 1 US Dollar for details.

URGENT:::I'm moving soon. Please don't write to the Harlington address unless you have to. Ivor.





TRANSCRIPTION SERVICES

CN 1820/55
Pop 1-10
1A

STEREO/MUSIC RECORDING -
To reproduce in MONO it is
essential to use a STEREO
pickup.

STEREO POP SPECIAL - 46(1)
POP SPECTACULAR

Featuring
PINK FLOYD
In Concert

Over and Music Copyrights
PROGRAMME 1

Side 1 (Programme 1) begins:

JOHN PEEL: Hello, and welcome to a rather special programme.....

MUSIC: "ROBOTS" EDUARD WATERS/Laura Music

"GREEN IS THE COLOR" WATERS/Laura Music

"CARPENTER WITH THAT AXE BUCKING" (Pink Floyd/Laura Music)

Side 1 (Programme 1) ends:

MUSIC: "IT" (Waters/K. Prowse)

APPLAUSE FOR 30 SECONDS - FADED

SHORT SILENCE CLOSING ANNOUNCEMENT FOR LOCAL ANNOUNCER

And with 'IT' from Pink Floyd we end this first part of our In Concert programme from the BBC in London. Part Two can be heard.....

Durations: 20'12"

10'00"

10'15"

7'17"

4'25"

10'47"

CN 1820/55

1B

SUGGESTED OPENING ANNOUNCEMENT FOR LOCAL ANNOUNCER

Right now we rejoin the audience and John Peel who will introduce the second part of the Pink Floyd In Concert.

PROGRAMME 11

Durations: 20'55"

Side 2 (Programme 11) begins:

JOHN PEEL: And now we're going to hear the music that was the.....

MUSIC: "THE ATOM HEART MOTHER" (Pink Floyd/Ron Greiss/K. Prowse)

Side 2 (Programme 11) ends:

APPLAUSE FOR 30 SECONDS - FADED

ALSO SUITABLE FOR USE AS A ONE-HOUR PROGRAMME - 54'07"

1A

Accompanying A4 sheet with the BBC Transcription Disc of the Floyd's In Concert show. Recorded on 16/7/70 and bootlegged on Id best Spacement Monitor.

EB

EB

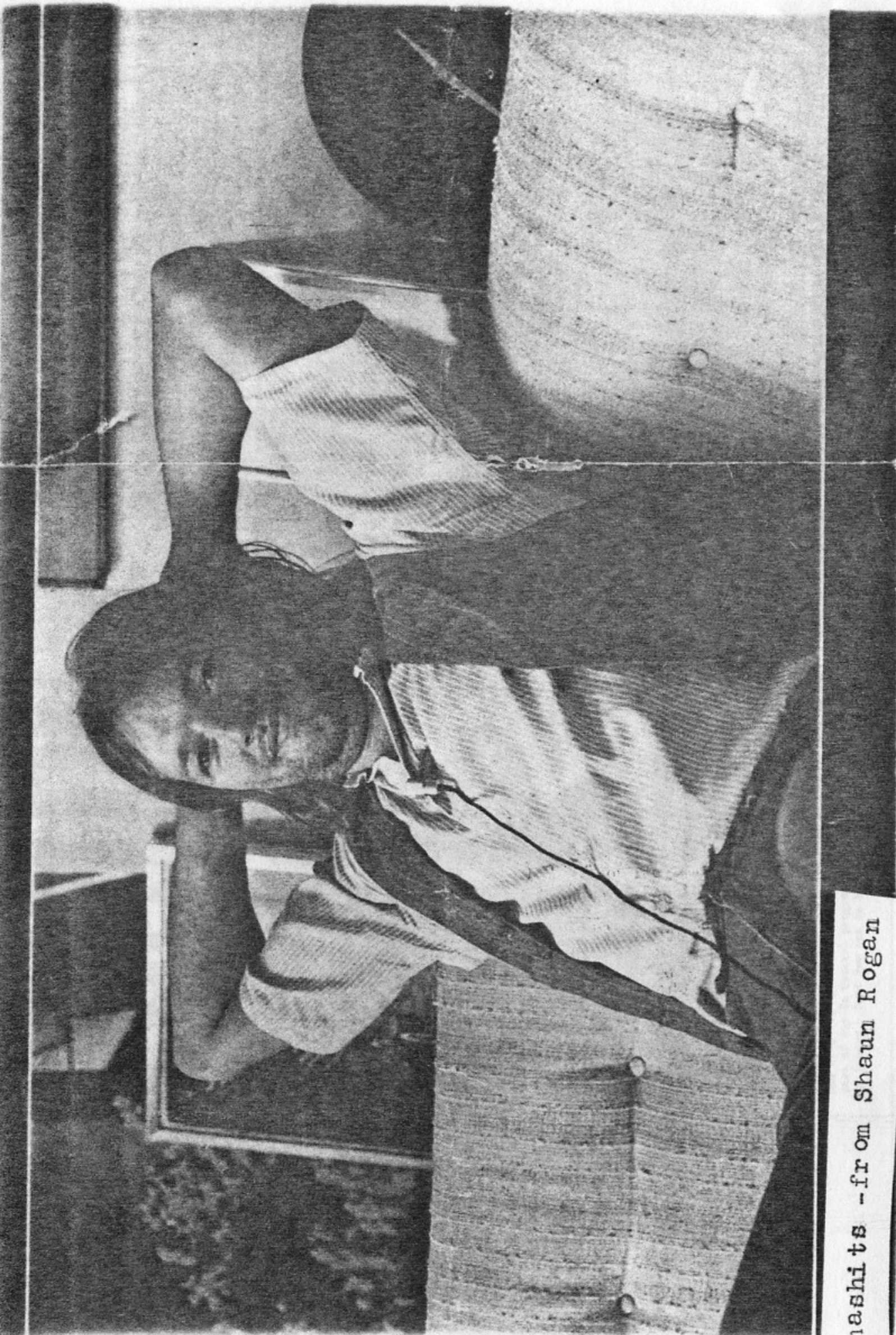
Left: Oakland 5.9.77 bootleg insert sleeve
Above: Id best Spacement Monitor insert sleeve
(black vinyl, blue Wizardo labels)



OAKLAND CALIFORNIA 5.9.77



PINK FLOYD



Smashits - from Shaun Rogan

Better Days

We have the largest stock in the U.K. of the underground and music press, 1963 - 1982. Detailed listings include NME, Record Mirror, Melody Maker, Sounds, Oz, International Times, Rolling Stone, Zigzag, Pop Weekly, Valentine, Fab 208, Friends, Dark Star, books, memorabilia, and many other oddments. About 2,000 items on each vast list. For your copy send 30p in stamps, two IRC's, or a dollar bill to Better Days, 11, Asquith Boulevard, Leicester, LE2 6FD, England. We'll look forward to hearing from you.

Fancy forty A4 sides of the kind of foolish jape that EOB MONKHOUSE would give his legs for? If you do need urgent treatment for that bad case of sensibility, want to get rid of the short back n' sides and nice suit? Then get yer paltry 25 pence and large SAE (Soap the stamp okay?) To Jamesy, 19, Thompson Terrace, Fraserburgh, Aberdeenshire AB1 5NY... it'll put hairs on yer chest! (Not so good if yer a girl)

(LOND LONDFORD) TOTAL BEAL
25P + LARGE SAE!
-CURSED BE THE SENSIBLES! BUY BEAL!

* MAGIC *

As you know, Nick Mason outside his role in the Floyd has found time to help produce a few other artists. His first attempt being with Principal Edwards Magic Theatre.

We know little about this group so if anyone can expand the information we'd be grateful. Prior to Nick's involvement they'd released one LP called "Soundtrack" (Dandelion 63752, 1969). The group, composed of ex-students from Exeter University, used to accompany their music with a theatrical performance typical of several groups in the late sixties. Their music is rock/folk/drama with similarities with the kind of music evolving around Canterbury at the time; with quiet rock, soft voices, violins - British folk.

At the time of the second album, "The Asmote Running Band" (DAW 8002), comprised of seven musicians, three actors, plus four others and they split up afterwards. Nick Mason produced this LP and today the sound is very dated & brittle. To be fair an album cannot re-create a theatrical performance in full (unless you happen to be called Genesis!). The LP, whose cover was by Hypnosis, is divided into The Asmote Side and The Gambini Side, (whose real name is Poufpouf Delle Palle Prodigi ose Gambianini, which can be translated as Poufpouf of Prodigious Balls!!) but the story is not clear to me.

After some time the band reformed with three of the original cast; Belinda Bourquin, Root Cartwright & David Jones. They made another album in 1974. "Round One" (DERM SHL 1108) under the shortened monicker "Principal Edwards" - again produced by Nick Mason. It's difficult to describe the sound of the music on the album, it's more 'rock' & closer to pop songs than any "Canterbury Sound", anyway it's totally different to Pink Floyd music.

The group may also have released some singles but I don't have any details about these (if there were any). I think these two albums are not for Floyd fans and can only interest collectors who also want Floyd productions. The only musical connection with Nick Mason is in the piece "The Rise Of The Class-White Gangster" (divided into 5 parts) in which some of the percussion is very similar to "The Grand Viziers Garden Party", it could be a little 'thanks' to the bands producer.

And after listening to the bands two albums consecutively in order to write this article, I have to play the Damned "Music For Pleasure" to wake up.

Edoardo Bertolatti.

IF...

S speaker

W Waters ...date & place unknown...

Roger Waters is participating in a TV quiz programme...

- S) Good evening Mr Waters, how are you?
- W) Fine, thank you.
- S) I was explaining to our viewers that you are a very important personality in rock music,
- W) Yea, I am Pink Floyd.
- S) Maybe not all of the people know Pink Floyd are; can you give more information?
- W) Well, Pink Floyd is the best, the top, the greatest musical group in the world.
- S) Why do you say that you are the Pink Floyd? I think there are other members in the group...
- W) OK, probably there are other members but I am the mind, the creativity, the genius.
- S) I was told that you have sold millions of records; why have you come to such a show as this?
- W) Because I've lost a lot of money with my last album and tour as I've personally financed them. If I win this evening I will be able to afford a new solo album & a show bigger than "The Wall".
- S) What wall?
- W) Have you ever heard this song (Waters sings a bit) "We don't need no education...?"
- S) Oh yes, my daughter listened to that all day long when she was ten years old (the speaker shows with his hand the height of his daughter) but know she prefers Duran Duran.
- W) (Expression of disgust)
- S) Well, it's time to begin the questions; Your chosen subject is the Pink Floyd, there are ten questions and for each exact reply you win 10,000 dollars but you go back to zero when you are wrong. You can take your position in the booth & put on the head-phones. (noises of steps & music in the background). Are you ready?
- W) Yea.
- S) First question, very easy: What is the title and the first word of the text of the fourth song of the second side of the third album? (silence.....tic toc tic toc tic toc.....)....hurry up, the time running out....still two seconds....)
- W) "Quicksilver" had no text!
- S) Exactly, you had a close shave!!! (applause) You have won the first 10,000 dollars; do you want to continue or stop?
- W) I continue; with that money I can't even make a single.
- S) Second question: I want to know all the dates of the British Winter tour of 74.
- W) (sweating) November 4, 5: Usher Hall, Edinburgh. 8, 9: Odeon, Newcastle Upon Tyne. 14, 15, 16, 17: Empire Pool, Wembley London. 19: Trentham Gardens Stoke-On-Trent. 22: Sophia Gardens, Cardiff. 28, 29, 30: The Empire Theatre, Liverpool. December 3, 4, 5: The Hippodrome, Birmingham. 9, 10 The Palace Theatre, Manchester. 13, 14: The Hippodrome Bristol. That's all.
- S) Incredible! an exact reply.. (Much applause) ..And now for the third question: How many gold and platinum discs have Pink Floyd received up until the end of 1982 & for what albums?
- W) "A Saucerful Of Secrets" went gold, "Ummagumma" was platinum, "Atom Heart Mother" was platinum. "Dark Side Of The Moon" was platinum 8 times. "Wish You Were Here" was platinum 3 times. "Animals" was platinum 3 times and "The Wall" was platinum 5 times.
- S) Exact!!... (the show goes on until the last question and Waters has so far been 100% correct & seems happy..)
- S) You have already gained 90,000 dollars and if you make an error

- now you loose all the money. What would you like to do?
 - W) I will continue for my glory (dripping in sweat)
 - S) Tenth & last question: in May 1973 your road manager Peter Watts was interviewed by Frank Forker. I want to know his reply to the question "How long have you been doing that?"
 - W) (very concentrated) He said: "Ten years. I was with The Pretty Things for about four years... I started with the Floyd six months before Dave Gilmour."
 - S) Fantastic!!... Was it difficult?
 - W) A little. (applause)
 - S) Congratulations you have won 10,000 dollars; you ought to be very happy but it seems you aren't.
 - W) In fact I'm still pre-occupied because I want to try the question of doubling....
 - S) Not possible! Sensational! Do you know that if you can't reply you loose all? ALL? I think it's better that you stop. 10,000 dollars is an awful lot to risk.
 - W) I want to risk.
 - S) OK, but I have advised you. The question will be of enormous difficulty. Please dim the lights (suspense music in the background). Do you want envelope 1, 2 or 3?
 - W) No 1, like me. (noises of tearing paper)
 - S) Dear me. What a question, it is related to the film "Pink Floyd-The Wall". I will list 16 people who worked for the film & you will say their names. The timer can start....
- | | | |
|--|----------------------------------|--------|
| 1) Who was the production manager? | W) David Wimborg | S) Yes |
| 2) and the 1st assistant director? | W) Roy Corbett | S) Yes |
| 3) and the wardrobe supervisor? | W) Penny Rose | S) Yes |
| 4) and the sound editor? | W) Eddy Joseph | S) Yes |
| 5) and the effects editors? | W) Alan Paley & Alan Pattillo | S) Yes |
| 6) and the make up? | W) Paul Engelen & Peter Frampton | S) yes |
| 7) the hairdresser? | W) Martin Samuel | S) Yes |
| 8) the stunt arranger? | W) Peter Braham | S) Yes |
| 9) the wardrobe master? | W) John Hilling | S) Yes |
| 10) the draughtsman? | W) Jim Morgan | S) Yes |
| 11) the production accountant? | W) Paul Cadou | S) Yes |
| 12) the gaffer? | W) John Tythe | S) Yes |
| 13) the carpenter? | W) Arnold Oke | S) Yes |
| 14) and in the end the name responsible for publicity? | W) Allen Burry, | |
- S) Miracle, miracle. You have doubled and won 200,000 dollars. That's incredible! (a thunder of applause). You are a real champ; I didn't imagine that you could reply to the questions. Congratulations!!!! (the management play "See Emily Play") Ha a tribute to our champ It's good this song, very catchy tune; is this your new song?
 - W) (bothered) I didn't write this song & it's very old.
 - S) Please transmit a song of our winner (he asks the director)... (finally they play a part of Pro's & Cons, "stay with me stay with me, stay with me"....)
 - S) What darkness! It's a pity because you don't seem so sad in the flesh.
 - W) Music isn't only gausement, but at this moment I am very happy because I can continue to be a solo musician with all this money. I was already thinking of selling my private tapes to bootleggers or to press the illegal records myself.
 - S) Well, do you go back to the UK now? It's a pity.
 - W) Yes I have to go away, but my music remains.
 - S) Ha! you go home but your music remains here. But it would be better if you stayed here & your music went away! (laughs & apologises)
 - S) Goodbye Mr Waters and good luck.
 - W) Thank you, goodnight.

EP All the characters are fictional but the questions and answers are real.

A not-so-dark side of a former Floyd

By Mark Marymont
USA TODAY

Roger Waters is not a gloomy guy.

The former bass player and songwriter for the fabled art-rock group Pink Floyd is now soloing. Still known for his serious songs about alienation and post-World War II English youth, he maintains that he's a happy chap.

"I do worry about things," says Waters. "I know I live with a powerful sense of loss because my father died in the war. Some of *The Final Cut* (the last Floyd album) was brought about because of the Falklands war. It upset me profoundly, but I'm not always gloomy."

Gloomy or not, Waters' songs have an audience. More than 50 million Pink Floyd albums were sold during the group's 18-year history.

Waters' first solo album, *The Pros and Cons of Hitch Hiking*, was released in April 1984, after which he toured the USA briefly, then returned to England. A second, two-month tour began Tuesday in Detroit.

Waters is touring with an eight-member band, "mainly people that have worked with me in the past."

Waters, 40, won't discuss a Pink Floyd reunion, but he is performing many of the songs he wrote for the group.

"The first set (is) old songs of mine — even *Another Brick in the Wall*. We don't do the songs as we did them in Pink Floyd; that would be unbelievably boring.



ROGER WATERS: On a two-month tour as a solo artist

On tour

Toronto
Maple Leaf Gardens, Saturday

New York City
Radio City Music Hall, Tuesday-Thursday

Philadelphia
The Spectrum, March 29

Worcester, Mass.
The Centrum, March 30

Oakland, Calif.
Oakland Coliseum, April 3

Los Angeles
The Forum, April 4

Phoenix, Ariz.
The Coliseum, April 6

Cutting from
Vernon Fitch

"The show we are doing is a big production, and the record company is nervous, wondering why I would tour without a new album. Maybe a new single would help," he says. "I don't think people will believe in Roger Waters until I have a hit. More and more, the music business is a machine less and less concerned with music. All these people are looking for the next fad to ship out."

Part of the tour's "big production" is a Holophonic microphone, which Waters will use for a live-via-satellite broadcast Thursday at New York's Radio City Music Hall. This will be the first time the state-of-the-art system has been used in a concert setting.

"I've always been interested in sound, and I like the idea of being able to create a better sound for the broadcast. To get the real effect, the listeners should use headphones. ... It should give them a feeling of actually being there."

Waters is playing under-15,000 capacity halls — small compared to some places where Pink Floyd performed.

"I can handle a 13,000-seat hall," he says. "I have vowed not to play in those huge stadiums of 80,000 people. I felt alienated in such places."

When he's writing songs, Waters says, he's just glad "something comes out," even if it is somber.

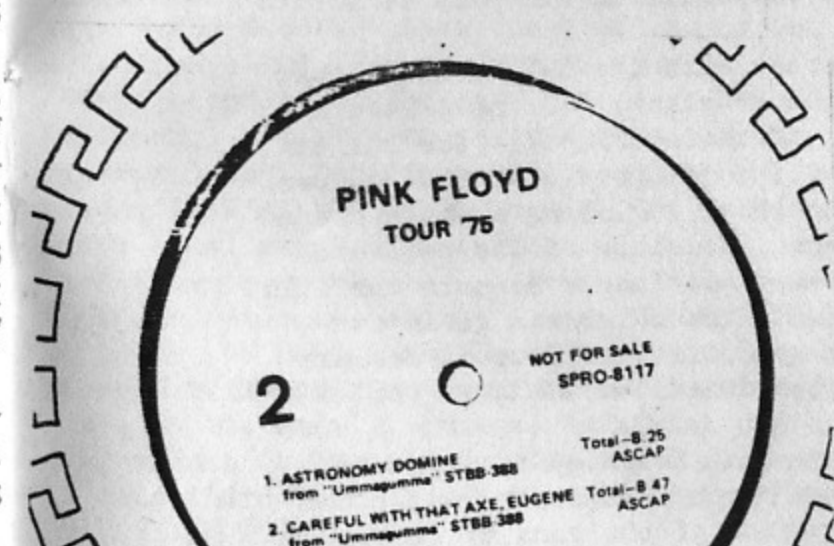
"I remember seeing Bob Dylan in London recently. He did all his old songs, but he did them with new arrangements. It was wonderful, and I really respected him for doing that."

A title-cut single was released from his solo album and "died a horrible death," but he may do a remixed version to coincide with the tour.

"It would be absolutely wonderful if I could write beautiful love songs that make people feel wonderful and warm inside. But I know that it's awfully important for me not to interfere with the channel between my conscious and subconscious. I keep myself open to what comes to the surface; if it's serious, so be it."

PINK FLOYD Tour/'75

- THE GOLD IT'S IN THE...
- WOTS...UH THE DEAL
- FREE FOUR
- ONE OF THESE DAYS
- FAT OLD SUN
- ASTRONOMY DOMINE
- CAREFUL WITH THAT AXE, EUGENE



AT Sutherland Brothers / Quiver gig at Newcastle Poly last weekend Pink Floyd's Dave Gilmour shared lead guitar duty with Tim Renwick, Rick Wright guested on keyboards and Blackbirds (used to help out Humble Pie), sang back-up vocals. Sounds smashin'.

EDWARDS ALBUM

NICK Mason of the Pink Floyd has produced a new album by Principal Edward's Magic Theatre for John Peel's Dandelion label.

MM 16/11/74
MM 3/10/70

Tour '75 is a promotional LP (CAPITOL SPRO-8117/8) released in the USA. It features official pink floyd recordings packaged in mock bootleg style. (The cover is plain white with titles ink-stamped on it). Probably the album was conceived by the record company to push the Pink Floyd back catalogue & cash in on the DSOTM & the Tour of 1975. It is rumoured that this LP has been counterfeited.
Steve Tandy, Stephen Boville, Edoardo Bertolotti.

STOP PRESS NICK MASON

I spoke to Nick Mason on the phone recently—he's not interested in discussing Pink Floyd history, but appreciates the motive behind T.A.P. He will talk to us about his future plans in a month or so. In the mean time his album is provisionally to be released at the end of June. It features Rick Fenn of 10 CC. There will be a single featuring one David Gilmour Esq. The motor-racing film which ties in with the album will be running as a support movie during June, but will be shown on T.V. at some later date.
Nick asked me to send him each issue of T.A.P as it appears.

In Derelict Sidings....

As both Ivor and I have more than a passing interest in railway preservation, I have for some time been looking for a way to include a railway article in TAP - I've finally found a solution, which shouldn't be too boring to the average 'Pudding reader who doesn't know a Hall from a Hoover!

Two sequences of the film 'Pink Floyd - The Wall' were filmed on the Keighley And Worth Valley Light Railway - the scene where Pink's father fails to return home from the war during 'Bring The Boys Back Home' and the rather surreal episode where, while attempting to detonate one of his father's bullets in a railway tunnel, Pink is passed by a train load of faceless 'victims' on their way to a concentration camp and then suprised by his teacher. This filming took place during November 1981, but not until some preparations had been made.

Pinewood Studios purchased five redundant Parcels and Miscellaneous Vans, of Southern Railway design, from British Rail. These wagons were converted by Steamtown of Carnforth into the cattle truck type with slotted sides as seen in the film, before being transported to Keighley by rail.

It was originally intended to film on British Rail's Copy Pit line between Burnley and Todmorden, using L.M.S. loco no 5407, an example of the 'Black 5' class built in the late 30's and now preserved at Carnforth. This loco is passed by BR to work over it's lines on the regular steam charters organised by the Steam Locomotive Operators Association. Unforseen circumstances, however, meant that this line was not available and so the decision was made to switch filming to the KwVR.

Throughout the filming the five vans, together with the KwVR's LNWR brake van, were hauled by L.M.S. loco no 8431, of the 8F class. Filming lasted a whole week and took place at three locations - Mytholmes Tunnel (the bullet sequence), Keighley Station (Bring The Boys ...) and Ingrow Station. However, most of the film ended up on the cutting room floor, including a whole scene involving a giant, computerised, animated puppet, possibly of the teacher.

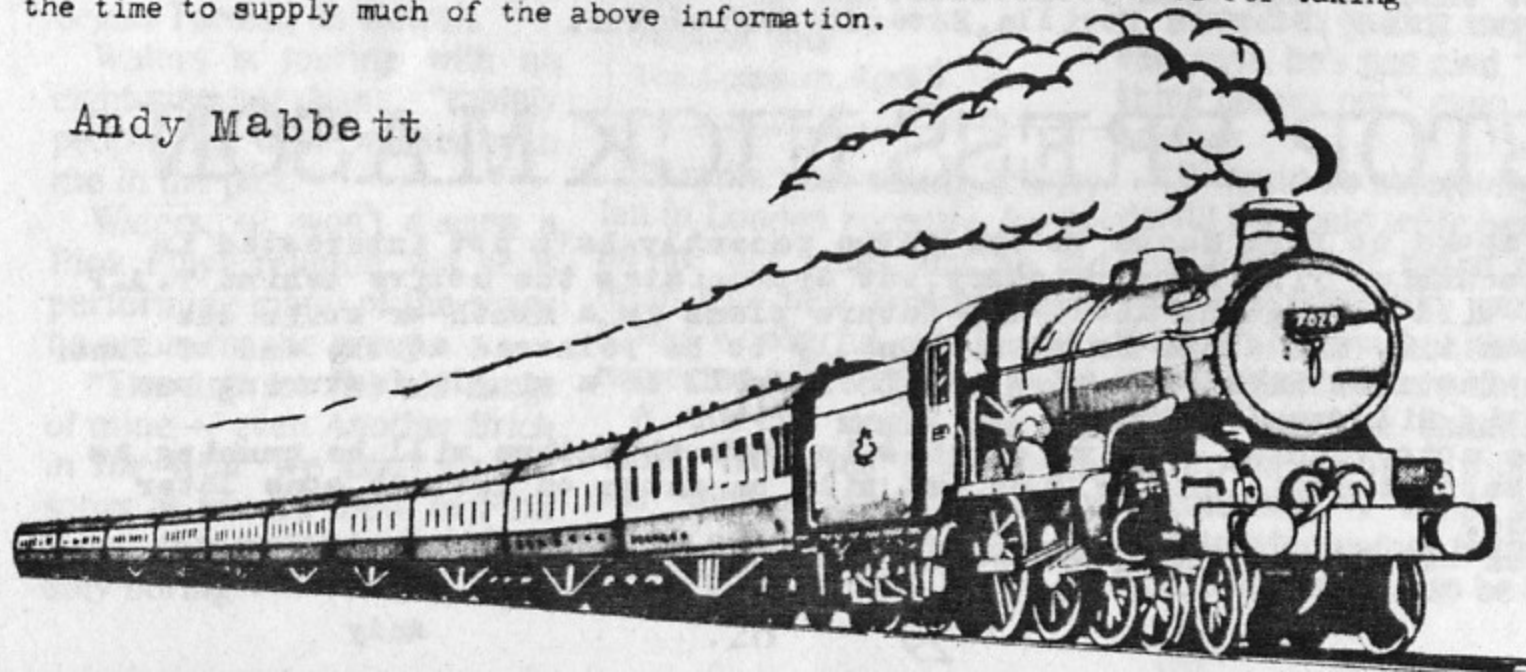
None of the vans remains in exactly the same condition as seen in the film. All but one were donated by Pinewood to the KwVR, the other was given to Steamtown. Keighley sold one to the Peak Railway Society at Buxton, one was converted to a support vehicle for a crane and another had the gaps filled in for use as a stores van.

A small photograph showing filming in progress at Keighley Station was printed in Railway Magazine, on page 148 of the March 1982 issue, while the April issue of Railway World mentioned the donation of the vans by Pinewood.

The five mile Worth Valley line has scenery varying from industrial Keighley to the West Riding countryside of Oxenhope Moor. The line has over 30 locos from around the world. Regular steam trains are operated entirely by unpaid volunteer staff. Further details of these trains can be obtained by sending a S.A.E. to the KwVR at Haworth Station, Keighley, West Yorks HD22 8NJ.

I would like to personally thank KwVR chairman Richard Greenwood for taking the time to supply much of the above information.

Andy Mabbett



Nick Mason's Driving Force



On Good Friday, April 5th 1982, the BBC screened Driving Force, the second of a yearly series of motor races with a difference. In these four teams, each of a celebrity and professional driver, race a variety of vehicles. One celebrity this year was Nick Mason. As far as I can see, this is the first time that any member of the Floyd has appeared billed as a celebrity - quite a contrast to the

bands usual anonymity. Nick's 'professional' partner was World Land Speed Record holder Richard Noble (who drove Thrust Two, which featured in the Chequer Bitter Classic in which Nick also appeared). The other teams were rally champion Roger Clark with actor Oliver Tobias, Grand Prix driver John Watson (who drove one of Nick's cars in the C.B. Classic) with comedian Tom O'Connor and World Champion James Hunt (who was at the premier of The Wall) with Sarah Kennedy, from 'Game For A Laugh'. The commentators were Radio One's Mike Smith and Nick's friend Stirling Moss - so all in all it was quite an old boy's club!

The six events were filmed over two days, the first three taking place at a rally track near Dover in Kent. The first of these consisted of two rounds (one for each driver in the team) in trials cars, these being seemingly uncontrollable boxes on wheels, with the winner decided not by time but by the distance covered without stopping or failing to pass through one of the gates which cropped up every so often around the course. Nick drove first, clearing five gates safely. After the other celebrities and the professionals had driven, the combined scores were (and throughout, I'll just quote the celebrities' initials for each team):- NM(11 gates); OT (11 gates); SK (11 gates); TO (7 gates). To solve the tie, the professionals drove again, with Richard Noble coming last of the three. Thus, after the first event the points were allocated :- OT (7); SK (4); NM (2); TO (1).

The second round involved one team member pushing a wrecked car along a course with a bulldozer, after which the other team member had to lift the car clear of the ground with a grabber truck. Our drumming friend and his super-fast partner managed a spectacular last place, leaving the score at:- OT (14); SK (5); TO (5); NM (4).

The final event of the first day was a more normal driving pursuit - rally racing in B-reg Ford Escorts on Tarmac and grass. It was here that Nick, being the only celebrity with regular racing experience, showed himself to be a better driver than Richard Noble. All a driver does to break the Land Speed Record is to fire a rocket, steer in a straight line and be very brave whereas rally driving requires skill and tactics. During this race Stirling Moss commented "It's a bit unfair, (Mason) is almost a professional." Mason and Noble lost their heat, but won, thanks to Mason's driving and a quick driver change in between circuits, the losers race to come third overall. At the end of the first day then, the points were:- OT (21); SK (9); TO (6); NM (6).

The second day, at West Malling Air Station, Kent, opened with a tough obstacle course, tackled in a double-decker bus, again with two rounds so everyone got to drive. Nick and Richard did a little better here, a second place putting them above Tom O'Connor's team, with the points now:- OT (28); SK (11); NM (10); TO (7).

The next event, HGV tyre-changing, was not shown in any great detail and no results were given save that Oliver Tobias and Roger Clark won (as they did in every event!). The closing race was in Army Stalwart trucks, 6-wheel beasts with 6-litre Rolls Royce engines doing 4 (yes, FOUR) miles to the gallon. Nick and Richard were third, leaving the final score at:- OT (42); SK (15); NM (15); TO (12) - a commendable joint second for Nick and Richard after such a dissapointing first day.

There were very brief interviews with all taking part (i.e. one question). Nick's only comment of note was "I think I'll stick with the big, easy cars!"

The event was noted briefly in many papers' television columns on the preceding day, including the Daily Mirror, who reported that the celebrities involved in the 45 minute program would be Sarah Kennedy, Tom O'Connor and Oliver Tobias.....

Andy

The editors wish to sincerely apologise for the childish humour behind April's badge article and the 'Roger Waters' thumb print. It is hoped that not too many of you were taken in by this feeble attempt at humour.