





# THE FIRST XI

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Stand by for lift off.... 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1....  
Hi folks, it's us again, the terrible twins come to darken your letter box with more trivial (and some not-so-trivial) facts pertaining to matters Floydian, with help from our friends, of course.

Since we last went to print (as they say) many things have happened. Ivor's moved, so please note the new address below. Andy hasn't, but is getting not a little dismayed at the number of people who 'forget' to enclose an SAE when writing with questions about TAP - it may seem a small amount, but with two or three letters a day it soon adds up!

We have recently interviewed Andrew King and Peter Jenner and are currently in the process of transcribing the tapes. Hopefully part of the interview will be in the next OPEL and part in TAP 12. Peter has put us in touch with a guy at EMKA who may be able to arrange for us to interview David Gilmour, who has apparently recieved the copies of TAP we sent him. Roger Waters has also been sent TAP and has said that he is not interested in contributing to the magazine. We're told, however, that he sent us 'all the very best'. We'll still be sending him each issue, though. Nick Mason has said that we can have an interview once the delay in his new album is sorted out - it can't be released until the video is ready and still doesn't have a title. A copy of TAP has also been sent to Tommy Vance - if anyone has the ear of any other Floyd related person, D.J. or music journalist, please put in a good word for us.

We didn't, as far as we know, get anybody's name wrong in the last issue, but we still have an apology to print. Gerry, our trusty (sic) photocopier went down with a severe case of the Gremlins recently, causing horrible white bands across the pages of TAP 10 as well as meaning that OPEL 9 was much delayed and no back issues have been printed for some time. Together with a very succesful evening at the Roy Harper concert in Birmingham last month (over 50 copies sold!) this has resulted in a lot of envelopes lying about with peoples names on them but no magazines inside them. We'll print them as soon as we can (i.e. when this issue is printed) but in the meantime please be patient and if you know anyone else who has ordered mags please pass this message on to them - thank you.

Just in case you thought we'd forgotten, here's details of back issues and subscriptions:-

SIX ISSUE SUBS.	G.B.	EUROPE	U.S.A
TAP	3.00	3.50	5.25
OPEL (Syd Barrett mag)	2.70	3.20	5.00

Back issues will soon be available (see above), 30p for TAP and 25p for OPEL. For back issue please include 20p p&p for the first mag and 5p for each after that (this saves us having to send change!). For European and other readers requiring back issues, the best thing to do is guess the postage and add a bit - we'll then add any surplus to your subscriptions. (Subscriptions already include p&p). As always, please send **CROSSED** cheques or postal orders, made out to Andy, to the Birmingham office.

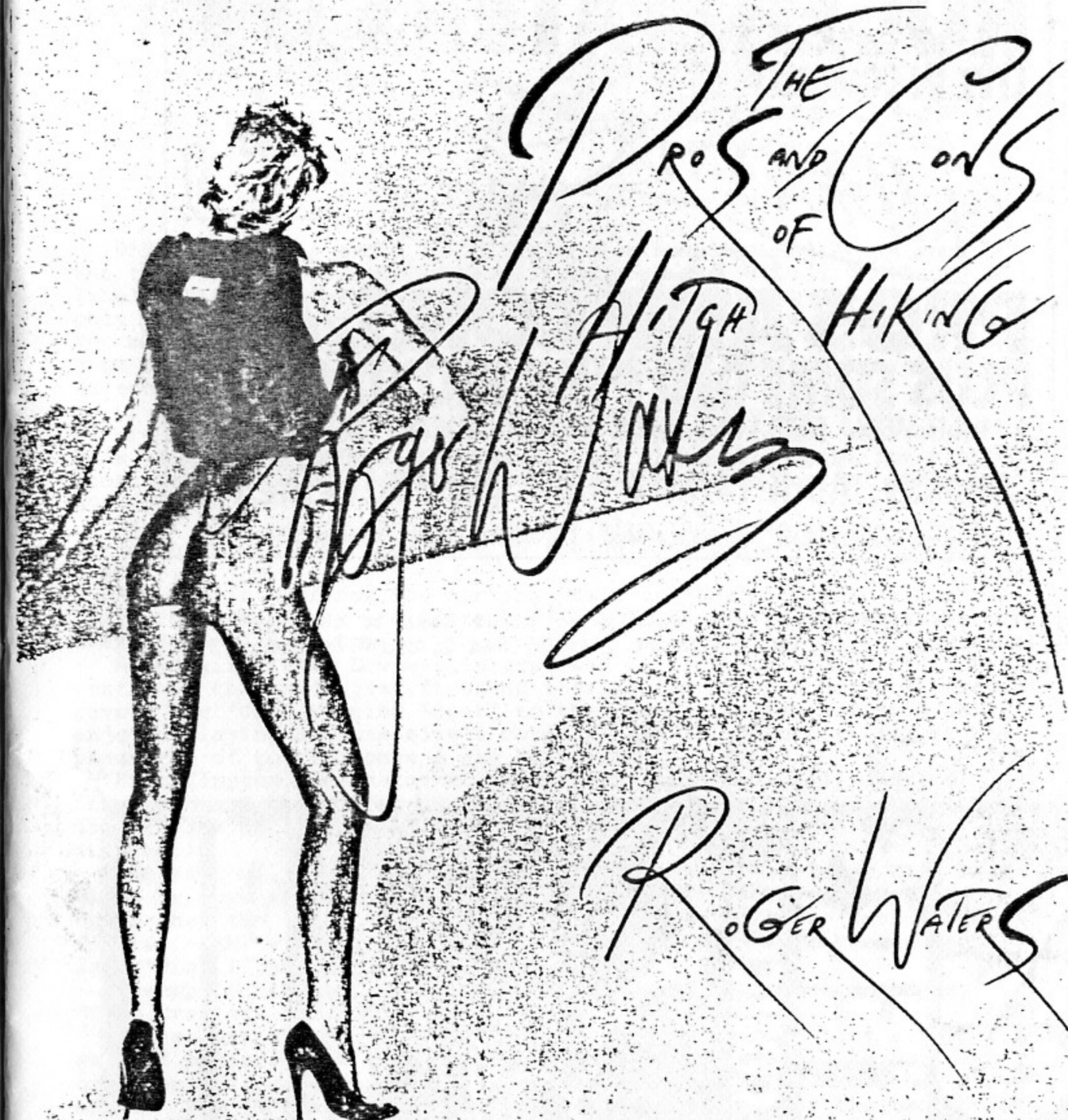
Finally, Ivor would like to apologise for not signing the letter in the last issue - he wasn't being rude (nor shy!) he just forgot.

As always, thanks to everyone who's helped us out this month.

*[Signature]* & *Andy*

Nick Mason Latest, page 23.

# Page Three ?!



Autographed "Pros And Cons" album, from the collection of Vernon Fitch, signed backstage at Lakeland 14/4/85, see his review of the show on page 9.

# issue 12 out soon.



BEACH CLUB & CELLAR DOOR PRESENT

# ROGER WATERS

LIVE IN CONCERT



## PROS AND CONS

PLUS SOME OLD PINK FLOYD STUFF

A MULTI MEDIA EXTRAVAGANZA WITH QUADRAPHONIC SOUND

Sunday, April 14th, 8 p.m. THE LAKELAND CIVIC CENTER

All Tickets General Admission. Available at all Select-A-Seat Outlets & The Civic Center Box Office.

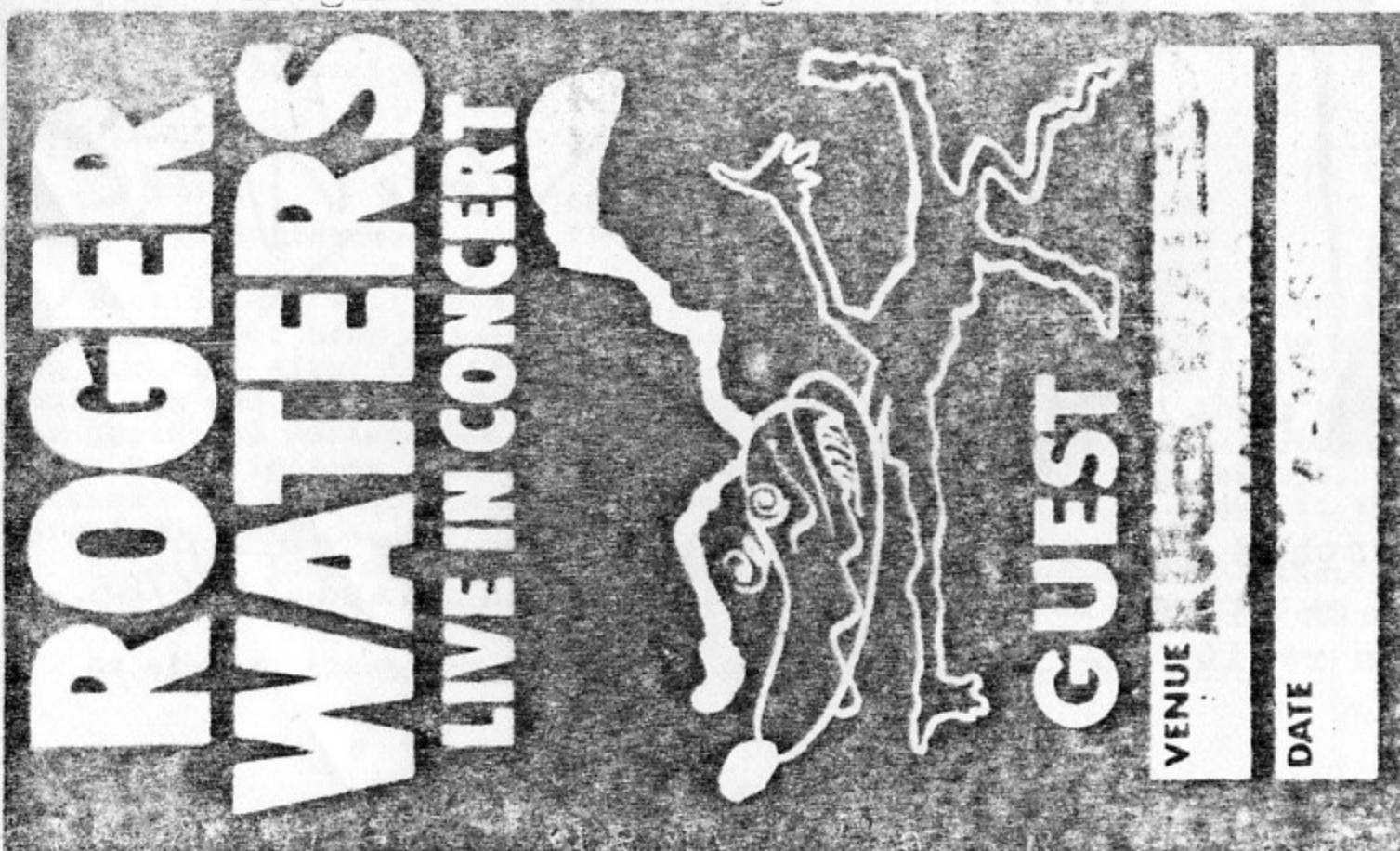
From the collection of Vernon Fitch

1985 Roger Waters U.S. tour poster

\*Fan of the CAMEL hunts desperately for other fans of this group\*.  
Write to: Mauro Franzoni/Via Lepre 2/40016 San Giorgio Di Piano(Bologna)  
Italy.

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Original color-orange



From the collection of Vernon Fitch

Backstage pass-lakeland 4/14/85

Ivor Trueman

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This issue is dedicated to the Netherland Dwarf.

## \* News \*

David Gilmour's at it again. This time he plays guitar on some of the tracks on Brian Ferry's new album 'Boys and Girls', on the EG label (EGLP 62). Mark Knopfler plays on the remaining tracks. I've only heard it once - it's pretty weak and the guitars are so low in the mix that I wouldn't like to say who plays where. There is a single from the album, a track called 'Slave to Love'. Review please, someone.

Dave also plays the 'Guitar Solos' on the title track of Supertramp's new album 'Brother Where You Bound?' (A&M, AMA 5014). This 16 minute epic apparently asks what the future holds for mankind. Scott Gorham and Marty Walsh are credited with the rest of the guitar work on the track. (AM)

As if that wasn't enough, Dave has also just been in the studio with Paul McCartney, according to the July 85 issue of Beatles Monthly. (DCW)

Ron Geesin performs the backing music to 'Losing Track' a Channel Four programme about the history of public transport. This can be seen every Wednesday at 8pm. (AM)

Andy Fairweather Low was interviewed on TV AM on 7 June 1985. He mentioned that he'd just finished touring the US with Roger Waters and gave a big 'Good Morning Roger' to the camera, saying how much he'd enjoyed playing someone else's material and being able to forget the pressures of touring once a gig had ended. (PH)

Eric Clapton, on the other hand, says (in a new Rolling Stone interview) of the US leg of the first Pros & Cons tour ... 'Because of the dryness of it, the rigidity of it if you like, I was feeling a bit stifled.' (AM)

The saga of Nik Turner episode 97 - on the recent Inner City Unit video he says that the Sex Pistols weren't out to destroy Hawkwind, but rather the 'Fucking self-indulgent fucking wankers (Articulate fellow! - AM) with endless guitar solos' to which an unseen person says 'Pink Floyd' and Turner agrees. (DF)

Meanwhile, the B-side of the Gilmour produced Hawkwind single, 'Kerb Crawler' was 'HONKY DORKY' and not 'Hunky Dory'. (OH)

Guess what this is - 'For like her, Greg seemed to have a secret, a Wall of mystery that he had built around him. Was Sara the person who could pull it down, or would Greg keep her forever on the other side of it?' No, it's not the first draft of the album, but the back cover spiel from a Mills & Boon paperback called 'The Wall', issued in 1980 - I suppose Roger has to pay the rent somehow! (MOM)

If the 'Music For Pleasure' review last issue has left you hungry for more, then you may be interested in a single from the album, this being 'Problem Child' (2 min 9 sec) backed with 'You Take My Money' (1 min 57sec). It's on Stiff, Cat no BUY 18. Some copies came in a black & white picture bag. (AM)

The film at the start of the 'Pros & Cons shows was NOT 'Blood City', which I've seen. (DF)

(Can someone PLEASE identify this film once and for all? - AM)

The Japanese issue of 'Wish You Were Here' came with the standard black polythene wrap and sleeve but printed on sand-coloured card instead of white. As well as the free postcard there was a large poster of the diver and a long history of the Floyd (in Japanese) (AM)



# News

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The Greek WYWH has a large version of the round sticker on a black background as it's cover. The back cover is the lyric side of what is usually the inner bag. The Greek 'Meddle' is not gatefold and has the title in gold letters at the top of the sleeve. (DF)

- "Doll By Doll" - "Grand Passion" (MAGNET, MAGL 5047) (P) 1982. is a good album of soft rock tunes, featuring David Gilmour on guitar on at least one track: "Boxers Hit Harder When Women Are Around". The nucleus of the group consisted of (consists of?) Jackie Leven, Helen Turner & Tom Nordon, the album features other guest musicians including Mel Collins. (EB)

- "Pink Floyd 1984" is a new single of a Waters concert; it is an excerpt from the double bootleg "Money". They are both Japanese, or at least the bootlegger wishes to give that impression. (EB)

- "See Emily Smile" is now available in 5 different colours: Blue, Green, Yellow, Red, & Lilac as well as the boring black version. The matrix number on the records is 905 & the albums have a deluxe B & W cover. The front cover shows a photo similar to that of the Italian 'Piper' album & the rear cover has the same photo as the inner spread of TAP 7. The labels are plain white.

Side 1: Fat Old Sun, One Of These Days

Side 2: Echoes

The cover says that the album is "Recorded at the Rainbow, London April 5th, 1971" however it is merely "Floyd's Of London" (again) & though Echoes is here in it's entirety & afterwards there is a song performed by Emerson, Lake & Palmer. I don't know it's title but it's from one of the first four ELP albums. (EB)

- In Italy there has been yet another version of a Floyd song, this time "Shine On You Crazy Diamond" has been covered by Fausto Papetti. Fausto usually transforms songs into easy listening form & though I haven't heard this version it is probably horrible. (EB)

- In Germany there was a single in 1980 entitled "Stein Um Stein" (ie. Brick upon Brick); which was a version of Another Brick In The Wall pt 2 sung in German & performed by DIE GRUPPE. (Polydor 2042 209). The text of the song has been altered slightly: "Wir sind nicht fur euch geboren, wie computer programmiert, in uns' kopfe schaut uns keiner, Nein wir schwimmen nicht mit dem strom, Hey Lehrer lasst uns doch in ruh', Stein um stein mauert ihr uns langsam ein, Stein um stein mauert ihr uns langsam ein". .. or in English: We were not born for you, In anyway the computer programmes us, Nobody can see in our mind, No we don't follow the trend, Hey teacher leave us alone, Brick upon brick we are hiding slowly behind the wall, Brick upon brick we are hiding slowly behind the wall. (EB)

- In relation to the picture (GINI) on page 29 TAP 9 the French book "Le Livre Du Pink Floyd" & the smaller "Pink Floyd" (both by Albin Michael) read: In 1974 Steve O'Rourke signed a publicity contract with the french firm GINI for £50,000. It was the first time that Pink Floyd had sold their image making publicity for a commercial product, ie little bottles of Bitter Lemon Tonic. It's not clear why the group did this, perhaps for the advertising & radio spots or to subsidise the cost of tickets for their French tour in June 74. After a while however the experience definitely went sour & it has been reported that they gave the money to Ronald Laing & the hospital of Salpatriere. Further to make clear the rejection of this advertising campaign Roger Waters & Dave Gilmour often wore Guinness T-shirts on stage.. (EB)

- Nick Mason was interviewed on the T.V.S. (Tele Vision South) region of ITV on a local news programme 'Coast To Coast' 20/5/85. He talked about his collection of Ferrari cars at a Ferrari owners rally which took place at Goodwood race course on the weekend of 17/18th May. Eric Clapton was also interviewed in the same programme about his cars. (JW)



Picture from Sma sHits, S. Rogan.





Pink tinged Roy Wood and Pink Floyd's Roger Waters  
Picture from Abbey Road party.

Mike Chavez

## ~ homeground ~

Peter Fitzgerald-Morris, a member of the Editorial team of HOMEGROUND, the Kate Bush fanzine, has kindly written in to complete our picture of the link between Kate and Dave Gilmour.

A friend of a friend of a friend knew a friend of Kate's brother, Ricky Hopper. through this connection Dave got to hear Kate's original demos (circa 1975) and helped her to make a real demo - the source of 'Passing Through Air' on the B-side of her 'Army Dreamers' single, featuring Dave on guitar and members of Unicorn on bass and drums. Next, Dave took Kate into Air studios (familiar?) and recorded a three-track tape with 'Saxophone Song', 'The Man With The Child In His Eyes' and 'Maybe'. The first two of these appeared, without re-mixing, on Kate's first album.

Dave played the demo to an EMI executive and all else followed.

Thanks a lot for the info, Peter. TAP readers interested in Kate's work can obtain copies of Homeground from 55, Whippendell Way, Orpington, BR5 3BZ, UK. Cost is 1.25 UK, 1.30 Europe and 1.95 USA, including postage. Please make cheques payable to Homeground Fanzine.

## Roger Waters Flies Down South

The Roger Waters 1985 North American tour is history. It began in Detroit, Michigan on March 19th and continued through fourteen cities including: Cleveland, Toronto, Buffalo, New York, Philadelphia, Worcester, Oakland, Los Angeles, Phoenix, Houston, Atlanta, Hollywood (Florida) and Lakeland. The tour was officially called Pros and Cons plus Some Old Pink Floyd Stuff - a multi media extravaganza with quadraphonic sound. Roger has stated in interviews that he doesn't think people associate his name with Pink Floyd, and mentioning Pink Floyd in the name of the tour helped the association. It was primarily Roger's idea for the tour since he felt the brief Pros & Cons tour of 1984 didn't accomplish everything he set out to do. He wanted more exposure as a solo artist so it was back out on the road. Unfortunately for Roger, his record company didn't agree that a tour was in order. After all, he had no new product out, so what was he promoting by going out on tour? When asked about this, Roger said "I never get on with corporations. I mean CBS is a machine. They have no interest in music at all. They tried to dissuade me from touring. They just don't understand." Not exactly kind words for a company that's supposed to be promoting you. But Roger didn't let that stop him. He put together a fantastic show at no small expense. It took a crew of fifty using five semi trucks to move the equipment from gig to gig. The band he assembled were primarily the musicians from the 1984 tour including: Michael Kamen, Mel Collins, Andy Newmark, Doreen Chanter & Katie Kissoon. Eric Clapton, who had been the guitarist on the 1984 tour, was out on a tour of his own so a replacement had to be found. The new musicians were Jay Stapley and Andy Fairweather Low. Snowy White, who had originally been scheduled for the tour didn't make it.

By the time I got to see the shows, the tour was nearly over. Roger had saved Florida for the end, which was a reversal from the last time he was here. (The U.S. Animals tour began in Florida in April 1977 - almost eight years to the day before the Pros & Cons concert). The concert for southern Florida was on April 13th at the Hollywood Sportatorium, a notorious place for bad acoustics. However, Roger had played there before with Pink Floyd (June 28, 1973) and explained, "The Sportatorium is a real compromise. There's just no venue down there. I've played there before, and I think it will be OK. It'll work out." He knew what he was doing.

So it was off to the Hollywood Sportatorium. I hopped a plane to Ft. Lauderdale and was met at the airport by my associate Ed Morgan. Now Ed realised that this was no ordinary concert since it's not every day that Roger makes a public appearance in Florida (or me for that matter), so Ed, being the class guy that he is, set up a limousine to take us to the show. We arrived in style at the Sportatorium.

Once through the gate into the lobby of the hall there were souvenir stands on both sides. There were a variety of items available for sale including a tour program, three different badges, a silver pin, a Reg poster, a Roger Waters scarf, a tour jersey, and two different T-shirts. You could easily spend an entire paycheck here as all of these items were well worth having. So we satisfied our collector needs and proceeded to our seats. The first thing I noticed upon seeing the stage was the 100ft wide projection screen hanging from the ceiling. It was so large that it had to be curved back on each side. This was due to the fact that the Sportatorium was not large enough inside to accommodate the screen stretched to its full length. The other thing different about the stage was the lack of P.A. speakers. The speakers were hanging in a cluster from the ceiling above the stage. In addition there were speaker clusters halfway back on the left side of the hall, halfway back on the right side of the hall, and directly opposite the stage in the back of the hall. Since our seats were in the middle of the floor, we were centred right in the middle of all four speaker clusters. It would be an interesting quadraphonic sound system.



The show began with the house lights being turned off and the projection screen came to life with a rapidly growing silver ball on it. Machine sounds poured from all the speakers as the band made it's entrance onto the stage. The bass pulse started and the band broke into Welcome To The Machine. Roger was in a good mood, smiling as he welcomed the audience to the machine, and the band was in fine form. The animation continued throughout the song and had mechanical insects marching across terrain, heads growing out of the ground and being severed at the neck only to lie on the ground-the skin rotting before our very eyes until only a skull remained, futuristic cities in which the buildings crack and bleed-the blood becoming a river in which the crests of the waves become hands groping towards the sky, and finally as the river becomes a sea surrounding a spire, the spire ignites into a rocket which launches only to reunite with the giant silver ball which appeared at the start of the film. Quite an impressive opening, bringing back memories of the 1977 Pink Floyd tour. After Welcome To The Machine the band went straight into Set The Controls For The Heart Of The Sun. During this song there was no film, so you were able to concentrate fully on the band. Roger played some nice acoustic guitar and Mel Collins added some interesting sax work. The next song was Money, and as the sounds of cash registers rang out the projection screen lit up again with pictures of coins and the various items money can buy: records, sex, lear jets, politicians(?), football teams, etc. Roger did some nice harmonic leads on the bass during this song, as the main bass riff of the song was either on tape or being played by another member of the band. Mel Collins played a nice sax solo and Jay Stapley a guitar lead. It was interesting to note that since this was a song Dave originally sang with Pink Floyd, Roger did not attempt to sing it but let another member of the band take Billmours part. After Money the music stopped and Roger spoke to the audience for the first time, saying "Thankyou, Nice little place you have here. Did you make it yourselves? Anyway, this is much quieter. I bet you wish some of these people would sit down. Noooo. This is called, (raising his voice into a scream) This is called If." Roger was obviously in a good mood. He played the song If on acoustic guitar and the female vocalists Doreen Chanter and Katie Kissoon added some excellent high vocal harmonies to Rogers ballad. The next song Wish You Were Here began with a very nice piano segment before the guitar came in. As the band broke into the piece a movie began on the screen showing small towns and ordinary people doing ordinary things. I wasn't sure how this related to the words of the song (I would have preferred to see pictures of Syd) but it did seem to fit the laid back atmosphere of the song. The arrangement of Wish You Were Here was changed considerably from the version done by Pink Floyd and the crowd recieved it well. When this song ended, Roger once again addressed the masses, saying "OK, Does anybody here remember my pig? Here pig, pig, pig, pig, pig." at which point he began playing Pigs On The Wing on acoustic guitar. During this song they showed a film of the pig flying over London. (I couldn't tell if it was Battersea Power Station as on the Animals LP). It showed the ground from the pigs point of view and was quite amusing. Roger enjoyed the crowds reaction to the proceedings. Staying on acoustic guitar, Roger went directly into Get Your Filthy Hands Off My Desert, Southampton Dock and The Gunners Dream. During The Gunners Dream a film showing the war, poppy fields and bombs floating down through the clouds appeared on the screen. I really enjoyed hearing these songs performed live since there never was a Final Cut tour, and the album is one of my favourites. The band really came together during The Gunners Dream with sax and guitar again taking the solos. Immediately following the Gunners Dream the place went black before the sounds from The Wall came over the speakers. The projection screen lit up with the animation from the wall showing a flag waving in the breeze, and Roger, who had climbed up on a platform above the stage, was silhouetted on the screen. Roger began raving at the audience as the

band broke into In The Flesh. From the platform Roger glared down at audience reciting the words to the song, and pointing out people from the audience who were "in the spotlight, he don't look right to me, get him, yes you sir, up against the Wall".

As the hammers in the movie marched across the screen, Roger marched along with them, and the song concluded with a crash as the stage once again went black. Roger reappeared sitting in a chair with a light next to him and a TV on in front of him to sing Nobody Home. He seemed to sink into the chair as he switched channels on the TV and settled on an old kung fu movie. He played the part of Pink from the Wall movie very well and it made me wonder what the movie would have been like with Roger as Pink.

After Nobody Home finished a rhythmic drum beat began and the whole band followed into Have A Cigar which in turn led into Another Brick In The Wall. The band really jammed out on these two songs which brought the first set to a conclusion. Roger explained, "We haven't finished. We're just going to take a twenty minute break and then come back and do another set. See you in twenty minutes."

I knew that the second set would be The Pros & Cons of Hitch Hiking, but I wasn't expecting the unusual way it began. Roger explained a bit about the second set on a radio show earlier that day, saying "The beginning of The Pros & Cons is actually, we lower the scenery in front of the back projection screen which is 100 feet by 30 feet. By the time the scenery is in front of it you're looking at something that's 120 feet wide and 45 feet high, so it's big, and it's meant to create a kind of theatrical illusion that the stage is the bedroom within which the story of the Pros & Cons Of Hitch Hiking takes place so that the huge TV set is what we let the audience watch. What we do is just let the audience sit and watch an old cowboy movie for about ten minutes before we come back on stage." What Roger left out is that the old cowboy movie is 'Welcome to Blood City', a Canadian psychological thriller in which scientists go about the job of picking assassins by first inducing fantasies and then watching the reactions in the victims to determine who would be the best killers. This is not exactly your everyday cowboy movie. So as the lights dimmed, a segment of Welcome to Blood City appeared on the screen in which cowboys were blowing each other away. After about ten minutes of this, a comet appeared on the left side of the screen and appeared to crash into the stage at which point the band appeared playing the Pros & Cons of Hitch Hiking.

The second set lasted about an hour with the band playing the complete story non-stop. The entire rear projection screen was used to full effect during this set with three different movies being run at once to fill the whole width of the screen. There were scenes of extreme violence (during Arabs with Knives And West German Skies there was a masked intruder breaking into a room with a chain saw and using the chain saw to cut flesh apart), scenes of sexual fantasy (a woman undressing in a field from three different angles), scenes of contentment (a peaceful sunset) and, of course, scenes of Hitch Hiking. Roger explained one of the scenes at the beginning of the set, saying "About three or four minutes into the program, there's a part of the dream which goes 'soles of my running shoes gripping the tarmac' and we use all three screens then. It's like the window of a gambling machine, a one armed bandit, and the movie is synched to the music so on stage we are playing to a click track to keep in time with the movie." The gambling machine would spin words (SEX) or fruits or different scenes. During the set the use of quadraphonic sound was more evident than in the first set, as many of the different taped parts were channeled to different parts of the hall. At one point there was even a rain storm created with the lights on stage and holophonic sound throughout the hall, that was very realistic.

After the set finished, the band was introduced and then left the stage only to be brought back on for the encore. Roger introduced the



encore by saying, "Don't harm yourself. Try not to push forward. People will be crushed, some of them might fall over. And they might bang their heads. And they might suffer brain damage." The encore consisted of Brain Damage and Eclipse complete with the film from the Pink Floyd Dark Side Of The Moon tour, which consisted of scenes in a hospital from the patients point of view being wheeled down a corridor past doctors and hospital rooms into the operating room, at which point the patient is hooked to a brain machine and the machine explodes. This is followed by scenes of other things blowing up such as a turntable with Dark Side of the Moon playing on it, and various world leaders. You then see the sun with the moon moving slowly towards it for the final moment of eclipse. As the song Eclipse comes to an end, the moon eclipses the sun and the band crashes to an apparent ending. However, the band did not stop at this point, but continued by repeating the last part of Eclipse again, and then finally crashing to an end. I was stunned by the incredible force of the music combined with the fantastic video, and although we had been in the Sportatorium for over three hours, I found myself wishing for more.

After the show I went behind the screen and saw the scaffolding which had been erected to support the three 35mm film projectors. The crew had already begun the task of dismantling it as I proceeded backstage, Roger autographed a couple of records for me before I left to fly to Lakeland for the show the following day.

The Lakeland show was the final gig of the tour. It was very similar to the previous show, with the band playing the same songs, although Roger didn't seem to be in as good a mood as he was in Hollywood. Since the Lakeland Civic Center was larger than the Sportatorium, the crew was able to set up the screen full length across the stage. In addition, scenery was lowered in front of the screen at different times during Pros & Cons of Hitch Hiking, which gave the illusion of watching a TV set, locking out a window, and seeing a table in a room with a flower on it. This scenery was not able to be used in the sportatorium the night before. The sound for both concerts was excellent due to the P.A. speakers hanging from the ceiling, and anyone recording the shows were able to get clean recordings (who would do such a thing?). When the Lakeland show ended, Roger left the Hall to fly back to England. There are rumours that he will be making a video of the show in England. One can only hope.

All in all, everyone who went enjoyed the shows and it was an experience I'll never forget. Thanks a lot Roger. I hope you will return again soon. From America, that's all for now. Think Pink.

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Vernon Fitch.

LBC Interview. London, June 1984.

LBC Radio 261

INTRO: In just over three weeks from now Roger Waters of The Pink Floyd will stage his epic production of The Pros & Cons of Hitch Hiking, his latest musical composition. Waters is no stranger to these kind of rock music spectaculars having staged the presentation of The Pink Floyd album 'The Wall' two years ago and subsequently turning it into a major motion picture directed by Alan Parker and starring Bob Geldoff in the main role. Roger Waters is currently rehearsing the music for the show and preparing the sophisticated stage setting and he's given one of his few interviews to LBC. Our Mal Reading(?) asked him where he got the idea's from when he wrote the music for The Pro's And Cons Of Hitch Hiking....

RW: It's about relationships between men & women seen specifically in this album as between this man and his wife seen within the context of 42 minutes of one night when they're in bed together and the man is dreaming.

Q : Dipping in and out of the dream and also his wife lying next to him as he breaks back into consciousness he talks about the dream that he has. Where does the hitch hiking element come into it though? Is it part of the dream or is it part of the real side of his life, the conscious side of his waking hours?

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Mike Chavez



RW: Well, I've used hitch-hiking really as a convenient metaphor for relationships between men and women i.e.:-the idea of..if you look upon the idea of life being a journey and of picking people up travelling together, dropping somebody off and who owns the car and whose getting the ride or whether things are mutual. It's a convenient allegory within which to frame ideas about that.

Q: On the subject of hitch hiking there is a very funny science fiction comedy series called 'The Hitch Hikers Guide To The Galaxy'. Douglas Adams wrote it when he was at college lying in a field in Vienna on a hitch hiking trip, and he conceived the whole idea lying in a field one day with no money in his pocket and forced to hitch-hike all over Europe. Now that was the idea he got for 'The Hitch Hikers Guide To The Galaxy'. Did you in a similar sort of way get the same idea's from a real life experience, something that you saw or experienced?

RW: Hmm! I did an awful lot of hitch-hiking when I was younger and I think maybe this album and show came originally out of a memory of a dream that I had had that was about travelling in a car somewhere in Europe. And although the specific detail of the dream really has nothing to do with that it's about a sense of unease in a foreign land. There's a strange wasteland in this dream I had had and in a way the album is about on a surface level, it's about two things that happen to you 'when you're asleep' and, or when, you're just waking up, about two moments, two opposite moments that happen to people.

One is a moment of panic that you get an anxiety attack at 4 o'clock in the morning, when you suddenly bolt upright with the sweat pouring off you in a complete panic, which we've all experienced I think, probably waking from nightmares or just y'know the demons take you over at that time of night.

And the converse of that, which most people I've spoken to have experienced as well, is that again in the moment of waking in the darkness you suddenly feel that you've got the answer, not a specific answer but you suddenly feel as if you understand something you hadn't grasped before and you may not be able to put your finger on what that is either but there's a real feeling of 'got it!'. Sometimes it's about something specific in your waking conscious life and I've even on odd occasions reached out and taken a pencil and paper and written down what it was and of course you wake up in the morning and it's gibberish you think 'what the hell was all that about?' But never the less the moment is very powerful.

Q: The best moments in a way are one could say, are very surreal moments; they're not really part of either world, the unconscious or the conscious world, they're not something that we live with in our daily lives. When we wake up from a dream it very quickly disappears from our consciousness and it becomes a memory and we only remember the most obvious aspect of it. Now that's something that the Pink Floyd have always excelled in and that is expressing themselves in a surreal way through their music, perhaps yourself more particularly than any other member of the group as you've been the main songwriter. Now with 'The Wall' you wrote about a man's isolation and the way he saw the world and in a way a very depressing look at the world as well, I mean the images that you painted in 'The Wall' and subsequently the movie. In a way you're saying the same about 'The Pros And Cons Of Hitch Hiking', one man's view of dreams and reality, the way in which those two work together. Is that a continual theme, that's the way you see your writing in music today?

RW: Eh, yeah probably. I think unless you train as a writer.... I had no idea that I would ever write anything y'know. When I bought my first guitar aged 15 and decided I was going to be a rock star along with umpteen million other kids I had no idea really that I would ever write songs and in the early years I didn't have to cos Syd was writing all the material and it was only after he stopped writing that the rest of us had to start trying to do it. em, and I'd always been told at school anyway that I was absolutely bloody hopeless at everything y'know. So I had no real confidence about any of it. So I've

come to writing songs almost without noticing it happening to me and so the craft that I've developed over the years has happened in a very em, y'know, has developed in an organic way... What I'm trying to say I think is that I haven't yet developed the techniques maybe that are necessary for working at a situation outside myself and writing about that. My writing depends entirely on feelings which come from inside me and therefore the songs tend to be written in the first person or very much about me and how I feel about things.

Q: Back to the production of 'The Pros & Cons Of Hitch Hiking'; not only is it an album which has just come out but also you're taking it onto the stage, you're performing some major concerts in Britain and as well in the United States. Going back to the Wall a similar project where you took it to concert halls and it was both a visual as well as musical presentation and then on to a film. What's the Pros And Cons of Hitch Hiking going to be like? Is it going to be an extension of The Wall as the music is or is it going to be entirely different?

RW: It's similar in the sense that we're putting together a big production to fill those large halls. To describe very briefly what 'The Pros & Cons' shows are going to be like, what we're attempting to do is to turn the whole of the stage, by using back projection screens and flats that fly in which are designed with false perspective to create the illusion of three dimension on the stage and the hope is to create the illusion that you're actually in the room with the characters to whom the story is happening and then by flying the flats out we lose the room, then come back to it later on and we're using the screens that come down from the ceiling and three synched 35mm projectors.

Q: So it's gonna be quite a visual presentation as well as the sound.

Now I know that on the record you've been using this fabulous sound technique called Holophonics which was brought about by the scientist Hugo Zucarelli and you've used some of it on 'The Final Cut' I believe and more holophonics on this new album.

RW: Y'know basically it's recordings made in a dummy head that is physiologically an exact copy of a human head, but there's a bit more to it than that. Zucarelli believes that we perceive direction, or position in sound through emitting a signal ourselves and it's the way our brain interprets the interference patterns created between incoming high frequency information and this outgoing tone that allows us to isolate exactly where the sound is coming from. And there must be something to his theory because if you listen to the demonstration tapes you can hear up and down movement from high frequency things like snapping fingers.

Well we used it throughout the recording. For instance if we were recording a piano we would have conventional miking of the piano but also there would be this head leaning over the side of the piano peering into it and we would mix that sound in with the conventional miking and it gives it this strange... you can't put your finger on exactly what it is which is why it is quite good for this stuff about dreams. It does give the sound of instruments as well as sound effects and things a strange presence.

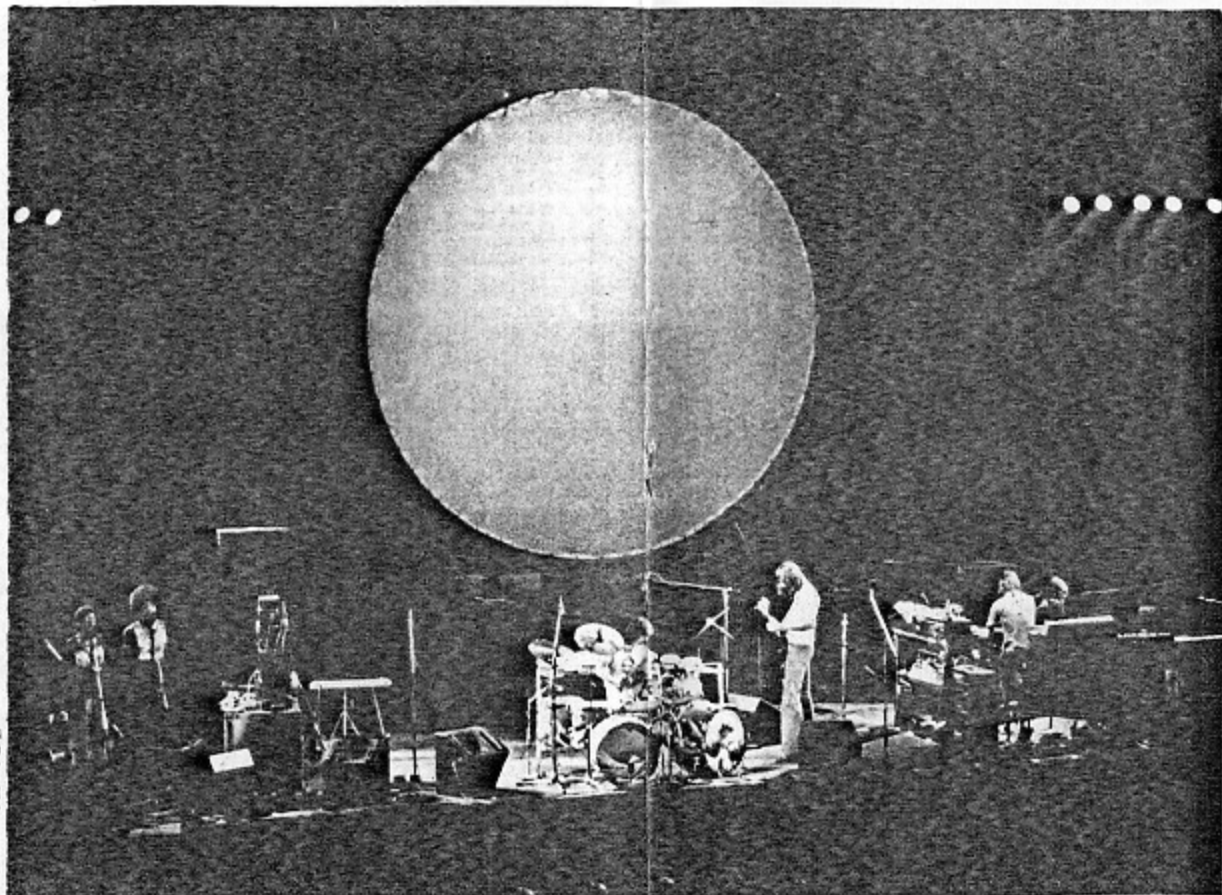
(The Title Track From The Album Is Then Played)

OUTRO: Roger Waters and the title track from his current album, 'The Pros & Cons Of Hitch Hiking'. You can see his multi-media music production so called at Earls Court on June 21st and 22nd and at the Birmingham National Exhibition Centre on June 26th and 27th.

Transcribed by Robin Gibson



Mike Chavez



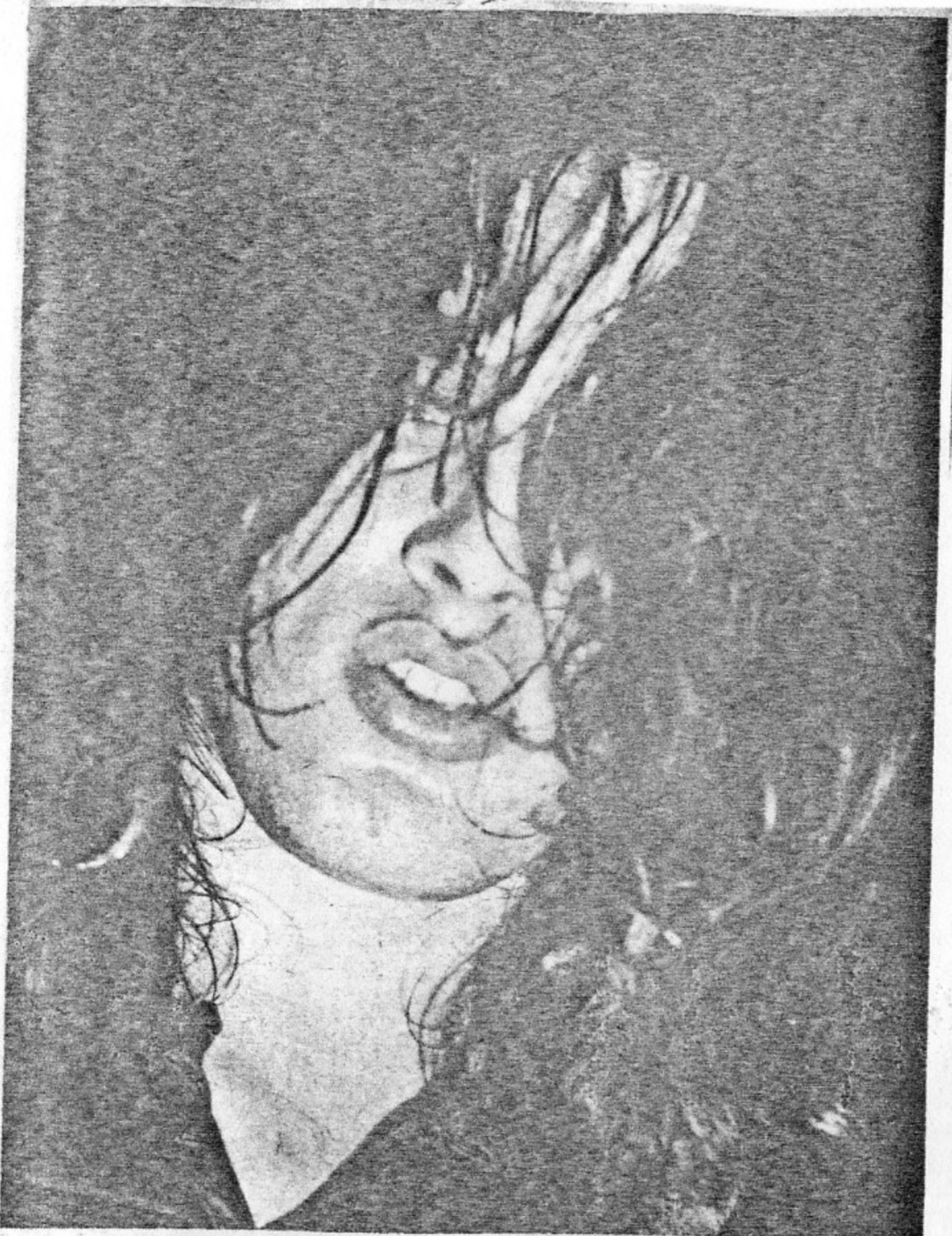
Send your answers to Old Pink, c/o The Funny Farm, Chalfont.

The Amazing Pudding Proudly Presents:

'THE SPOT THE DAVID GILMOUR COMPETITION'

The above picture has been scientifically treated to remove the image of David Gilmour, pinpoint his location & you can win a genuine Pink Floyd Cosmic whistle, prizes to be announced in the '69' special soon.





DAVE GILMOUR: now "resting" with the rest of the Floyd.

Mike Chavez

**D**AVID GILMOUR runs round the paddock behind his house trying to corner a truculent pony. He is watched by Roger Waters, a carthorse and six cats. It's spring, it's peaceful and all's well with the Pink Floyd.

They are now in the enviable position of being able to do what they like, when they like. A status they've worked towards for some years, and more than deserve. They do the odd college gig, the odd tour, an occasional big concert and otherwise lead fairly uncomplicated lives. In fact, they're probably at the stage when they could chuck the whole thing in to the point of doing one album and a half a dozen concerts a year, but the majority of the group like doing live appearances so they keep on doing them.

"Basically," says Dave Gilmour, "we're the laziest group ever. Other groups would be quite horrified if they saw how we really waste our recording time."

We are talking at his recently acquired house deep in the Essex countryside. Typical musician's paraphernalia awaits organisation; extraordinary bits and pieces of furniture picked up on his travels, ancient instruments, semi-rebuilt guitars.

He plays some of the tapes that resulted from the last Floyd studio get-togethers. Although most of them are only semi-completed, they bear an unmistakable, spacious Floyd sound.

There's an extraordinary track which sounds faintly like "Ghost Riders In The Sky" with Nick Mason doing peculiar mutterings in the background. It's called "One Of These Days I'm Going To Cut You Into Little Pieces."

"We did a whole lot in the studio in January," says Dave. "And we've got twenty-four things down in all—under the working title of 'Nothing—Parts One to 24.' We might call the album 'Return Of The Son Of Nothing' but then we never know what an album will be called or what it will sound like right up until the finish.

"'Atom Heart Mother' wasn't conceived for brass and choir, it started off as a theme for a Western with the chord sequence. Nor was it called 'Atom Heart Mother' until we did it for the John Peel programme and had to hurriedly think of something to call it,

so we got out an evening paper and there was a story about a woman having a baby who had this thing put in her heart."

### Favourites

"Atom Heart Mother" has caused the Floyd a fair amount of amusement, embarrassment and anger from the reactions it has got. There have been labels of "culture," "classical," an offer to do a ballet script for Rudolph Nureyev resulted. They may even be allowed to play in Moscow — (Russia normally forbids pop groups) on the strength of AHM's cultural influences. They've also been booked for classical festivals on the Continent—one with the Warsaw Symphony Orchestra in Switzerland.

"We've performed it about thirteen times now live and I don't think we'll be doing it

much more in England. We don't want it to become a millstone round our necks.

"It's funny, Leonard Bernstein came to one of our American concerts and he was bored stiff by 'Atom Heart Mother' but he liked the rest."

Playing audiences' old favourites has also become a bit of a millstone for them.

"Rick practically refuses to play some things onstage. 'Astronomy Domine' I don't mind because it gets me off, it's like loud rock and roll to me, but some numbers I hate doing. That's one thing we're trying to do with this album, do a lot of new stuff we can do onstage."

The Floyd are far from running out of inspiration, however. For their next album they want to use Household Objects as a theme—i.e. pro-

duce a whole album, or the whole of one side, entirely made up with sounds from household implements — wine glasses, knives, a saw. They've already experimented and have got some incredibly impressive results down on tape, playing an ordinary garden saw with a bow, arranging glasses in four note chords and playing them. In places the result sounds exactly like violins.

Otherwise there's a tour of the East and Australia ahead of them in July, and possibly America in September. The ballet music, of which some of them are slightly sceptical, has been put off until 1972 because Nureyev is tied up until then. Meanwhile Nick Mason and Rick Wright won't budge out of the country until their wives have had their babies later this month. They're a domesticated lot, the Floyd, these days.

**'Basically we're the laziest group ever... we really waste our recording time.'**

by Caroline Boucher

# PINK FLOYD DO 'NOTHING'



Interview with Nick Mason from The Old Grey Whistle test, 2 June 1981 with Annie Nightingale. Transcription by Mark Stephens.

- A.N. Nick mason of Pink Floyd has just released a new solo album and is about to go on the road with 'The Wall'. A few weeks ago we had Roger Taylor of Queen in the studio talking about his solo album, what's with you drummers, Nick?
- N.M. Well, I suppose it's drummers' lib!
- A.N. After 14 years with Pink Floyd it's your first solo album.
- N.M. Well, solo is a slight exaggeration, it's more an album I wanted to do with people I know that I like.
- A.N. I think with a percussionist you really don't know what to expect, whereas with a guitarist you'll have a feel for it. What was the prime motivation, was it the kind of percussion that you couldn't use in Floyd?
- N.M. No, I don't think the drum tracks are major departures from how I normally play. It's more working with different people doing things in a slightly different way.
- A.N. To me the instant impact was sort of 'Pink Floyd meets Jazz'. Is that fair?
- N.M. I don't think it's Pink Floyd meets Jazz, I think there are certain rock methods of working that are used on Carla Bley's songs.
- A.N. Yeah, perhaps you could explain Carla Bley's involvement in all this. She actually wrote this album?
- N.M. Yes.
- A.N. How did that happen?
- N.M. She's an American Jazz composer, primarily, who I met through Robert Wyatt when I was working with him many years ago.
- A.N. What particularly impressed you about her songs?
- N.M. I really like the mood, the atmosphere of the songs, they're humorous, witty.
- A.N. Why particularly Robert Wyatt as your vocalist?
- N.M. I'm president of the Robert Wyatt fan club, or I would be if there was one, I really like his style very much.
- A.N. Yes, one doesn't hear as much as one should, I agree. Well, the Jazz influence is very strong and your, say, 'average Pink Floyd person' is going to be slightly surprised.
- N.M. Do you suggest in that voice that our audiences are thick?
- A.N. Not at all! I mean, I don't want to be lynched. It's even more Jazz influenced than if someone had told me it's Jazz influenced and pleasantly so.
- N.M. Well, I think the Jazz influence is creeping more and more into our Rock and Roll and it's something I like very much, I think both benefit, I think it compresses the improvisation into shorter passages. Ian Drury has, I think, done some terrific Jazz style solos in his music.
- A.N. Well now, what about 'The Wall', I believe you are going to do a video of your performance, no?
- N.M. Well, we're going to film it, but with the idea of using it in a bigger film and it would not be, primarily, the concert, it would be part of it.
- A.N. Are you prepared to say a tiny bit more about that?
- N.M. It would be the idea of 'The Wall' but explained more clearly by the use of other film and the animations.
- A.N. Great, I look forward to that, thank you Nick.
- N.M. Thank you.

The lights went down and welcome to the machine came thundering through the sound system. I closed my eyes for a second and I was back in riverfront coliseum in Cincinnati, Ohio 6-23-77 - smoking hash and jamming on the Animals tour. The sound was so clear - the intensity cut right through me. I opened my eyes and the sound, the video - it's Los Angeles - Roger Waters, just sit back and enjoy! Set the controls was superior. Mel's solo was very tight. I was just so impressed - sounded much better than any version on the tapes of the first tour I've heard. Money was weak. I kept visioning the Gilmour show in San Diego where I was in the 2nd row and it does not get any better. All of you who saw both solo shows or have heard them from tapes know what I mean. Although this version was improved from the Clapton version. Andy's singing and style of guitar playing suited the song better than Waters singing or Clapton's guitar. Similarly, have a cigar reflects the same improvements from the first tour. Although Andy broke a string and had to bail out of his lead early, he handled it very well. I was very impressed. During the mellow keyboard intro to Wish You Were Here, the crowd was quiet with anticipation - but once the first guitar chords were recognized - the crowd erupted to their feet. Pink pastel lights cascaded down on the entire stage - and along with the video - sent chills up my arms. Probably the Floyd track that hits closest to home for me - it became the highlight of the show for me. Andy played bass and Mel played acoustic guitar. Jay's leads were so tasteful, precise - he was pure class! After the song, my friend from Seattle - Mike Orsborn - who had flown down, looked over to me and said, "thanks man! thanks alot! killer show!" - referring to my encouraging him into coming and getting him a ticket. Pigs on the wing was done well with the video accompaniment. It was a time to relax and I found myself reminiscing the first 25 min of the show and looking forward to the rest. Gunners dream did not do much for me. The video of war and the depressive nature of the song do not appeal to me. Although the purple and green pastel flood lights gave a glimmer of hope and Roger smiled real big - so I think he was having a good time. Mel's sax solo was awesome and the crowd loved the song. The wall tracks were great. Roger brought the original singers on the wall LP on the stage to sing the background vocals. It was a nice touch and everyone on stage was having a good time. In the flesh brought the crowd to their feet with smoke bombs, flash pots, and the stunning lead by Jay Stapley - who just opened it up!! Doreen and Katie were total foxes on stage, swaying provocatively and singing confidently with their versatile style - urging the crowd on. Their singing was an integral part of the entire show. Believe me when I say that they were an inspiration to me the whole concert! Pros and cons was very good,



with the great music and video presentation. It did not compare to the pink floyd set - but then it's not pink floyd, it is roger waters. Sorry "reg", you're not one in the same. The set was much better than the first tour. I think waters learned from the first tour and improved alot. Leading to that were having jay and andy on guitar, allowing a broader musical range with 2 unique styles blending together perfectly. Playing only leads suited for their styles and doing them with class, finesse, and playing their balls off!! The entire band was extremely tight and roger seemed to be very relaxed and his singing didn't sound as forced as it did during some of the shows on the first tour. The encore was as expected, so I decide to crash the stage in hopes of a souvenir - no luck! Since we were in the 12th row it wasn't too far to get to the stage, giving me a great view for the final five minutes. Too bad i didn't have a camera!! But I did get a KILLER tape of the show - I think all you fans should have this one in your collection!! Write for a trade - See ya

Wes Meyette

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## NICK MASON & RICK FENN

The new Nick Mason album ,a collaboration with ex-10CC guitarist Rick Fenn to be relased on August 19th, will be called PROFILES. The album will be credited to 'Mason + Fenn', as Rick also co-wrote and co-produced it. Also featured are contributions from Craig Pruess on Emulator Brass and good old Mel Collins on Sax. All but two of the tracks are instrumental, the exceptions being co-written by Danny Peyronel, who sings on one, called 'Israel'. The second, 'Lie For A Lie' is the A-side of the accompanying single and has vocals by Maggie Reilly and David Gilmour. (indeed, the single is by 'Mason + Fenn, featuring David Gilmour'). This is in seven and twelve inch formats, with 'And The Address' on the B-side of both and 'Mumbo Jumbo' as an extra track on the twelve-inch. The catalogue number is Harvest HAR 5238 (12 HAR 5238 for the twelve inch). Each has a picture sleeve showing a figure in black with brightly coloured gloves, shoes and hat against a blue background, although the pictures are different on each version. The reverse of the sleeve has lyrics and a photo of Nick and Rick. 'Profiles' is a development of the soundtrack to Nick's 26 minute racing documentary, 'Life Could Be A Dream', which is soon to play as a cinema support movie before being shown on T.V.

Rick Fenn, a member of 10CC since 1976, has played sessions with Rick Wakeman, Jeffery Osborne, Agnetha (from Abba) and Marilyn (!?!). He has worked closely with Mike Oldfield, co-writing the song 'Family Man' and others.

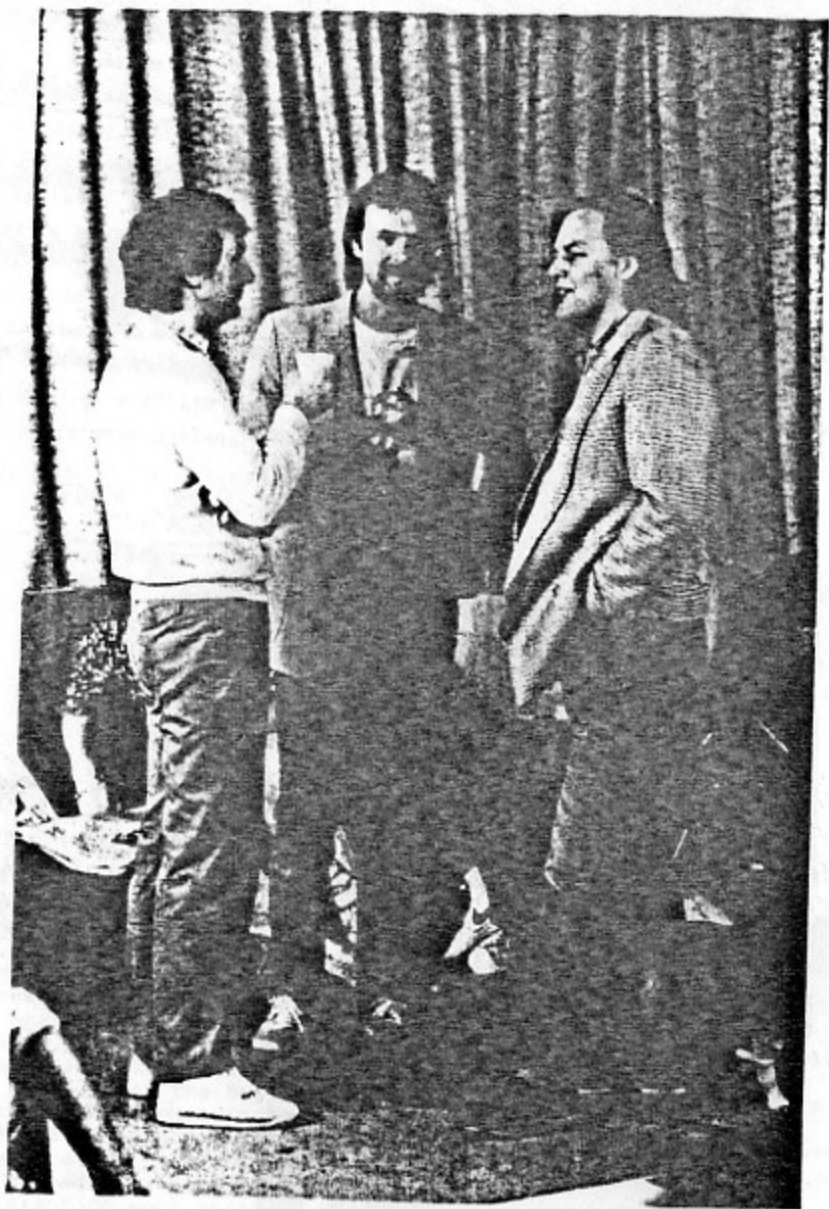
TAP would like to thank Nick Mason for arranging for EMI to send us the promotional material used in this article.



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 RICK FENN







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NICK MASON RICK FENN DAVID GILMOUR



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## MASON + FENN



You may have noticed something different or even odd about this issue of The Amazing Pudding. This is US & THEM, a new German fanzine which we hope to supply you with, as part of the TAP package. Please let us (Ivor & Andy) know whether you want TAP to continue sending US & THEM to 20 you





Anyone who hasn't been asleep for the past month will know about Live Aid. What you may not have realised, due to almost total dis-interest from the music and popular press, is that David Gilmour made an appearance, playing for Bryan Ferry. The songs played included Slave to Love, Boys and Girls and Jealous Guy. Anyone who has not already done so can still contribute to this most worthy cause, at any U.K. post office.

Bryan Ferry is also due to appear on the Tube Special on Channel Four on August 16th. The possibility of a Gilmour appearance cannot be ruled out.

Nick Mason was interviewed by 14 year old Scottish schoolboy David Muir on BBC's Breakfast TV on Friday July 19th. David was one of several children who were allowed to interview the person of their choice as part of a competition. The talk was mostly around Nick's driving (David even had a ride in Nick's Aston Martin!), but a clip from the video of the new single was shown with Nick drumming and taking off lots of hats. Also shown was a clip from Pompeii. The single is very powerful with vocals obviously by Dave Gilmour. (CW)

Two new interesting albums featuring Floyd assistants are about to hit the shops. The first is by Dave's guitarist Mick Ralphs. Called 'Take This', on Rock Machine Records, it features a certain Micky Feet on Bass. The other is 'From Time To Time' on Big Ben Records (via Spartan), by Andy Roberts, helped along by Mac & Katie Kissoon and Tim Renwick. (AM)

Bill Wyman, talking about his charity super-group 'Willy & The Poor Boys' (a spin-off from the ARMS concerts) says that a second album will be made next year and that David Gilmour has asked if he can join in, as have Pete Townshend and Jeff Beck. Current Poor Boys include Andy Fairweather-Low, various Stones and Jimmy Page. (SH)

A new L.P. has just been released to tie in with British Film Year. Called 'Filmtracks - The Best Of British Film Music' the double album contains many recent film themes from the likes of Mark Knopfler, Vangelis, Mike Oldfield and Monty Python. Also included is 'Another Brick in the Wall Part Two'. The inside of the gatefold sleeve contains a small picture of the Screaming Head poster. It's on the London label, Cat No Year 1. There is apparently an accompanying video, though which, if any, Floyd footage is included is not clear. Manager Steve O'Rourke gets a 'thank you' on the sleeve. (SH)

- "The Acid Casualties" an American band have an album out called 'Panic Stations' (See Pic) on Rhino records (RNLP 850), it features a cover of the Floyd's "Point Me At The Sky" and has Robbie Krieger guitarist with the doors, on half of the 8 cuts. (CO)

News Contributors... AM-Albert Marshmallow, DF-Dave Flint, OH-Ozy Hardwick, DCW-Dave & Carole Walker, PH-Paul Hilton, MM-Andy's mother, EB-Edoardo Bertolotti, JW-Joanna Webb, SH-Steve Hoare, CO-Cyril Oppenheimer. CW-Carole Walker

Urgently Wanted: Sources/Dates Of The Following:-

1-Pink's Blues (From "Circus Days" LP)

2-Rick Wright Interview (See TAP No 9 page 24)

3-Roger Waters Interview (From "NIGHTURNAL SUBMISSION")

Please Write To Dave Smart, 5 Seatonville Grove, W... Monkseaton, Whitley Bay, Tyne And Wear, NE25 8TH.

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# UP AGAINST THE

ON any of five nights in the last week of February, the audience inside Long Island's Nassau Coliseum could witness the following sights: a Spitfire plane screamed and dive-bombed the entire length of the auditorium. Monstrous inflatables — wicked perversions of a woman, a schoolteacher and pig hovered in the stage lights, trailing the tatters of delicious nightmare. An innocent animation of a flower turned, with terrible swiftness, into a greedy vagina, which then devoured like a succuba its hapless stamen. Musicians in black frock-coats paraded in fascist armbands as an army of hammers marched threateningly across the film-screen behind them. A hotel room, bearing the real

sign of the Tropicana in Los Angeles, and containing furniture and a flickering TV set, was recreated onstage — a brief, miraculous prison. Worms shrivelled before one's eyes. A judge's gavel pounded. And, throughout the two hours' performance, there rose, brick by inexorable brick, a massive white wall right across the proscenium. At the end this was reduced, in one great, echoing stroke, to a cardboard rubble; and then the unmerry band of musicians walked away through the dust, piping both their farewell and (one supposes) their symbolic rebirth "After The Fall".

All these diverse theatrical effects were intended for a single, grand purpose, but their deepest significance may have been lost upon Pink Floyd's New York fans. Sheer amplitude seems to intoxicate Americans like no-one else, to fill their capacity for mad but good-natured exuberance. So this audience whooped and stamped, hooted "Rock 'n'

Roll!" and "All right!", stood on their seats and flung up their arms in triumph, and finally made that most touchingly banal of all rock gestures, they lit matches in ceremonial homage.

There was a considerable irony in the audience's reaction. The concept of "The Wall" sprang, autobiographically, from an actual incident during the Floyd's 1977 "In The Flesh" tour of North America.

On July 6, playing the last date of the tour at the Olympic Stadium in Montreal, Roger Waters was suddenly seized by the unpleasant conviction that most of his audience was, as he put it, "only there for the beer" and the chance to flex its own vocal cords; he was so upset that he spat into the front row.

Subsequently, however, he found himself gripped by another idea that was to consume him for the next two and a half years: he would express his sense of alienation by physically building a wall between the audience and the band. It was this wall which eventually confronted those who attended Nassau Coliseum, where it's arguable that the appreciation of the fans was any more subtle than in Montreal.

It's true, however, that no such criticism appears to affect the commercial status of Pink Floyd. Bathed in the adoration of their vast audience, they are unique among supergroups in

that for 15 years they have steadily continued to get bigger, while (almost) totally ignoring the (almost) total hostility of the press — that their music is limited, and that Pink Floyd are in effect big bread and circuses; the comparison is with their own airborne inflatables — objects to be gazed upon admiringly by the crowd below, yet not to be reached.

PINK FLOYD's ambition and success invite the glorification of statistics and logistics. One way of measuring their stature is to show that since the release of "Ummagumma" in November 1969 they've earned in Britain three gold albums (gold is the sale of 100,000 copies), one double gold, three platinum (300,000 copies each) and one triple platinum (for "Dark Side Of The Moon", which in America has sold almost seven million copies in seven years, has never left Billboard's Top 200 chart, and is consequently fourth in all-time album chart longevity).



# Pink Floyd's six nights at Earls Court from next Monday will be a milestone in theatrical rock. By Michael Watts



**PINK FLOYD**



Mo... Ha Ha... Ha...



Tja, wir werden alle älter, Dave

E.B.



"The Wall" album, bolstered by the unexpected release of a single, "Another Brick In The Wall Part Two" — their first in 11 years since "Careful With That Axe, Eugene" — seems likely to do even better: in Britain it "went double platinum" within two months, and in America during the first months of this year was selling at the rate of 300,000 copies a week, which has stunned even the band's record company, Columbia.

Their own preoccupation with details is infectious. It becomes incumbent upon newspapers to describe the dimensions of the stage Wall (340 bricks, extending all together 210 feet by 35 feet high) and the cost of the whole performance (1.8 million dollars, hazarded the New York Times; in fact, according to Floyd's stage producer, Graeme Fleming, only half a million dollars. (Note only). Fans may wish to know that it took the whole of last year to prepare Gerald Scarfe's animations and insect-like caricatures; that the stage show was six months in construction;

that 44 people were required to produce it; and that, before the initial seven performances at Los Angeles' Sports Arena early in February, they rehearsed ten times on the movie soundstages of Culver City. In rock music the lavish accumulation of such details creates an aura of power that enslaves rather than liberates its audience. The group or artist is saying, "Look at me, how powerful I am." At a time when the rest of the rock industry is under pressure to feel guilty about expenditure, "The Wall" makes Pink Floyd seem wholly invincible and remote, even though it is legitimately the most eye-popping theatrical event in rock history.

And so, fabulously rich but scrupulously private, Pink Floyd move from one blockbuster conceit to another. "The Wall" concert is only the logical product of their experiments since the Sixties with multimedia shows, and is an exact dramatisation of "The Wall" album (Phase One); but both will be completed by a film (Phase Three) incorporating

narration as well as animation and live footage (to be shot during next week's London performance at Earl's Court). Thus Pink Floyd are the first-ever rock group to conceive of the eventual outcome of their music as film, and to control its progress in this direction — a notion, in which albums virtually become soundtracks, that will surely be a characteristic of Eighties music, particularly as the richer artists get more accustomed to handling video (Hypothesis: Would not concept albums like "Tommy" and "Quadrophenia" be recorded today with the movie in mind?).

The second great irony of "The Wall", however, is that for all the stupendous fireworks of the stage show, for all the Floyd's elephantine obsessions, the work itself should be so personally revealing — and that its nature should be so bitterly, hopelessly miserable.

**SOME BACKGROUND:** "The Wall" is the first Floyd record in a decade, since the participation of Norman "Hurricane" Smith, to have been co-produced with an "outsider" — Bob Ezrin, known for his albums with Alice Cooper, Lou Reed and Kiss, a likeable, outgoing Canadian to whom Waters' wife, the former Caroline Christie, had once been secretary. Ezrin was present at a turning-point in Pink Floyd's career: the spat at Montreal's Olympic Stadium. As he recalls:

"I went to Hamilton (location of the venue) in the car — Roger and Caroline, my friend and myself; in fact, Roger had a slight accident and had to go to Hamilton General Hospital — luckily, the friend I brought was a doctor. But on the way home, while my doctor friend and Caroline went to sleep in the back seat, Roger and I began to discuss this crazy idea he had about putting up a wall between him and the audience because he felt this sense of separation. That was the first mention of it; it was just a very casual conversation — we were talking even about Broadway and things like that then. And then we spoke about it at his house in London a year and a half later.

Keith Halfacre & Mike Chavez



"Having written the first draft he realised the extent of it all. He decided it was too much work to do it all by himself, and

31

he didn't want to go back to the old lifestyle of living in the studio for eight months; he had little kids and he wanted to be able to get home in the evening. So he decided on a collaborator. I believe he'd made a list of people and my name was first on the list because we'd actually met and spoken a few times about this; we weren't really friends, but we were acquaintances."

The initial recording they started in November 1978, and finished mixing almost exactly a year later, at the Producers' Workshop in Los Angeles. The bulk of the work was done at Superbear Studios in France, and then Ezrin and Floyd moved to New York. Typically, it was a major operation: in each country families had to be re-located, and there was time off for returning home to see children:

"Roger really began the whole thing by himself," continues Ezrin, "at his little studio in the country, and he wrote an entire record called 'The Wall' which was almost one song. It was a demo for the purpose of seeing if it would play and for the purpose of sending it round to all the other members of the group to see if they'd be interested."

"But there was never any distinction between the actual three elements: the album, the stage show and the film — they were all devised at the same time. On an average day we'd roll up to Gerry Scarfe's house at nine in the morning to look at rough animation done around a song that we hadn't even finished recording yet. After checking that out, we'd go in the studio, and at one o'clock in the afternoon we'd have a meeting with the director of the film. It was crazy, but a very good way to do it."

Ezrin was an unlikely help-mate for Waters. His method of making records is spontaneous and visceral; and he thought he

would not have patience with Floyd's "intellectual" approach, the weeks of thinking, talking and experimentation. Also, he had never co-produced before, and was exhausted after a four-year cycle of working. "I was slightly fearful of finding myself in an unbearable situation," he says.

And then there was the difference of lifestyles. Whereas Ezrin enjoys the speed of rock 'n' roll and its sense of community, Pink Floyd exhibit the conservatism of the rich and reclusive — behaviour that mystified the outsider. "They live their own very peculiar life. I've never met a group of people that lives the way this group does. Never." He gropes for a comparison. "They're very, very British. Their lifestyle is interchangeable with the president of just about any bank in England; it's anything but rock 'n' roll madness. If you bumped

into Roger on a Sunday afternoon with the kids in the park — Roger and Caroline on 'the nanny's day off', as they call it — you wouldn't know that this guy wasn't a wonderfully successful young executive marching his family into the park. Very reserved; in fact, there's such a lack of rock 'n' roll energy throughout that getting to Los Angeles was a good idea. It's very hard to inject that sort of consciousness at ten o'clock every morning and you're working regularly from ten till six."

Ezrin discusses his contributions to the album: "Musically, Roger really doesn't have the vocabulary — or the facility, if you will — to zero in on the problem with the construction of a song; he needed someone who could do that for him. Usually, it has been really trial and error."

When "The Wall" was being sequenced, Ezrin abruptly realised that Side Three did not make sense. To prove it, he wrote a book of the routine of the album. Waters accordingly re-jigged it.

Ezrin also strongly urged them to release a single — "Run Like Hell" and "Young Lust" are two more tracks he had earmarked. To his mild surprise, they were remarkably agreeable:

"In the past I don't think it was because they had any phobia about being typed as a commercial group; they simply didn't know how singles worked, and they didn't really give a shit. They didn't really have to, did they? They were amazingly successful for guys who didn't concentrate on radio."

"It may seem like it, but there was no war going on amongst Pink Floyd members against radio; they just weren't really conscious of radio programming needs and formulas. So they did what they do best, and it put them in a very special class of their own. But in things like what a good tempo would be for a single, and how to get an intro and an outro — I know all those things; and they were quite open to trying them."

For Ezrin producing "The Wall" was a "wonderful experience." He readily enthuses about Roger Waters' abilities: "He's the finest wordsmith in music right now; there's no-one to touch him. Absolutely brilliant. You may not like the subject matter that he finally decides to go with, but I've seen other things he's written and he does have a capacity to write anything, right down to simple rock 'n'roll. He has a facility with language like no-one else."

But what Ezrin won't publicly acknowledge is the atmosphere of strain and suspicion between the four members of Pink Floyd when they began recording together. All have been living as tax exiles: Nick Mason in the south of France, Rick Wright and Dave Gilmour in the Greek islands, and Waters in Switzerland. Socially, like many long-serving group members, they have grown apart, but they're divided particularly by Waters' increasing domination of the band — Wright and Mason aren't even credited on "The Wall" album. Ezrin was required most vitally to persuade them to enter the studio together, and there he had to act as Ombudsman, to observe fair play when Waters began flinging his weight around. This internal dissension partly explains the secrecy that the band cultivate.

Says Ezrin of Waters: "He's an extremely, uh, complicated man."

THROUGH the Seventies Pink Floyd's theme was the "quiet desperation" that Waters wrote of in "Dark Side Of The Moon". "Animals", though crude, was an extraordinarily bitter broadside against capitalism. But no other album feels as wounded and personal to Waters as "The Wall", which painfully delineates the destructive lifestyle of the successful rock star, a theme that's as old as rock itself

but is invariably one of celebration rather than rage.

This Dantesque figure describes only self-disgust and, eventually, despair. He breaks up with his wife, attempts suicide and, in a climax of raging schizophrenia, puts his past life on trial. The Wall, Waters seems to say, is the prison each of us erects throughout his or her life; its bricks are the relationships that condition us, and he presents a criminals' gallery of suffocating, protective mothers, vicious school-teachers, cold, faithless wives and stupid groupies. This man believes himself betrayed by the demands of his audience, for whom he has a rancorous contempt: "So ya thought ya might like to go to the show," he sneers. In his mounting paranoia the National Front march to a Nazi band, and Jews, blacks and homosexuals face persecution. Hammers symbolise forces of oppression, worms are the agents of decay. The world has gone blind and drips with evil.

The doubt and self-hate of this record is astonishing. It's a psychodrama of the bleakest pessimism, in which its miserable rock star flails savagely at every person who has ever got close enough to affect him, notwithstanding its "message" at the end when The Wall collapses, like Jericho, as "the bleeding hearts and the artists make their stand." Success, bludgeons Waters, is sheer bloody hell.

While denying the "The Wall" is autobiographical, he's admitted that it's "rooted in my experience". Like his chief character, Waters' own father was killed in the last war (in the stage show the crashing plane and the song "Vera", about Vera Lynn, are meant to evoke a generation of fatherless war

babies). He was brought up, with some strictness, by his mother, a schoolteacher. And he loathed his own (grammar) schooldays. For the record, Waters is also divorced from his first wife, Judy.

In his music and infrequent interviews he strikes one as a gloomy, self-obsessed man such as one finds in a Bergman film. In 1975 he told the French monthly, *Rock & Folk*, "I haven't discovered... anything that helps me along. Every new thing I accomplish, or everything I get, doesn't satisfy me as I imagined it would do when I was young." And as far back as 1970 his comments in an interview with me foreshadowed "Another Brick In The Wall": "In my schooling there was never any inkling of why, no philosophical discussion about man's condition, of what human beings are or why they are... The system is such that you as an individual don't stand a chance when they wheel you in at five years' old."

It's small wonder that "The Wall" seems less a work of art than an act of therapy; its rightful context is, as *Time* magazine has suggested, that of "libretto for Me-decade narcissism". Of a piece with the culture of narcissism, the stage show offers spectacle rather than the involvement of theatre.

Still *The Wall* provides a brilliantly apt metaphor for Pink Floyd's career. At one point in the show each musician is completely isolated behind the high, white barrier; just so, claiming that they have never wanted to sell themselves as personalities, Floyd have constructed a psychological guard designed to avert the rude gaze of the media and the public. There is the Berlin Wall, the Great Wall of China... and Pink Floyd's Wall.

JOTTINGS from New York: An atmosphere of paranoia and collusion? Jill Furmanovsky, a photographer, has just returned from tonight's concert and had all her film confiscated from her bag by Steve O'Rourke, Pink Floyd's manager. Then I call Gerry Scarfe for some information on the animation; very polite, but he says he's got to speak to O'Rourke.

Waters is staying at a very posh hotel on Park Avenue. I get through and he sounds very icy. "I just thought I'd do you the courtesy of personally telling you no so that you knew that was the case from the horse's mouth rather than from some minion."

Still, there has been a party following Floyd's penultimate performance. It is, of course, Big Bread & Circuses, held at the club Privates on 85th and Lex. Andy Warhol and Carly Simon show up.

And I have spoken to Bob Ezrin. He says that Nick Mason loves to dance, and that at a Christmas party at Britannia Row, the Floyd's rehearsal and studio complex in Islington, he was "dancing his buns off" all night. One of the problems is that Roger doesn't dance; maybe that explains why Pink Floyd don't produce that kind of music. Gilmour would like to, but perhaps he's a little self-conscious. When they were recording "The Wall" Gilmour was constantly bringing in singles he liked that he'd heard on the radio.

"The taste of some of the boys runs to the eclectic," Ezrin announces. "Now Roger's very difficult — he hates everything."

Ezrin is on his way back to Toronto after some tiff with Waters — some "tiny little thing" quoting Ezrin on Pink Floyd in Canadian *Billboard* six weeks ago: "Roger went off in a complete huff and hasn't spoken to me since. Honest to God, he's that sensitive, and we had a very good relationship, too, after working cheek to cheek like that for a year. To have something small like that throw him off..." He sounds hurt. Now the producer Chris Thomas, also managed by O'Rourke, has flown in from England to advise on the sound at Nassau.

Ezrin has been speculating where Pink Floyd go from here. He doesn't know. "They can't get any more spectacular," he muses. "There's so much distance that has yet to be put between them and this project. But I don't know that it's the death of Floyd. A lot of people have been talking about it being the death of Floyd, the last rattle before they lie down and die. I don't think so."