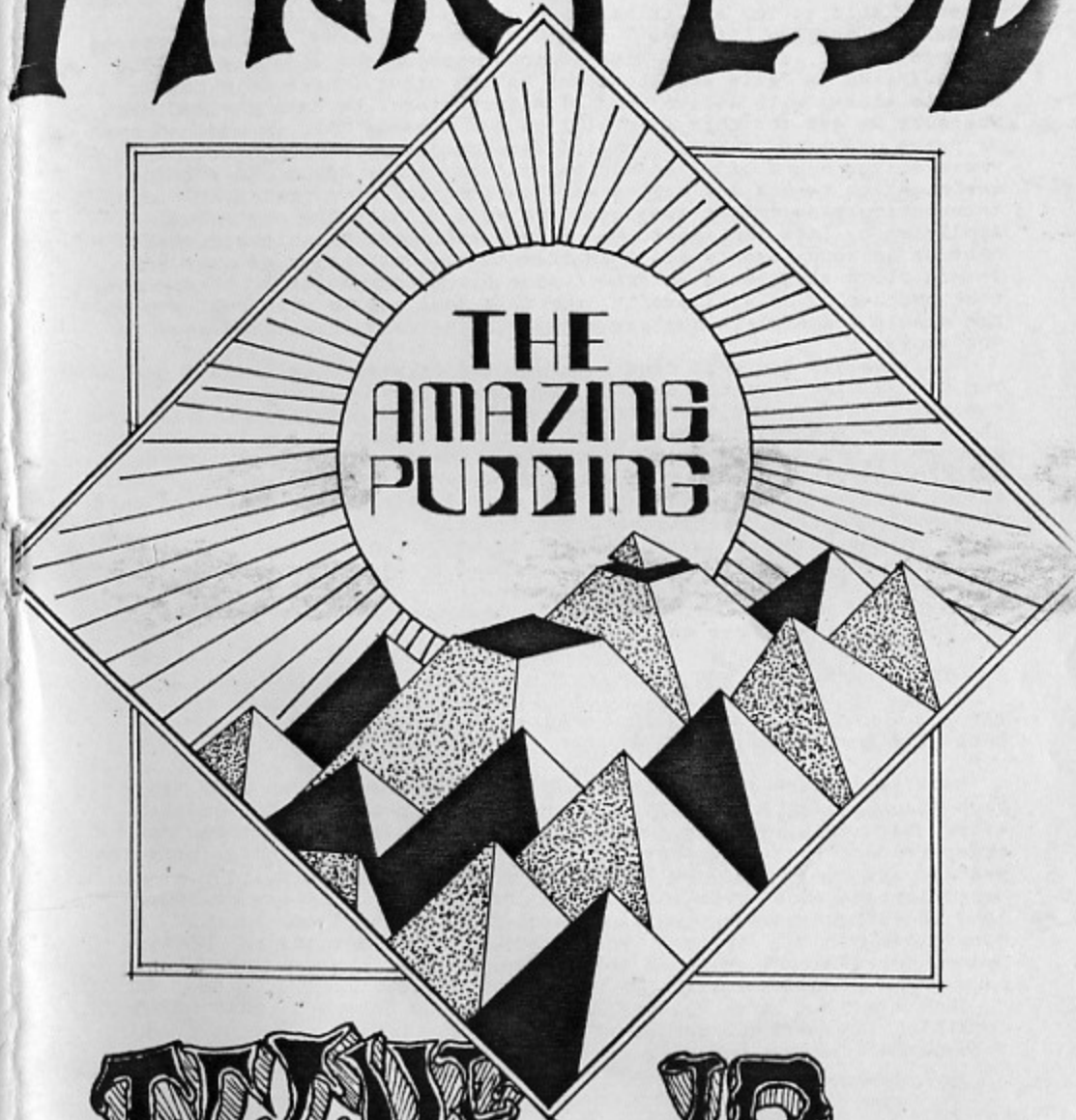




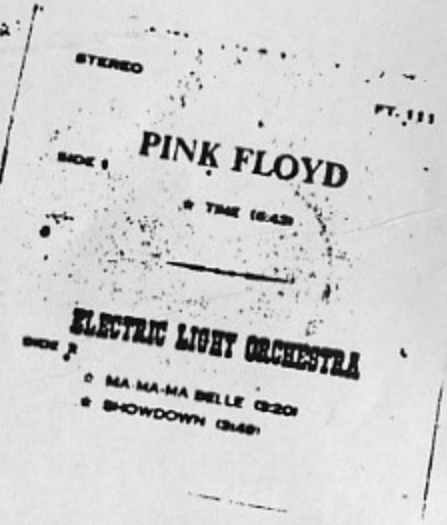
Photo's by Andy Ward

PINK FLOYD



Front Cover By Chris Lonsdale

MA-MA-MA BELLE
SHOWDOWN
ELECTRIC LIGHT ORCHESTRA



LEAVE 12.

Heigh and away we go....

Well, another month, another magazine. Various hitches have again delayed this ish. We're sorry, but these things are still beyond our control (After all, we're only the editors!). The Peter Jenner/Andrew King interview will now appear in some future issue.

The major item of interest this month is a very rare single. This was recently sold to TAP and it has been decided to offer it to TAP readers by auction. It is a 7-inch E.P. from Thailand, on thew 'Stereo Records' label, containing Time (6min 43sec) on one side and two ELO songs (Ma Ma Belle and Showdown) on the other. There is a colour picture sleeve with a live shot of Roger Waters. We have decided that whatever we get for this item will be put towards TAP, so bids of cash or press cuttings, photographs (of rare records, Syd's Floyd etc) or whatever (or mixed bids) should be sent to either of us. We reserve the right to reject any bid as we wish and will give preference to an interesting swap rather than cash. We will contact the succesful applicant by late September. One French collector has already stated that he is very keen to add this item to his collection of over 250 7-inch Floyd singles so we expect some fierce competition. Please note that neither of us will profit from this deal and we will tell you all the result and explain how any money will be used. Dealers please do not apply.

U.K. readers may well find a donor card in with this issue - one of our friends is currently awaiting a kidney transplant and has had several years of very uncomfortable dialysis. We offered to distribute these cards and publicise the need for more donors as a tribute to his bravery in the face of such a terrible illness. If you can, please fill in the card and carry it with you always - in your wallet or purse. Further copies, for your friends and relatives, can be obtained from most chemists, doctors etc. Thank you.

If anyone knows of an apolitical, humanitarian cause which we may publicise, or wants to place a small ad. for any sale, swap or want, please get in touch. There is no charge.

To follow what has surely become a tradition, here are details of our subscription scheme and back issues:-

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 are all available, 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. Foreign readers should send International Money Orders for STERLING only - a lot of money has been wasted recently paying conversion charges.

Once again we thank all the kind people who have made this issue possible. The 'Nobody Home' award for service to the tele-communications industry is awarded to Dave and Carole Walker.

&

Andy Look

This issue is dedicated to the EUE 784 T.

i like a good laugh!

2

Bring Bring.....Bring Bring.....

"Hello"

"Hello"

"Er, hello..."

"Andy Mabbett?"

"Yes, speaking"

"Are you busy slaving over a hot typewriter?"

"Yes...."

"It's Dave Gilmour"

"Dave who?"

Well, the last line's not quite right, it was more of a "cough, splutter gasp". After all, it's not every day a world-famous rock star phones up "for a chat", let alone one you seem to spend all your spare time writing about. On the 2nd September that's exactly what did happen. Unfortunately, world-famous rock stars talk faster than overworked fanzine editors write - so here's the edited (sic) highlights. All mis-quotes are to test Dave's observation.

AM:- "What are you doing these days?"

DG:- "Recording, writing, producing - the usual thing"

AM:- "Who for, who with?"

DG:- "The Dreamacademypaulmccartneysupertramp..."

AM:- "Slow down! I'm trying to write all this down - what about the Dream Academy, why haven't you produced their new single, does that mean you're no longer producing the album?"

DG:- "Yes, I'm producing the album, except for one track, that's the new single. I didn't like that song, so when they wanted it re-recording for the single I suggested that they get someone else in to produce it. They'll use the later version on the album, but perhaps my version will appear on a B-side one day as has happened with the first two singles, which were backed by demos, as they thought people would like to hear them."

AM:- "Too true! I'd love to hear some of your demos"

DG:- "Yes, I've got some cracking recordings on tape"

AM:- "Well, here's a request - next time you put out a single, please put a demo on the B-side instead of an album track"

DG:- "O.K., I might just do that" (Fingers crossed then! - Eds)

AM:- "I'd love to hear your demo of "HOPE"" (See TAP 9)

DG:- "That's no demo! Despite what Roy says, its a finished track with no vocals. My lyrical inspiration had run out so I sent some tunes to Pete Townshend, but I didn't like the lyrics he did for that one. His version will be on his new album, under the title "White City". Roy then came along and asked if he could write some lyrics for it, which I still didn't like, or rather I did, but I didn't really think they suited me. The song was originally going to be used on "About Face", but when "Blue Light" came along I dropped it. I may still use it one day. I think my version, with Pino on bass, is best - I just need some lyrics"

AM:- "Back to the Dream Academy, do you play on that album?"

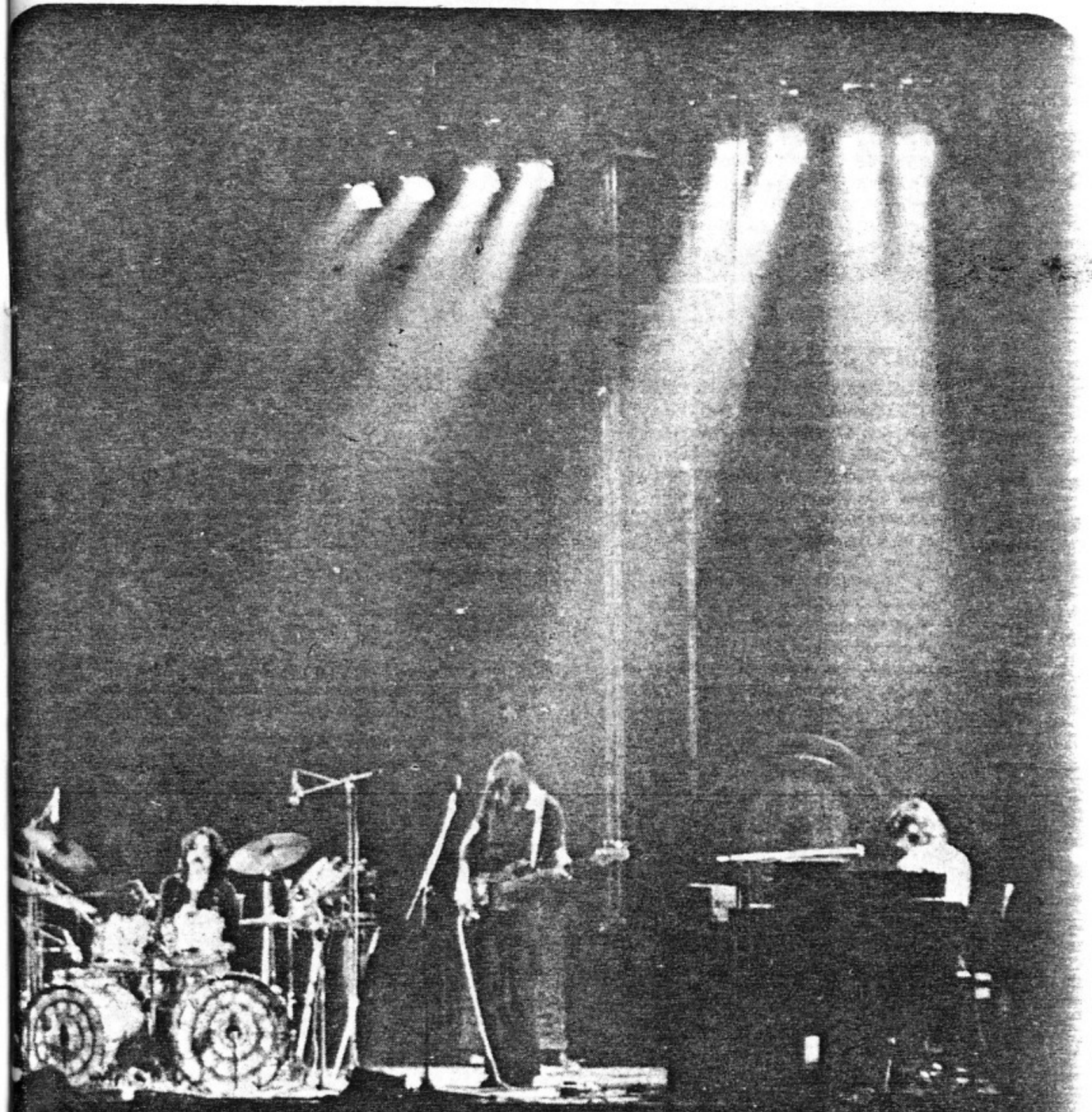
DG:- "No. Well, a little bit. But you wouldn't be able to tell which bits"

AM:- "That's a problem I have with the new Bryan Ferry album, to be honest"

DG:- "Me too! I don't know which tracks I'm on, though I recognise odd bits here and there. I played for him for one day over a year ago and that was it - he asked me to go back when he was finishing the album, but I was in the middle of mixing the Dream Academy album. I said that I could be with him within two weeks but he had to deliver in one, so that was out"

AM:- "How was it playing Live Aid?"
DG:- "Fantastic. It was a fantastic day, although I had some problems. Most of my gear packed up."
AM:- "Did you appear in the finale?"
DG:- "Yes, you can see me wandering about behind everyone in the shot taken from the back of the stage, wearing a blue shirt"
AM:- "The Dream Academy again - did that come about as a result of your brother playing in an earlier line up called the Act?"
DG:- "Not quite, it was the other way round. I met Nick, who was in both bands, socially. He mentioned that they were looking for a guitarist, so I suggested my brother, who was between bands at the time and they played together for a while"
AM:- "Is it true that you played with the Act at Hammersmith Odeon, supporting somebody else?"
DG:- "No, that's not true at all. Whoever told you that might be thinking of the video of my first album - that was a live gig at the Roxy in London where I had my brother on rhythm guitar. I should add, though, that the Dream Academy were my support band when I played Birmingham Odeon in May last year"
AM:- "Did you enjoy that tour?"
DG:- "Yes, it was very enjoyable. It was the most fun I've ever had on tour"
AM:- "Even better than 'Floyd tours?"
DG:- "Well, it was good fun to be THE Boss, everyone doing what they're told with no arguments and no pretending to agree on things"
AM:- "I've got to ask this - you'd think there was something wrong with me if I didn't - but what state are Pink Floyd in at the moment?"
DG:- "Pink Floyd is officially still going - we've never stated that it is not"
AM:- "But I've got a Roger Waters interview on tape where he says that he will never record with Pink Floyd again"
DG:- "That's his opinion, but if the rest of us, a majority, wanted to, we'd get together and record as Pink Floyd without him. At the moment, though, Nick and I are too busy and Rick has no interest in music at all"
AM:- "What do you think of TAP?"
DG:- "Quite Amazing - Quite Fun. I've spotted a few inaccuracies but I'm not blaming anyone. It's a long time ago. I dare say you and I have very different attitudes to the magazine. I don't like to perpetuate myths."
AM:- "Neither do we! TAP exists to distribute information, that's all! We've got a lovely quote that Roger used to have his bass tuned for him - we'd hardly use that if we were into hero worship!"
DG:- "That's partly true, but only 'cos it was easier to have Rick do it with his electronic gadget. Rog is quite a good bassist, he played most of the bass on our records. Actually, that's a lie - I played about half the bass on our records!!"
AM:- "To backtrack slightly, do you read TAP when we send it?"
DG:- "Of course! I love a good laugh!" (That's O.K. Dave - we think some of your early attempts at singing are pretty hilarious!! - Eds)
AM:- "The Beatles magazine says that you're currently recording with Paul McCartney"
DG:- "That's finished now. I'll be on several tracks on his new L.P., providing they get finished off and used. I'll also be on the new L.P. by Simon Le Bon and Nick Rhodes of Duran Duran. They're calling themselves Arcadia. Roger Taylor may also be on it. Then there's Pete Townshend's new album"

AM:- "Does that mean that you'll be playing on 'White-City'?"
DG:- "The song that was 'Hope' - yes, that's right"
AM:- "Finally, Dave, thanks very much for calling and for reading the mag."
DG:- "That's O.K. I'll call again some time and we'll have another chat!"
Dave also said we could have a "proper" interview in London some time and mentioned that his fourth child is due soon. As the first three are all (noisy) girls, aged 4,5 and 9, I asked if he was hoping for a boy.
DG:- "I'm not bothered either way really, but we could do with another musician in the family, to keep the old man in his retirement!"
We're sure you'll all join us in wishing Dave and Ginger all the very best for a happy, healthy baby.



A Tale Of Two Singles

5

During the Seventies Nick Mason produced two singles, both on Virgin records and for related artists - one even plays as a session musician on the others record! Each of these artists also had an album produced by Nick at around the same time as the respective single, though these singles did not appear on the albums.

The first artist was Nick's friend Robert Wyatt. Formerly the drummer with the Soft Machine, he will be best known to some of you for playing on some Syd Barrett sessions. His drumming career ended when he fell from a window and broke his back. The Pink Floyd played two benefit concerts for him as a result of this in 1973. The Soft Machine were contemporaries of the Floyd in the Underground era.

The Robert Wyatt album concerned, *Rock Bottom*, was preceded by the single 'I'm A Believer' (VS114). This, if you can credit it, was a cover of the Neil Diamond song! Lasting 3 Min 30 Sec exactly, it opens with grand piano and then some very fast drumming. To my ears, Robert's deadpan voice adds a slightly farcical air to the sugary lyrics, though I wouldn't like to say whether this was intentional or not! There is a crazy string-break in the middle (a violin solo or some such, not broken cat-gut!).

The single is backed by the Hugh Hopper song 'Memories', which was previously a B-side for the Softs. (Hugh was the Soft Machine's bassist and also played on some of Syd's sessions). This 3 Min 5 Sec song features Robert singing as he later did on 'Ship-Building', over an unobtrusive backing track. Again produced by Nick, Memories was not on 'Rock Bottom' and has another, longer string-break in the middle.

Guitar work on 'I'm A Believer' was provided by Steve Hillage, whose Nick Mason produced album, 'Green' (see TAP 9), was accompanied by a single containing another cover version, this time Lennon & McCartney's 'Getting Better' (VS 212). Interestingly, this was originally on the 'Sgt. Pepper' album, recorded in the studio next door to where Pink Floyd were at the same time recording 'The Piper At The Gates Of Dawn' - The coincidences surrounding these singles are staggering!

Clocking in at 3 Mins, you wouldn't guess this was a Beatles song if you didn't already know so. Indeed, it sounds almost, but not entirely, completely unlike the original, with plenty of glissando guitar and synthesisers, typical of Steve Hillage. To be exact, this is a co-production job between Nick and Steve and I'd honestly say that this is the nicest and most original treatment of any Lennon - McCartney number that I've ever heard.

The co-production also applies to the B-side, 'Palm Trees (Love Guitar)'. At 5 Min 15 Sec this is presumably the same take as on the album.

One interesting comparison between the singles is the difference in the labels. 'I'm A Believer', issued in 1974, has the black & white design with dragon and two nubile, while the 1978 'Getting Better' has the blue label with split lettering.

Andy Mabbett

Hugh Dellar, Western House, 113 Winchelsea Road, Rye, East Sussex. TN31 7EL.
Interested in swapping/buying/selling tapes of all 60's psyche garage stuff....please write to me..

(Picture on Page 4 from NME 25/3/72)

The Soft Machine & The Pink Floyd

By Vernon Fitch

One of the many bands to come out of the London underground scene in the late 1960's were the Soft Machine. Formed by former members of the Wilde Flowers, the Soft Machine first made their appearance in August of 1966; and played at many of the London underground scenes like the UFO Club and the Roundhouse. It was only natural that they made the acquaintance of their contemporaries, the Pink Floyd, who were also a part of the London underground. Robert Wyatt, the first drummer of the Soft Machine, gave some insight into those early days of the underground in an interview for the BBC show 'The Sounds of a City'. He recalled, 'I remember the first gig at the Roundhouse, which was, I think, primarily a Floyd gig, but we were on as well. We tended to find ourselves playing the same places because neither of us played the kind of music that fit in anywhere else, so we would be, sort of, launched into these things. And the Roundhouse then was a wonderful place. It was before the arts council had discovered it and tartered it up. It was just a great sort of warehouse, you could project anything you liked onto it, and people did, and Mark Boyle took ideas from there for his light shows. He did most of the light shows in the UFO Club afterwards.' This, then, was the scene that both the Pink Floyd and the Soft Machine were playing in. Both were experimenting with new ideas and stretching the boundaries of the then rock establishment. It's no wonder that they became friends and took to helping each other out at various critical periods of each others existence.

In the early years the Soft Machine comprised of Robert Wyatt on drums, Mike Ratledge on keyboards, Kevin Ayers on bass and Daevid Allen on guitar. This version of the Soft Machine flourished during the time of the Syd Barrett Pink Floyd, and like the Barrett Floyd, the Soft Machine had one principal songwriter/vocalist who was Kevin Ayers. Kevin's songs comprised most of the first Soft Machine album which was released in December of 1968, the tunes being twisted pop ditties about the Joy of a Toy or how you should Hope for Happiness. This album was the only one released by the Kevin Ayers Soft Machine since Kevin left shortly afterwards to pursue a solo career and was replaced by Hugh Hopper. (note: there has been another LP released of the Kevin Ayers Soft Machine, but it was made from early demo tapes of the band when Daevid Allen was with them. The band never intended these tapes for release and many of the songs are very rough and unfinished. However, I still would recommend it for an insight into those early years with Daevid Allen-Daevid did not appear on the first official Soft Machine album.). After Ayers left, the band changed directions moving away from the short pop tunes and into longer improvised pieces (sound familiar?). However, the difference between the direction of the Floyd and the Soft Machine at this point was that the Soft Machine pursued more of a jazz direction, using very unusual and complicated time signatures, while the Floyd expressed themselves using the basic 4/4 rock time signature. These different directions can be traced back to the roots of both bands, the Floyd being rhythm and blues oriented and the Soft Machine basing their ideas around jazz rhythms. Robert Wyatt explained some of this in his recent BBC interview. He said, "The businessmen didn't know what to make of us at all. And they would think 'you cant make an LP till you've had a hit single'. And we didn't know about it, because all the jazz records we had, they made LP's straight away...The kind of music we listened to never appeared in any hit parade." He went on further to explain how he thought the Pink Floyd's influences served them better in the beginning, "I think the Floyd just got it absolutely right at that time (late sixties) because I think they were closer to rock when they started. They played sort of rhythm and blues and, as far as I know, their name is based on King Floyd. Syd Barrett was actually much more at home in rhythm and blues related music, so they had a sense of pop music greater than ours anyway. 'See Emily Play' and 'Arnold Layne' were great pop records even by the standards of people at that time who were only making great pop records and couldn't do anything else. Their formula could be reduced to a single P. 12 much more easily. Ours just couldn't really." However, although both

Is A Blue Light The Next Shade Of Pink?

7

Well, 1984 began quietly enough for Floyd fans. We were grateful enough for the fact that they surfaced on vinyl the previous year with the outstanding Final Cut record, so nobody really expected another Pink Floyd record for at least three more years. That is if there would be another Pink Floyd record. After all Rick Wright had officially left the band, and rumours had been circulating about Eric Clapton joining Pink Floyd. This rumour, however, was too fantastic to believe. After all David Gilmour was as much responsible for Pink Floyd's sound as anyone. His guitar work not only distinguished the band, but his contributions to the bands repertoire were amongst the best songs that the band put out. No, there could be no Pink Floyd without David Gilmour. No offence to Eric but he just couldn't cut it in Pink Floyd territory. (Sorry Reg). So what was David the Gil up to?

It seems old Dave just couldn't sit around and wait another three years. In January the Floyd grapevine brought news of Dave joining his brothers band on stage in London unannounced. Then in February the news of a second solo album, titled 'About Face', sent me searching through the 'new releases' racks at the record stores. I couldn't wait to hear what new classics Dave was about to unleash on us. After all, his first solo LP was great and even the songs that didn't make the album were knockouts. (Comfortably Numb was originally an outtake of the first album!). So I searched the record stores until I came across a copy of the Blue Light EP. I took it home and sent it rotating on my turntable. Upon hearing it I just couldn't believe it. It was awful! It began with some funky horns. (I hate funk). Then it went into a disco beat. (I hate disco). After playing it a few times (never judge a record on one play) I began to rationalize the fact that I just didn't like it. It was probably the record companies pick as the most commercial song on the album, and would be released as a single for consumption on the A.M. market. Yes, that must be it. After all, it isn't the guitar work that I disliked. So, I filed the record, put Dark Side of The Moon on the turntable, and hoped for better things from Dave on the rest of the album. I wasn't disappointed. The album came out the following week along with the announcement of a tour to back the album. It was too good to be true. A David Gilmour tour. I couldn't wait. I would have to see it. No matter what. It would be the event of the year. (Spoken as a diehard Pink Floyd fanatic). Yes, even if Blue Light was the best he had to offer, he would still be great to see live. However, my presumptions about 'Blue Light' were correct. The album came out and it was terrific. 'Blue Light' did turn out to be the weakest song on the record (in my humble opinion). The rest of the album was worth the wait. The song 'Murder' is a killer. (Groan-Ed's) It's good enough to have been on a Pink Floyd record & to have been the best song on it as well. (That's the ultimate compliment). 'Let's Get Metaphysical' is an excellent showcase of Dave's fantastic guitar work, and 'Near The End' shows that Roger wasn't the only lyricist in the band. As expected, Dave came through with a great LP. So now the tour loomed even bigger as an event not to be missed. And Dave didn't let me down.

First, he put together a great performing band that consisted of: Mick Ralphs (guitar), Mickey Feat (bass), Chris Slade (drums), Raff Ravenscroft (Sax), Jodi Linscott (Percussion), and Gregg Dechart (Keyboards). Then he began a month of rehearsals in London in February, incorporating songs from both his solo albums into the set. The first performance by the band took place on British TV on 30th March, 1984. They played two songs 'Until We Sleep' & 'Blue Light' on Channel 4 for a programme called 'The Tube'. Then, on 31st March, the tour officially began with a performance at the National Stadium in Dublin. The set consisted of: Until We Sleep, Run Like Hell, Love On The Air, Misalliance, There's No Way Out Of Here, All Lovers Are De-arranged, Out Of The Blue, Let's Get Metaphysical, Cruise, Short and Sweet, You Know I'm Right, Murder, and Blue Light. The encores were: Near The End and Comfortably Numb. The band was quite tight and Dave was in good spirits. And this was only the beginning of the tour. From Dublin it was onto Holland, Belgium and France. By the

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time they played The Zenith in Paris the order of the songs in the set had been changed slightly. Run Like Hell was moved into the middle of the set, probably due to the fact that it was one of the highlights to the show and this gave them a chance to work up to it. The other major difference was that All Lovers Are De-arranged was moved up to follow Until We Sleep at the beginning of the set. The two songs worked well together and they were played back to back without a break in between. Dave must have felt more comfortable beginning the set with these two songs in this manner since this is the way he began the shows for the rest of the tour.

From Paris they went to Switzerland, Germany, Sweden and then on to London where they played three consecutive nights at the Hammersmith Odeon. As a special treat to his home town fans, Dave was joined on stage by Roy Harper to play the song they co-wrote, 'Short & Sweet'. And on the third night Nick Mason turned up to play drums on Comfortably Numb. In addition Dave played a third encore, a song from his first album called 'I Can't Breathe Anymore'. This marked the end of the European segment of the tour. From there it was on to North America for dates in Canada and the United States.

The North American tour started slowly in Canada. The first show was set for Chicoutimi, Quebec on May 8th, but had to be cancelled due to a lack of ticket sales. On the following day they did play as scheduled in Quebec City but on the 10th the show at Rimouski was cancelled again due to lack of ticket sales. The folks in the great white north didn't realize what they were missing. In addition to the songs previously mentioned, Dave had added the Pink Floyd classic 'Money' to the set. The song was a perfect outlet for the band to jam on, not to mention the fact that it helped appease many of the older Pink Floyd fans in the audience.

The bands first appearance in the states was in Buffalo, New York on May 16th, 1984. From there they did the East coast, on through the midwest and then on to the west coast. The songs they played were pretty much the same as for the European tour with the exception that they were now playing Money instead of There's No Way Out Of Here. There's No Way Out Of Here was only used occasionally as a third encore on the U.S. tour, and at some of the shows they only played one encore, Comfortably Numb. However, as the tour progressed, the band loosened up and began to extend many of the songs. Dave added a nice solo instrumental introduction to the song Cruise. And during the song Money the band took turns doing improvisations. Dave and Mick Ralphs traded off guitar riffs following a piano improvisation by Gregg Dechart, with everyone enjoying themselves immensely. The most notable songs they performed, however, were Run Like Hell and Comfortably Numb. Now I'm a Pink Floyd fan from way back, and I even consider The Wall as the weakest album the band released (not much experimentation in song structure and too commercial as opposed to progressive), but Dave's performance of his two Wall classics left me transfixed. The feeling that engulfed me was one of a spell being cast over the entire audience whereby we were all part of the event as opposed to being witnesses to the event. We were being controlled by the music. Now that's entertainment Pink Floyd style.

After the shows in California, the band took a week off during which the percussionist, Jodi Linscott, injured herself in a motorcycle accident. Some extra dates had been added on to the tour for Florida and the east coast so they had to do them without the percussion. It was during this period that Chris Slade showed his excellence on the drums. The power of his drumming was incredible. To me he was the nicest surprise of the tour.

The tour wound up back in New York City for the final performance on July 16th, 1984. It was considered a success by everyone involved and let's hope that it will convince Dave that he should do it more often. As expected, it was the highlight of the year for me. For those of you who missed it (you blew it) a video has been released in the USA (But not in Britain.) that was taped at Hammersmith Odeon during the

London shows along with a documentary that was done in Paris. It is recommended for everyone.

In conclusion I'd like to say that although Blue Light is not the next shade of Pink, Dave is owed a great debt of gratitude for taking it upon himself to satisfy the hunger of the thousands of Pink Floyd's fans worldwide who need to see their heroes in person. Thanks Dave.

For the intense collectors out there I am including a list of all the tour dates that I am aware of, if you can add to it please write to The Amazing Pudding at either address.

Think Pink, Eric Zann

The 1984 David Gilmour Tour:

- March 30 - The Tube, Ch.4 TV
- 31 - National Stadium, Dublin
- April 2 - Whitle Hall, Belfast
- 5 - Utrecht, Holland
- 6 - Brussels, Belgium
- 7 - Strasbourg, France
- 9 - Nancy, France
- 10 - The Zenith, Paris
- 11 - The Zenith, Paris
- 12 - The Zenith, Paris
- 13 - Zurich, Switzerland
- 14 - Circus Crone, Munich
- 15 - Alte Oper, Frankfurt
- 16 - Musensaal, Mannheim
- 19 - CCH, Hamburg
- 21 - Philipshalle, Dusseldorf
- 24 - Isstadion, Stockholm
- 25 - Brondby Hallen, Copenhagen
- 28 - Hammersmith Odeon, London
- 29 - Hammersmith Odeon, London
- 30 - Hammersmith Odeon, London
- May 1 - Birmingham Odeon, Birmingham
- 9 - Quebec City, Canada
- 11 - Montreal Forum
- 12 - Civic Center, Ottawa
- 14 - Toronto
- 15 - Toronto
- 16 - Buffalo, New York
- 17 - Syracuse, New York
- 20 - Hartford, Ct.
- 22 - Beacon Theater, New York
- 23 - Beacon Theater, New York
- 24 - Beacon Theater, New York
- 25 - Boston, Mass.
- 26 - Boston, Mass.
- 27 - New Haven, Ct.
- 29 - Tower Theater, Phil.
- 30 - Tower Theater, Phil.
- 31 - Tower Theater, Phil.
- June 1 - Washington D.C.
- 3 - Cleveland, Ohio
- 4 - Columbus, Ohio
- 6 - Clarkston, Mich.
- 7 - Cincinnati, Ohio
- 8 - Chicago, Ill.
- 10 - St Louis, Mo.
- 11 - Kansas City, Mo.
- 13 - Houston, Texas
- 14 - Austin, Texas
- 15 - San Antonio, Texas
- 16 - Dallas, Texas
- 19 - Phoenix, Arizona

- June 20 - San Diego, Ca.
- 21 - Universal City, L.A.
- 22 - Universal City, L.A.
- 23 - San Francisco, Ca.
- 24 - San Francisco, Ca.
- 29 - Berkeley, Ca.
- July 5 - Sunrise Theater, Florida
- 6 - Lakeland Civic, Florida
- 11 - Pittsburg, Pa.
- 12 - Bethlehem, Pa.
- 13 - Babylon, New York
- 14 - Columbia, Md.
- 15 - Saratoga Springs, NY.
- 16 - New York City.

OUTDOOR MAINCHECK

CASABLANCA/BECKIN PRESENTS
 DAVE GILMOUR
 AT CINCINNATI GARDENS
 NO REFUNDS/EXCH.
 6/7/84 11:00HR
 8:00P 18
 10.22 L
 0.76
 8:00P THU JUN 07 1984 AD\$10.50 16

DB 8401



PINK FLOYD

IT WOULD BE SO NICE • JULIA DREAM

White
Red
Orange
Yellow



GOING DUTCH

10

Here's a list of the singles Pink Floyd have issued in Holland, they are all very nice and collectable and appear on Columbia with the same catalogue number as their English counterparts.

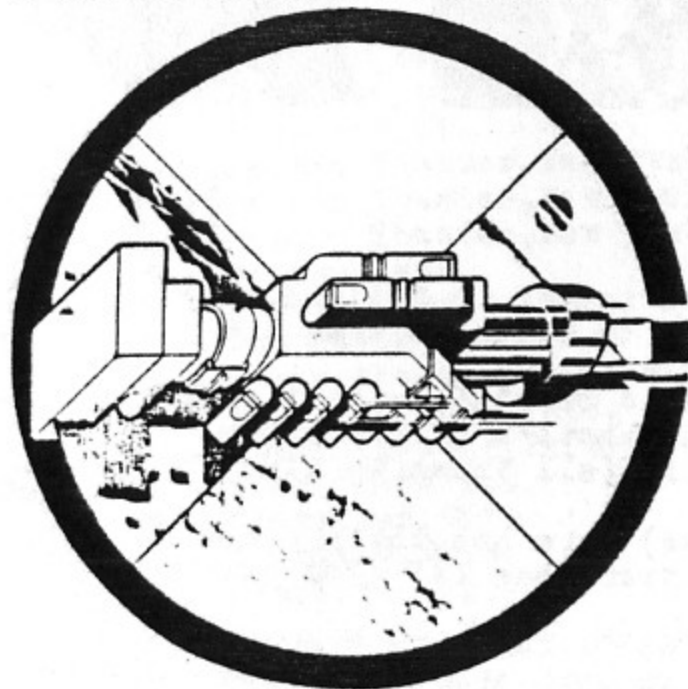
- Arnold Layne/Candy & A Currant Bun (Columbia DB 8156) with a fantastic picture sleeve showing two different photo's of the group (see OPEL 5). The pictures are monochromatic (all Prussian Blue) with the words in pale pink overlapped.
- See Emily Play/Scarecrow (Columbia DB 8214) This has the picture sleeve with Syd Barrett's drawing of the train (see TAP 4) on both sides.
- Apples And Oranges/Paintbox (Columbia DB 8310). This has a picture sleeve with the same photo of the group on both sides; the photo is in purple and the writing is in orange. (See OPEL 5-it's not Italian as Ivor's said)
- It Would Be So Nice/Julia Dream (Columbia DB 8401). Another nice cover, see the picture in this issue.
- Point Me At The Sky/Careful With That Axe, Eugene (Columbia DB8511) This too has a picture bag, showing the Pink Floyd dressed like airmen with a big eagle over them. (See picture this issue)

All the above singles have black columbia labels with silver lettering. There have also been some interesting releases in Holland within the Harvest era.

- If/Arnold Layne (Harvest 5C 006-04725). This is a rather strange coupling dated from around 1970/71 and has only been published in this country. It has a blue title sleeve.
- Free Four/The Gold It's In The... (Harvest 5C 006-05086) This is another unique coupling since on the B side there is "Wots..Uh the Deal" instead of "The Gold...". I think all copies have this misspelling. It has a purple title sleeve.
- Money/Any Colour You Like (Harvest 5C 006-05368). This has a cover similar to Dark Side Of The Moon on both front & rear of the bag.
- Have A Cigar/Shine On You Crazy Diamond pt1 (Harvest 5C 006-97357) Here the cover is red & white with the picture of the robot handshake, the rear cover has publicity of the Wish You Were Here LP. With the release of The Wall the prefix for Dutch EMI releases had changed to IA instead of 5C. There were the two normal Wallian singles.
- Another Brick In The Wall pt2/One Of My Turns (Harvest IA 006-63494)
- Run Like Hell/Don't Leave Me Now (Harvest IA 006-63833).
- Money (new version)/Any Colour You Like (Harvest IA 006-05368). Another unique release this related to the "Dance Songs" album. This single, which was also available as a 12", came in a black title sleeve though some notes on the rear cover are wrong.
- When The Tigers Broke Free/Bring The Boys Back Home (Harvest IA 006 64875) Unlike the UK copies this single comes with a normal cover, is ie, not gatefold.
- Not Now John/Hero's Return (Harvest IA 006-65132) The last(?) Floyd single came in an art sleeve & there was also a 12" version.

Edoardo Bertolotti.

PINK FLOYD HAVE A CIGAR



SHINE ON YOU CRAZY DIAMOND (PART 1)



5C 006-97 357



Contact:
Adam C Winstanley
19 Haypark Avenue
Belfast
BT7 3FD

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FROM PAGE 6.

bands pursued different directions, it's not to say that they ignored other styles. One only has to listen to Pink Floyd's 'A Saucerful of Secrets' to hear avant-garde jazz at its best. And let's not forget that Pink Floyd's hit single 'Money' was written in the jazz time signature of 7/4! They were by no means trapped in one style.

As both bands changed in the seventies, they grew into a business where they occupied their own worlds. This was especially true of the Pink Floyd who played entire concerts by themselves without the need of back up bands. As a result they grew apart from other bands in the business. However, the ties with the early members of the Soft Machine remained. When Robert Wyatt had a near fatal accident in 1973, the Pink Floyd made a special appearance to play a benefit concert for Robert on November 4, 1973. They played two sets, and for these shows they had a back up band: The Soft Machine. They raised over 10,000 pounds for him. Robert's accident left him paralyzed from the waist down, ending his career as a drummer. However, Robert made a comeback as a keyboardist in 1974, and the drummer that he chose to use (as his own replacement) at his reappearance concert was Nick Mason. Nick also produced Robert's single 'I'm a Believer' and his album 'Rock Bottom'. Later, Nick also produced 'Yesterday Man' for Robert, and helped on his next record 'Ruth is Stranger Than Richard'. In 1976 Nick and Robert again teamed up on the album 'The Hapless Child'. They both did vocals for the record and Nick helped produce the record. Although this was not a Robert Wyatt record as such (it was written by Michael Mantler and Edward Gorey), I'm sure Nick was influenced in assisting on the project by Robert. By the time Nick Mason got around to putting out a solo album of his own in 1981, it was to be expected that Robert Wyatt would be on it. Nick's album, 'Fictitious Sports', is as much a Robert Wyatt album as it is a Nick Mason album, with Robert singing lead vocals and performing songs influenced more by the Soft Machine style than by the Pink Floyd. It was a fantastic collaboration in the jazz-rock vein, and one can only hope for more records like this one. In this writer's opinion, 'Fictitious Sports' is the best solo effort by any member of the Pink Floyd, other than the early Syd Barrett solos.

Speaking of Syd Barrett's solo albums, let's not forget that Robert Wyatt and the Soft Machine had a part in the making of 'The Madcap Laughs'. When the record company set a deadline for finishing the 'Madcap' LP, the Pink Floyd decided to call on their friends, the Soft Machine, to help Syd finish the record on time. Although Robert Wyatt's vocals aren't to be heard on the record, his drumming is obvious on some of the songs. And one song in particular, namely 'No Good Trying', has Syd backed by the Soft Machine. This song is a unique blend of the styles of the early Floyd and the early Soft Machine. I wish there were more collaborative efforts available. It is interesting to note that Kevin Ayers did not play during the Madcap sessions, but Kevin was as much an admirer of Syd as any of the other members of the Soft Machine. In fact, Syd Barrett played lead guitar on Kevin's 'Singing a Song in the Morning' single, although this version has yet to be released, and Kevin later wrote a song about Syd, namely 'Oh! Wot a Dream' on the 'Bananamour' LP. Kevin was known to be one of Syd's dedicated fans and he even wrote letters to the Syd Barrett appreciation society. One of Kevin's letters was published in Terrapin magazine # 6 and offered people who wrote in to Blackhill Enterprises an insert for his Bananamour LP which had on it a rare photo of Syd. I have also heard the rumor that you can hear Syd's voice at the beginning of the song 'Oleh Oleh Bandu Bandong' on Kevin's first solo LP 'Joy of a Toy'. However, I don't know if this is so.

Kevin Ayers isn't the only member of the Soft Machine to show his appreciation of Syd and the Floyd in song. One only has to listen to the Soft Machine's version of 'The Moon in June' done for the BBC on June 10, 1969 (this version appears on the Soft Machine-Triple Echo set). One of the verses sung by Robert Wyatt goes, "To all our mates like Kevin, Caravan and the old Pink Floyd, allow me to recommend 'Top Gear' in spite of its extraordinary name."

And more praise for the Pink Floyd is given by David Allen on the

contd PAGE 21

Quickly now, what pop group or singer has had the longest run on the *Billboard* album charts? Elvis? The Beatles? Bing Crosby?

Before you give up, a few helpful hints. Though this band has been touring and recording for 16 years with only one important lineup change, you have probably never heard of a single member, past or present. Many rock fans would have trouble naming any of their songs. Group members won't allow their likenesses to grace the covers of their albums, they almost never grant interviews, and they'd rather be vivisected than make a video for MTV. Right away, you know we're not talking about the Rolling Stones.

Okay, Trivial Pursuit loser, try Pink Floyd. There has never been anything to approach their 1973 phenomenon, *Dark Side of the Moon*, and probably there never will be again.

When the album came out, the Floyd was a British group with one minor hit and an acid-head cult following. *Dark Side*, bleak and gothic, reached out and tapped some previously un-reached citizens of our planet. As of March 10 it will have been on the *Billboard* Top 200 for 510 consecutive weeks. Five. Hundred. And. Ten. Weeks. On May 19 it should become the first uninterrupted 10-year chart album ever.

To put this feat in perspective, consider that *Dark Side* surpassed the former champ (Johnny Mathis' *Greatest Hits*) five months ago. The next-longest-running album of original pop music (Carole King's *Tapestry*) pooped out after 320 weeks. Michael Jackson's *Thriller* (a lousy 64 weeks so far) is hardly worth a mention.

How do you figure it?

Like everyone else, David Gilmour hasn't a clue. "It's always baffled me, still baffles me," says the man whose otherworldly, space-probe guitar licks are most closely identified with the unmistakable Pink Floyd sound. "I mean, when we made it, we knew it was the best we'd done. But we hadn't even gone gold before then."

Now that he's decided to step out on his own with a solo album, *About Face*, and an American tour in May and June, Gilmour, 37, is relaxing the customary Pink prohibition against speaking to the press. In his hotel suite overlooking Manhattan's Central Park, slouched on a couch in jeans, sport shirt and red jazz shoes, he ruffles his short-cropped

brown hair as wife Ginger calls England to talk to their daughters, Alice, 7, Clare, 3, and Sarah, 2.

"Pete Seeger is one of my all-time favorite people," says Gilmour, the acid-music king who learned to play the guitar from the gentle banjo-picking folkie's instructional book-and-record set.

Gilmour joined Pink Floyd early in 1968 to back up—and eventually replace—the band's visionary founder, Syd Barrett. Barrett had named the band after two Southern bluesmen, Floyd Council and Pink Anderson. Unfortunately, blues flowed into psychedelia, and Barrett, after numerous acid trips, became "pretty strange," recalls Gilmour, and was invited to quit the band. It was left to Gilmour, bass player Roger Waters, drummer Nick Mason and keyboardist Rick Wright to carry on. A one time language student, Gilmour was inspired by Bob Dylan's first album to drop out at 18 to play rock. By 1964, before most bands had heard of the drug, he had already gone through his LSD phase.

"None of us was ever a great, passionate drug fiend," Gilmour says, despite the legends—and Barrett's very real permanent disability—to the contrary. "We said that, but people don't hear things they don't want to hear. A lot of people think you're on their wavelength, when you're really not. We got mail from people telling us we were sending them individual messages that they were answering. Very, very odd." That was another reason, he says, why the band kept such a low profile: "The fans might have gotten too much information about us sitting at home watching television and drinking beer."

Not that the old brew-sipping homebody has totally lost his edge. Gilmour's second solo LP contains two anti-Cruise missile songs, one dirge that has to be aimed at killer-writer Jack Henry Abbott—and no love songs. Still, the Gilmour sense of humor surfaces in an instrumental titled *Let's Get Metaphysical*. There are also moments of eerie beauty from this scarred rock veteran, soaring lyrics about glinting missiles floating in out of the blue, blue sky. "I think you can write fatalistic lyrics," he says, "which may discuss morbid or unhappy ends. But they can be uplifting and joyful at the same time. There is beauty in melancholy." **CHET FLIPPO**



Spot The Difference?

DAVID GILMOUR
Zenith, Paris

JUDGING BY this gig, David Gilmour is not aiming to pick up where Pink Floyd left off. By all accounts, that daunting prospect has been left for Roger Waters to attempt with his forthcoming Earls Court extravaganza. Instead, Gilmour has marshalled his resources, stripped away the excess, and emerged with a viable roadshow of modest proportions (by Floydian standards) that still delivers maximum impact.

The Zenith is a strange purpose-built venue, a multi-domed artifice dumped in the middle of a vast area of concrete waste ground in the suburbs of Paris. It is a size of hall that we don't have in Britain, somewhere between the Hammersmith Odeon and Wembley Arena, and it's not sold out. The smell of dope hangs heavy in the air in small pockets amongst the crowd and the mood is thoughtful rather than boisterous. Pink Floyd, man... good vibes... far out.

The thrumming synthesiser and blinding flashing lights that conceal the musicians' stage entrance quickly dispel this air of complacency, and as the band urgently launch into "Ummagumma Sleep," the music cuts a swathe through the crowd. Gilmour's guitar fearlessly soars and wailing over the lock-fast beat. It's immediately clear that this is no hand-me-down Floyd replica, no

meddling or muddling here; the man means business. Gilmour is a perfectionist. He'd rather spend most of the first verse of 'Mihalis', an instrumental from his first solo album, strobe-tuning his guitar than launch in at half-cock, slightly out of tune with the rest of the band. Ultimately, it's that kind of attention to detail, his modest overseeing of all aspects of the show, which translates into the finely-honed musical and visual appeal of his act. The lighting is superb, the sound near-perfect and the band precise but just edgy enough to catch a fire.

Gilmour, who spent a lot of his early days in France (on one occasion being arrested with Syd Barrett for busking in St Tropez) introduces the songs in French, much to the delight of the Parisien crowd. The set includes all the songs from the 'About Face' album, and without exception they come across far better live than on record.

Micky Feat's striding bass and Gilmour's Chuck Berryish guitar dominate 'All Lovers Are Deranged', while Jodi Linscott's percussion and Chris Slade's powerhouse drumming propel the dance-floor rhythm of the single 'Blue Light'. Gregg Dechart plays some stirring keyboards, particularly on the grandiose instrumental 'Let's Get Metaphysical', and Raff Ravenscroft's various saxes and flute asides add further texture to an already rich sound. Mick Ralphs on second guitar is a

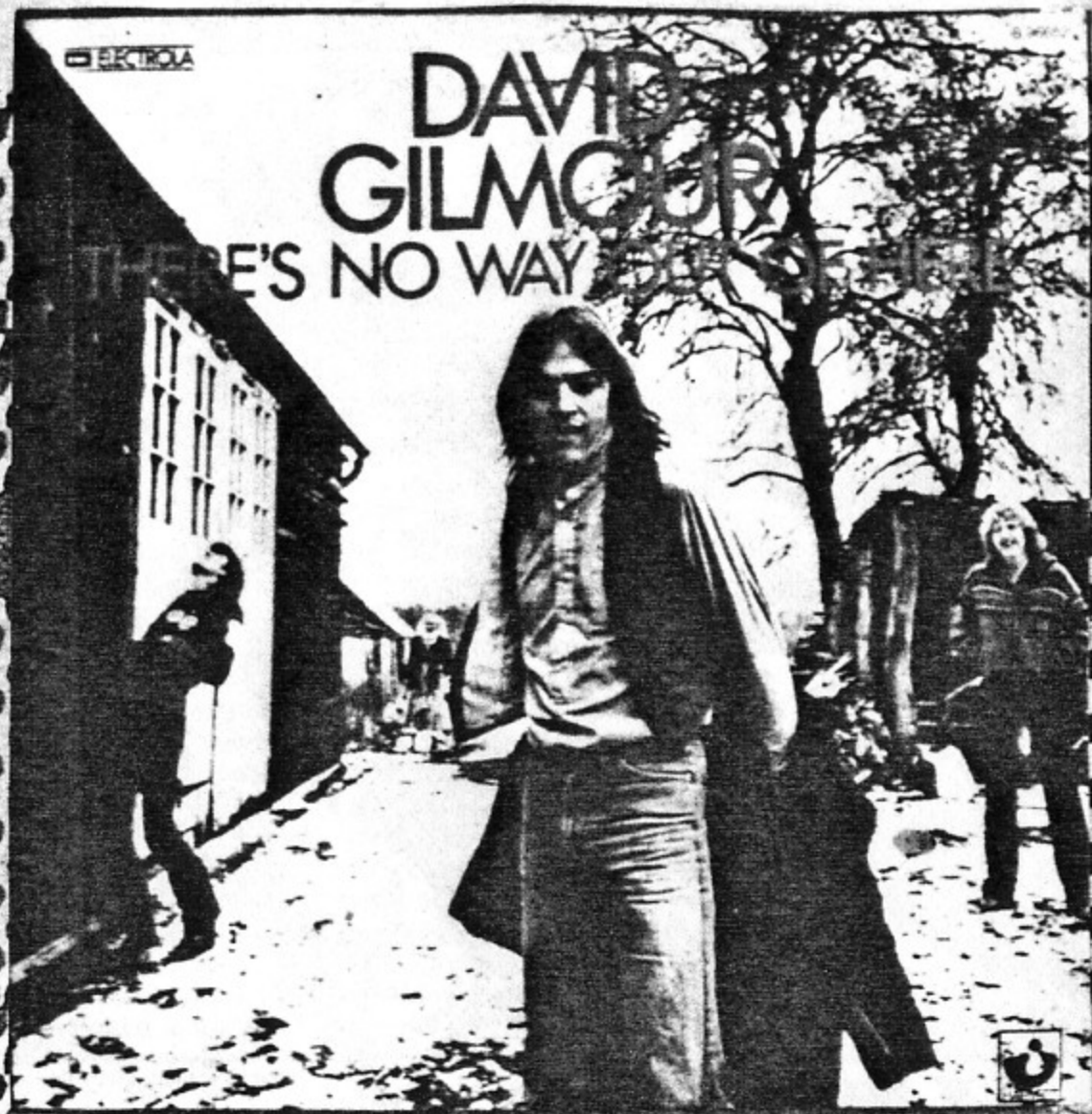
DAVID GILMOUR: 'more scope for spanking the plank'



Pic Dominique Mignone

Mike Chavez
Cont'd over leaf

Contd from page 14



German 1 sided 12" (Edo)

...mite underemployed for much of the set (this man was lead guitarist with Bad Company for Chrissake!) but he makes up for it with two blinding solos towards the end, coming to the fore briefly in 'Murder' and giving an extended, totally heroic, performance in 'Near The End'.

Despite his somewhat infrequent guitar soloing with Pink Floyd, Gilmour is a fine player, and with his own band he has a great deal more scope for spanking the plank. His greatest strengths are conjuring perfect sound textures from his equipment and his fluid use of the tremelo bar on his Strats. He produces some remarkable solos, the concluding passage of 'You Know I'm Right' and 'Murder', to name but two.

Unsurprisingly, it is two Floyd numbers that draw the most enthusiastic response. 'Comfortably Numb' and 'Run Like Hell', both from 'The Wall', provide a touchstone that reassures an audience faced with a set of otherwise relatively unfamiliar material. But they don't overshadow Gilmour's own songs.

He may be drawing the crowds on this tour on the strength of his Pink Floyd background, but musically he definitely isn't riding on the back of the group's legend. Nor has he done a Daltrey and gone softly, softly in search of a 'mature' audience and the Radio 2 playlist. This is a vigorous, moving, perfectly-executed rock show. David Gilmour - no sell out.

DAVID SINCLAIR

DAVID GILMOUR "LOVE ON THE AIR"

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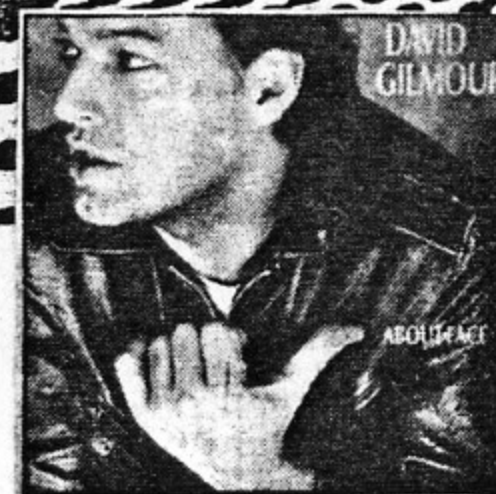
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Love on the Air Radio shaped Picture disc. UK.



Pics from Edoardo Bertolotti.



ROCK Report

RICK WRIGHT has a lot to live down — 16 years in rock's most hallowed (and spitefully attacked) institution is quite a burden to carry.

As keyboardist with Pink Floyd, he saw the band rise from the obscurity of the psychedelic 60s to become superstars of the 70s and rock's hierarchic ruler of the early 80s.

But then the pedestrian monotony of the pattern the band had settled into — an album every two years, the occasional tour, another concept album — caused him to leave.

Since 1982, when he left the Floyd, he has been very quiet. But now he has teamed up with former Fashion guitarist / singer Dave Harris to form Zee and release an album totally removed from Pink Floyd. It was a partnership brought about by both men's interest in that piece of hi-tech hardware, the Fairlight computer / instrument.

When I went to talk to Rick at his Westbourne Park home, it was immediately obvious that he was not eager to talk about the Floyd and its probable demise. (With the departure of Rick and guitarist David Gilmour, it certainly looks defunct, but one can never be sure.)

I hadn't been primed that Rick wouldn't discuss the Floyd (as apparently everyone else had) and it virtually boiled down to "we're still all the best of friends." This man wasn't in the mood for any muck-raking about Roger Waters' concept

From Darkside Of The Moon To The Frontiers Of Science.

albums, *The Wall* (Rick's last appearance with the band) and *The Final Cut*.

But then even an interview with Rick was a breakthrough — he and the rest of Pink Floyd have spent most of the past 16 years refusing to talk to the press — mostly because it was part of the "image", admits Rick.

The man I met was thoughtful, and the lack of interview "practice" gave an edge of tension to the meeting. But he was obviously enthusiastic about the Zee project and its future possibilities.

"When we started I had no idea how it would turn out. It wasn't planned to be like this or sound like this," he says. It was an accidental meeting with Dave Harris which brought the two men together.

"Dave was very interested in the Fairlight, so I said, 'let's sit down and see what we can do with it.' So it was a common interest in the Fairlight which started the partnership. And then we found we basically liked the same things and wanted to do the same things," recalls Rick.

He is anxious not to categorize the music — "electro-funk" really only sums up one track on the new *Identity* album. "Obviously what I've done with Dave has been influenced by what is happening currently" is all he will say.

It is not the sort of album you would expect from an ex-Pink Floyd keyboardist, but then Rick is glad about that. "It certainly isn't a Floydian-sounding album, but that's because I was working with someone who wasn't from that era," he explains.

"Obviously we hope to be successful, sell a few records and go on the road. We decided not to go on the road immediately because one album is not enough material. So, rather than play old compositions of mine and Dave's, what we'd like to do is write for the next album and then go on the road.

"Whatever anyone says, I think everyone wants to be successful — i.e. commercial. But we didn't sit down and say, 'let's write something commercial.' I can't do that. Whether it's the Floyd or Fashion everyone wants to sell records."

The LP is an intriguing mixture of the commercial (note the single *Confusion*), the strange (*Voices*) and the evocative (*Cuts like a diamond*).

Rick freely admits that he and Dave were like two kids when they were experimenting with the Fairlight: "We did lots of things and then said, 'What can we do with this?'"

"The basic tracks for the album were put down in my studio direct to a 24-track, and they were all from the Fairlight. When we got to Utopia studios we just kept the Fairlight tracks and then overdubbed 'live' guitars, other keyboards and what-ever..."

"It takes hours and hours to program the Fairlight. So if you are doing it in a studio at £60 an hour, it's a joke — and everyone gets very bored. This way we can go to my

studio — it's really just a music room with the Fairlight and a mixing desk — plan the whole album out and then go into a proper studio. I think it's a very good way of working; it's a cheap way of making an album quite honestly!"

The Fairlight was actually the answer to Rick's prayer. "When I had a Prophet 5 and a Mini-Moog my dream was to have an instrument which recreated the real thing. So that, instead of playing around with a Prophet 5 to try and get a French horn sound (say), someone would invent an instrument that would play a French horn — and, of course, the Fairlight does that. I can't think

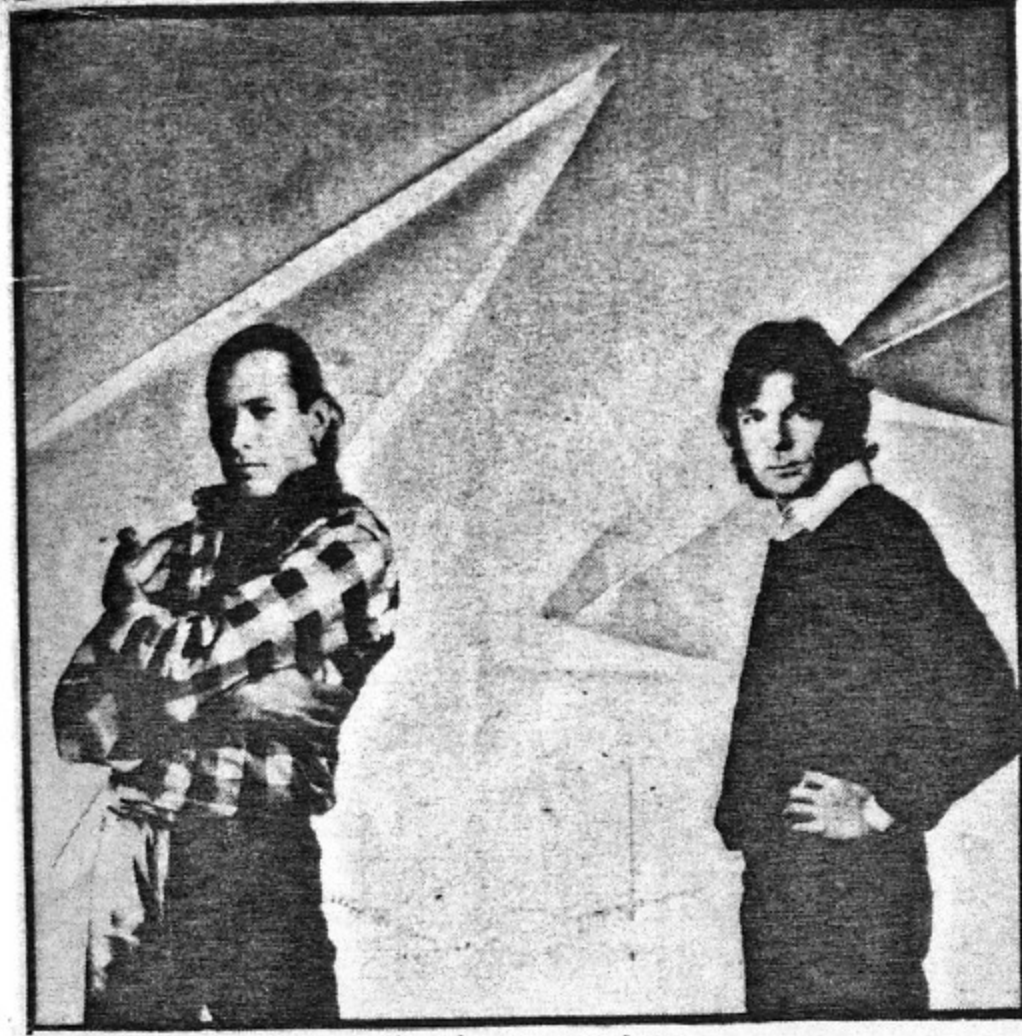
of anything else I want," says Rick, who, despite his love for the instrument, also used Roland Jupiter and Juno 60 synths, the aforementioned Prophet 5 and Mini-Moog, Hammond organ and electric and acoustic pianos on the album.

Although the Fairlight comes complete with a set of floppy discs, Rick and Dave scrapped most of these and built up their own library of both abstract and natural sounds — many of which can be heard on *Identity*.

"We spent a lot of time finding the best sounds. But that's not hard because if you want, say, a snare drum, you just play one until you like the sound and then you put it into the Fairlight. Sometimes we spent days just putting new sounds into the Fairlight.

"When I listen to records I can tell a Fairlight because it comes with certain sounds that everyone is tempted to use, and you keep hearing them again and again. We tried to avoid that."

Dave & Carole Walker



With all this talk about computers, you might be forgiven for thinking that Rick is an electronics genius. But no. "I'm not interested in electronics for electronics sake; if you turn this knob you get this sound — why it happens I don't know.

"People thought the Floyd were very much into the electronic side of music but I don't think we were very much."

Ah, yes, Pink Floyd. What can we say about them? "I look back on it as enjoyable although it wasn't as enjoyable for me and probably for all of us towards the end," Rick says guardedly.

The Floyd was Rick's only professional band, which he joined after leaving the London College of Music. (He says he was mostly self-taught and only attended classes when he wanted to skip off from architecture lectures which was his main subject.)

I put it to Rick that the wide range

of sounds produced by the Floyd in those heady days of the mid-60s was remarkable considering the lack of sophisticated equipment — Rick, in fact, only had a piano and a Farfisa organ.

"The range of sounds came from the way we played our instruments. Virtually every instrument was played through a Binson echo unit," he explains. Rick feels he developed his style as he went on — mirrored in the Floyd's evolution from the spaced-out *Careful with that axe, Eugene* to the more compact sounds of *The Wall*.

After his experience of 16 years with the Floyd I wondered whether he would ever become involved in a "permanent" band again.

"Not permanent, no," he answers after a lot of thought. "The Zee project is because Dave and I happen to work very well together. We plan to do another album and go on

FROM PAGE 12.

cover of his 'Magick Brother' album. On it is written 'Whispering in the Ears of a silent Gong were Terry O'Really, Thelonus Sphere, The Oft So Machine, T. Lipp Brahmananda, Le Pink Floy, Bacho,' There is no doubt of their influence on him. Daevid even mentioned Syd during his 'Death of Rock' song on his Clockwork Band tour of 1980. Mourning the death of rock music he said, "Goodnight Syd Barrett, his mad cap put out his light." I was fortunate to meet Daevid during this tour, and I asked him where he learned to play the fantastic glissando guitar technique he used in many of his songs. His reply was that Syd Barrett taught it to him! Even over a decade after knowing Syd, Daevid still acknowledges his influence.

I hope that this article will help you understand the relationships between the Pink Floyd and Soft Machine, as well as their admiration and respect for each other. They both acknowledge each others music. So, if you haven't checked out the Soft Machine yet, what are you waiting for? Save yourself.

Daevid Allen once had a picture of Syd stuck on his amplifier during a tour of France "for inspiration". (IT)



Back Left: Daevid Allen Back Right: Mike Ratledge
Front Left: Robert Wyatt Front Right: Kevin Ayers

Andy Mabbett

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Great Barr,
BIRMINGHAM
B42 2EE
ENGLAND

Ivor Trueman

23, Parkside Rd.,
Hounslow,
MIDDLESEX
TW3 2BD
ENGLAND



Dave Harris (right) and Rick Wright — Zee.

Zee for zounds

the road — so I guess that's pretty permanent. But both of us — because of past experiences — are against getting in other musicians and making it a 'proper' group."

And what about motivation? After all the success of the Floyd it must be hard to top that.

"It's not difficult to motivate myself but obviously it's harder now. When you've made enough money to say, 'well, I don't have to go out to work' you need to push yourself a bit more.

"I don't need to prove anything either — and that's the difference between me and Dave. He still needs to prove something for himself," explains Rick.

It also goes to show that Rick can't be typecast; *Identity* is not the album you'd expect from someone with his background — but then maybe it's all the more refreshing for that.

As might be expected, this is an album concerned very much with sounds: the recreation of real sounds — brass, drums and so on — and the creation of new sounds.

The opening track, *Confusion*, is possibly misleading; it could be categorized as "electro-funk" and on a superficial level it is no different from any other electro-funk around at the moment. However, there is more to it than that.



IDENTITY

Zee

EMI Harvest

One of the most predominant traits of Zee is the building of accompaniments using repeated musical or vocal phrases or rhythms; on *By touching* the background is filled in with a vocal repetition of the track title. Over that goes a strong beat and the basic song — a medium-paced chuggalong piece that doesn't really go anywhere.

How you do it is an up-tempo, foot-tapping piece featuring a whining synth solo — class electro-funk, if you'll excuse yet another pigeon hole.

Seems we were dreaming employs the light and shade contrast; the beginning is relaxed with interesting motifs to keep everyone awake before the power is turned on with a Rick Wright Hammond solo — then it's a return to the sleepy beginnings.

Despite its undoubted worth, there is a feeling of coldness about this LP. The minimal warmth comes from the slower pieces, which tend to be so laid back that they are in danger of falling off their stools! Still, there is a lot of listening here and it may take some time before the true merits of the songs shine through.

M.H.R

Voices is altogether more intriguing. A slow, almost somnulant, number, built up with abstract sounds and rhythms; the slightly eerie atmosphere is maintained by Dave Harris' artificially-relaxed voice.

Private person is played out against a funky backdrop; but Rick Wright's keyboard embellishments and the catchy hookline make this a winner. *Strange Rhythm* has plenty of criss-cross patterns which provide a powerful base for the somewhat meandering vocal line.

Cuts like a diamond, the side two opener, begins gently, insinuating its way into your consciousness, building up to Dave Harris' powerful guitar solo. This is possibly the nearest to Pink Floyd you are going to get on the LP; the formula is the same but the tools and emphasis are different.

TITBIT'S

from Chris Lonsdale

PENTHOUSE December 1984.

TRACK RECORD...

Thumping the tom-toms for Pink Floyd, burning the circuits for the Rothmans' Porsche 956 team or quietly flying a private plane from Elstree, he's the Quiet charmer living the dream life—and he's not ashamed to admit it.
by TONY DRON.

Set the controls for the heart of the sun, I was thinking to myself: who is Nick Mason? I've met Nick many times over the past few years but until Penthouse asked me to seek him out I had not realised how little I actually knew about him. One of the most successful rock musicians of all time, and I had been thinking of him as one of the good blokes in motor racing. That's Nick's easy style: he fits in, gets involved in things and does well at them but there are many sides to the man. Bar a few weeks, it's 12 years since the band wrapped up *Dark Side of the Moon*, and about the same time since Nick's first motor race. He's had 16 great years in the music business in all and the ideas are still coming fast and good. He's raced all kinds of motor cars from Vintage Austons to the latest 225mph Group C Porsches, and he's got five Le Mans races under his belt. He has built up one of the best restoration and preparation businesses for historic race cars in the world, with customers in Europe, Japan and the States. It suddenly dawned on me: just who is this guy? Thinking fast I finally found a 50p bit and stuck it in the machine in front of me. A second later your intrepid reporter had his ticket and was on his way to Kentish Town to find out.

Up a narrow, cobbled alley off the Highgate Road is Mortane Engineering, specialists in every aspect of thoroughbred Aston Martin race cars. Prop: N. Mason. Outside the door was a new 1000cc motorbike, one of the latest BMW K-Series machines. I rang the bell, impressed.

'Very impressive,' said Nick as he opened the door, 'every other sod gets lost trying to find this place. Let's go up to the office.'

While Nick went off to get our afternoon tea I looked around his office. There was a file marked 'N. Mason—Music—Inland Revenue', an enormous framed poster of a superb painting by an Italian artist showing Fangio in his 1955 Maserati in a full-blooded drift with modern single-seater racers crashing in his wake, dozens of model cars in glass cases which on close inspection I realised made up a full set of Ferrari works racing cars, bound volumes of *Motor Sport* and *Thoroughbred* and *Classic Car*, modern office equipment, and loads of files all stacked neatly.

'No bound volumes of Penthouse?' I asked as Mr Mason brought the tea in himself. 'Can't keep them. The mechanics always pinch them.' Nick smiled and sat down, the same as ever: relaxed without losing his good manners, easy-going without being complacent, confident but never showing off.

These days Nick likes to fit in a day's private flying as often as possible. 'Really it's an excuse to go to Elstree for breakfast. No seriously, when Jonathan Palmer rings up and asks me to join him in the chopper to go to Silverstone I can say, "Sure, great, I'll bring my log book and get some hours in."'

After school, Nick studied Architecture, already reflecting his interest in style, and while at college he met up with some friends to form the Pink Floyd.

The music business became totally consuming and although one member of the band did leave early on the Pink Floyd developed a near ideal working relationship as they struggled together for success. "Keeping that relationship going is more difficult after success has been achieved," says Nick, "but I think we kept going so well because after that break into commercial success we grew apart a bit in our private lives and followed our own ways. Roger (Waters) and Dave (Gilmour) have both done solo albums and tours and I have gone into film music. I'm doing an NVC video film for TV right now: it's about musicians with other interests."

"Some people think the Pink Floyd as an idea is a bit of a dinosaur nowadays and, sure, it's a major operation to make a record or go on the road. But we never tried to second-guess public tastes, just went on to the next good sound. It goes on like that, busy for a time, then not much happening for a while like now, with Roger, as the writer, the dominant force. Anyway, what's wrong with having a few dinosaurs around? It would be a shame to let them become extinct!"

'If I've done my part well that gives me great pleasure. Like with the Dorset Racing Association's Lola in my first Le Mans in '79, I was just one of the drivers, but we won the Index of Performance and came second in class. I got very involved with the team and the whole Le Mans experience. Out on the circuit at night, the experience was magical—the sheer speed, the lights of the fairground as the car just about took off under the Dunlop bridge and then swooping down to the Esses. The smell of brake pads and then the incredible Mulsanne straight. In the pits, the team spirit was marvellous. You'd finish your stint and come in to hand over the car, and with every hour that went by the excitement in our pit grew. Then you'd walk out to the back of the pits for a rest, hearing the French commentator and the roar of the engines—and smelling frying onions from hundreds of barbecues. The best day at Le Mans is the Friday, though, with practice over the night before. You can walk around and be lazy with nothing to do as a driver."

That must be his one day's rest a year! Is there anything he regrets having been unable to do?

"Yes, I'd like to spend more time with my children. I've got two young daughters who go to the local comprehensive. I'm really pleased to see them as often as I can but I miss a lot of what they are doing with so many races at weekends in the summer and so much work. I'd like to spend more time here at Morntane. At first I would come in and work on my own car but I don't suppose I've touched one of my super set of Snap-On tools in three years. I used to enjoy that. Derek Edwards, who runs the place for me full-time, would come over and help me out and say things like "Jesus, no wonder you were in trouble: some animal's used Araldite on these bleeding studs." And I'd mutter, "Hmm. Animals," not letting on I'd done it five years before."

His thoughts on modern cars?

"I like good modern style but there's no single perfect car, though for me the Porsche 928 comes near. Fantastic machine. And I love Ferraris, though I don't think they're so practical for everyday use. I like the Porsche is so modern but has the traditional front-engined, rear-wheel-drive layout. I don't go much on walnut dashboards in new cars: that's false traditionalism. I've been trying out a Renault 25 recently and that's a stylish modern car. It talks to you, and that's great. You know, this Dalek voice says, "The bonnet's open, you are low on fuel, the engine temperature is high, we're not going to make it on this one Nick, we'll be walking after this corner."

"Normally I drive a little Renault Gordini, which is the best thing around town, apart from the bike, of course."

Finally, I asked Nick how he viewed himself as a race driver.

"Oh, not so seriously. I started out with the thought that it's a good idea to have a faster car than anyone else! Unlike the real professionals I like to take a bit of time—like five years!—to work up to a good lap time, but I think I'm probably quite a good amateur. I just like motor racing, full stop. I can take the old Aston Martin Ulster to Oulton Park and crack the lap record, think I'm Jack the Lad. Then I can get in the Canon Porsche 956 and it's magic, the sheer speed and power. So long as I do a good job and everyone in the team is pleased, then I'm happy. In the long run I'd like to run a really good Formula 1 or Group C team myself. Have I made myself seem like the man who never smiles?"

Anything but that I replied, with total honesty. With that, Nick donned his crash helmet and black leather jacket and sped off into the London night on the big Bee-Emm. The rock'n'roll rebel on the roaring bike has turned 40, but he wears it well.

RENAULT 25... Review by Nick Mason.

What I really like about the 25 is that it is so completely modern. It represents to me the new generation of cars. Of course, the risk of going for the latest kind of machine is that you can up with all the teething troubles instead of all the benefits of up-to-date developments. I don't think that's a danger with the 25 as most of the major mechanical parts like the engine and gearbox are already well-proven, in previous Renault models.

What's really modern about this car is the design of the bodyshell, and the way it's fitted out. Straight away I like the body styling, which is maybe not startling but it's clean if you know what I mean. The beauty of it lies in its functional form so while it's not that exciting, it is really efficient. The drag factor on the V6 is a very low 0.33. As the top of the range, the V6 has got big low-profile tyres and they don't help the aero dynamics—the 2-litre model has a drag factor of 0.28 which is almost unbelievable in a car of this type.

The whole car is really neatly thought out with plenty of room inside and superb attention to detail points in the design. The set-up for the folding seats is particularly good and the boot space under the rear tailgate is big enough for me to get an old Aston racing engine in there.

I like the clever touches like the tailgate which shuts itself when you push it half-way down, the way the central locking works by remote control which a switch on the key-fob, the voice which gives you warnings of low fuel and that sort of thing: it can override the stereo which can be useful. The stereo is a standard fitting on the V6 model and it really is incredible. Normally you only get something this good by buying a special system that costs a fortune, but here we've got a proper hi-fi with separate tuner including auto-programme search; the cassette deck's got auto reverse, Dolby, and can take metal tapes. It's got all the controls you want, the amp's a 4X20 unit, and the six speakers have got woofers, mid-range and tweeters all set up right for a really great sound. Add to that the fingertip remote controls for volume and tuning by the steering wheel and you've got something very special. Most car sound systems are junk, not worth listening to, but I wouldn't change this one, and music is important to me.

I'd describe the interior as futuristic without any silly gimmicks. I like it a lot and it's very comfortable in the front and back seats.

As for performance it is much quicker than previous Renaults using the same engine. That's down to the better shape mainly, I think. I have no reason to doubt the manufacturer's claimed top speed of up to 130 mph, and it gets from 0-60 mph in about 9 seconds. The 2664cc V6 engine has Bosch injection and develops 142 bhp. Even when pushed it isn't too noisy and under normal driving conditions you'd hardly notice it.

Fuel consumption is reasonable and seemed to be around 20 mpg most of the time, but it does have a big 72-litre fuel tank (15.8 gallons) which gives it a range of about 300 miles. There are other cars in this price range with much better fuel consumption, though.

The handling and roadholding are quite different to what you'd expect if you've got used to earlier big Renaults. Gone is that horrible feeling of excessive roll and easily reached terminal understeer. This is a powerful front-wheel-drive car with the engine right up front but it feels very well balanced in corners and it hangs on really well. Though it's quite big and really quite a quick car, it asks to be chucked around, yet the ride has that typically soft, comfortable feeling you expect in a French car.

Did I like it? Well, enough to buy one. I've just got my new automatic V6 and I'm running it in. It's not the only car I've got, of course, but I like its style. On the road with all the extras the price is a fairly hefty £15,000 or so but that's the top of the range. You can get a 25, starting from about £8,000, and it'll have most of the important style points that attracted me.

...NICK MASON....



next

Next issue No 13 will contain our Nick Mason interview. Out as soon as we've transcribed it. Stay tuned. Stop.

The following interview took place at the end of March 1973, shortly after Nick Mason's return from the Floyd's eighth tour of America. Nick was living in quite a small house, renovated by himself in North London. It was there that we met Nick one sunny morning in his large living room, in the centre of which there was a large splendid drumkit:-

- Q. Do you remember the Pink Floyd's first concert?
N. I don't have any particular recollections. All that I do recall is that, like all the young people of that era (1966) we wanted to become rock and roll stars. What were you playing at that time, songs of the moment or rock and roll classics?
N. We were already playing three or four of Syd Barrett's songs. The rest (ie 90% of our stuff) were made up of Rolling Stones songs as well as Bo Diddley and old blues numbers.
- Q. Were you already the drummer with Pink Floyd?
N. Yes, I've always been interested in percussion and wanting to become a drummer in a rock group. When I was a child I learnt to play piano but that never really stayed with me.
- Q. How did you begin to interpret the band's first pieces on stage and how did it go?
N. It was in 1966. Syd Barrett came up with two or three songs which we worked on together and then played together.
- Q. Didn't you find it difficult to play Syd's songs?
N. No, not at all - they were good and we were all in agreement about playing them.
- Q. There is a story about that the first song you ever played together was "Astronomy Domine"?
N. That's false, our first composition together was a song called "Lucy Lee in Blue Tights" or something like that. We recorded it, but it was never released.
- Q. And what was the first song which you recorded which was destined to appear on record?
N. "Arnold Layne"

- Q. What were the band's working habits? Did you think of yourselves as a group as a whole or just as a backup group for Syd?
N. We were already a group; we all had a hand in the numbers that we played. The group had several disagreements, especially when we recorded our first single we were heavily guided by our producer at the time, Joe Boyd. I don't remember each and everyone's contribution but Joe Boyd certainly played a big part in the release of "Arnold Layne".
- Q. How did you get involved in the psychedelic scene?
N. I don't know too much about that, we were at the time interested in all the different types of light-shows and visuals which were available to us. All these ideas had become fashionable at the same time, so it was purely by chance that we found ourselves involved in the psychedelic movement. It's without doubt that our meeting with one particular person, a lecturer at the fine arts school in Hornsea, got us interested in these experiences.
- Q. Rick, Roger and myself were renting an apartment from him and we often used to meet him at Regent Street Polytechnic. He specialised in lighting and one day we came up with an audio-visual light display which was way ahead of its time. Then we got the idea of liquid projections onto a screen, from the Americans.
- Q. When did you begin to include these new light show techniques in your shows?
N. At Bray Small Church Hall, in London, which was an underground room and quite well known. It immediately became fashionable so we therefore decided to make continual use of the place. Other groups then followed suit. Then we played at Essex University. We met a bloke there who had come up with a synchronised light to sound system. This idea had been a real breakthrough as far as everyone was concerned and from that moment we had our own light show. It was then that the great psychedelic movement began.
- Q. Drugs were an integral part of the whole psychedelic movement. What role did they play as far as the Pink Floyd were concerned?
N. Practically none. As far as I can remember neither myself, Rick or Roger were taking anything at that time. On the other hand we didn't do bad for drink. Later on things changed though and, looking back I recall that we all had experiences with drugs at one time or another.

In a recent interview, Roger said that UFO and the underground psychedelic circuit had just been a means for the Pink Floyd to break through.

In a sense, yes. We hadn't decided on a definite style at that point but it was the only place where we could do what we wanted and more importantly, be what we wanted. Others had been in the same situation. Roger's remark is true because since then we have changed a lot. UFO was an extraordinary place and vital towards the history of British rock music, it being a place where one could showcase experimental music.

Did you already know that UFO was only a step on the way for you?

No, that's what we were into at the time, to become rock stars at all costs. We especially wanted to record and play together and become rock stars.

That's astonishing because I've never thought of the Pink Floyd as rock and roll stars such as Stephen Stills or Paul McCartney?

We didn't know what we wanted, our ideas were very vague and all we were interested in was recording together and being successful. The band didn't have anything like as much independence as we now have. We were doing everything that we were told. At the press conferences we would pose as a group or jump in the air for the photographers. Now we find all that rather ridiculous. We were in a bad way. Were all of the group in a bad way?

All of us. We found that we could only play in London because people there were more tolerant, always willing to sit through ten minutes of crap, waiting for perhaps five minutes of good music. We went into an experimental stage. We were trying weird solos which other bands daren't risk. Audiences outside of London just wouldn't put up with that.

Why did Syd leave the group?

Contrary to what people may say, everything happened quite simply. It became increasingly difficult to work with Syd, because we were no longer on the same 'wave length'. He was becoming more and more absent-minded, sometimes forgetting to come to concerts. During a radio broadcast session he left the studio without telling anybody. He would rarely turn up for rehearsals. In a word, he was no longer in the band. Slowly this situation was becoming apparent, until one day Rick, Roger and myself realised that the band could no longer

continue to perform in public if Syd was to remain with us. Syd didn't want to play live anymore. We were obsessed with the idea of Syd leaving the band which is exactly what did happen which is a pity.

- Q. What exactly happened to him?
N. To analyse what happened to Syd is impossible. Psychologically he was very unstable. The causes of this state of mind? Acid perhaps, success? No one will know for sure, I'm certain.
- Q. Did you ever play as a five piece band at all?
N. For a month, we were a five piece band which is what we wanted at the time. Our idea was to adopt the Beach Boys formula where Brian Wilson rejoined the band on stage whenever he wanted. We wanted to keep Syd Barrett in the Pink Floyd at all costs one way or another. But he himself was influenced by many others who would keep telling him that he was the only talent in the band and ought to pursue a solo career.
- Q. Was Syd present at the recording of Saucerful of Secrets?
N. No, the title "Jugband Blues" had been recorded between The Piper at the Gates of Dawn and Saucerful of Secrets.
- Q. How did you come to recruit David Gilmour? Was he a friend of Roger Waters?
N. We had known him for quite a while as he was one of Syd's friends. What happened exactly was that we all agreed to change the format of the band which was pretty bad anyway. Even Syd was aware of what was going on then. It was necessary to find a replacement for Syd and we were all in agreement over David, who knew how to sing and play guitar.
- Q. What was the 'new' group now like as regards personalities? Who was the leader? Roger Waters?
N. Roger was, yes, certainly and then afterwards a little of everybody, depending on the moment. In fact everyone of us came up with ideas and tried to involve ourselves whenever one of us felt we had something to offer. I don't want to fall into a cliché but a lot of people think being in a band is easy, thinking of nothing but money and success and everything else 'being a rock-star' involves. It's very complicated and demands great diplomacy. As in all bands, people are in constant close contact with each other so it is very important for the individual to try and realise his own ambitions without

upsetting a fellow band member whether these ambitions be money, success or the direction of the band. When all these are not compatible the band breaks up. This is why we all try to head in a direction of our own.

- Q. How did you meet Barbet Schroeder?
N. I can't remember now, He came to England after he met us in Paris. He showed us the film which was to become More.
- Q. Had the film already been made?
N. Practically.
- Q. How did you feel about doing the film soundtrack. Was this opportunity just a new means for experimenting or was it a forced reaction due to commercial pressure?
N. Up until then, we had only done a few films the first having been "Let's All Make Love in London" in 1967, on which we contributed "Interstellar Overdrive". After this we composed the music for the Committee which was a Paul Jones film. It had been made in a single morning and as it was not very convincing there was no point in recording it. Whereas with B. Schroeder's proposition, we thought it was an interesting one so we really got stuck into it. Whats more, it was a good exercise as Barbet Schroeder, the Director, was a really easy person to work with.
- Q. And Zabriskie Point?
N. We were hoping to recapture the same air of confidence with Antonioni. But in actual fact it was a terrible experience. Antonioni was a right bastard.
- Q. Didn't you get the impression that "La Vallee", despite your understanding with B. Schroeder, had been a set back?
N. No, for me it was similar to More. Barbet Schroeder has a very particular style which doesn't really appeal to me. His characters are quite dry and discover themselves slowly.
- Q. What actually happened with "La Vallee"? I've seen the film with and without music and neither is successful.
N. We were very satisfied with our music and I cannot really lay the blame, for the failure of the film, on anyone in particular. But coming back to the music, we did not aim it to be a Pink Floyd album but just a collection of songs.

- N. There were a few varying styles present on the album with plenty of rhythm and different tempos. I agree that it hasn't got the same impact as, say Dark Side of the Moon or Meddle, but it was however an enormous success and has become, in France especially, a classic album.
- Q. How do you feel about the evolution of a group which first of all tried psychedelic music then dabbled in the classics, before returning to rock, with your best album, "Dark Side of the Moon"?
N. One can't label our music as you go. Differing styles of music are all part of progressing either backwards or forwards.
- Q. I get the impression that after "Atom Heart Mother" you've said to yourselves "that doesn't work, we'll have to change".
N. No, all that we've decided on is that we'll never record with a large orchestra again, that's all, we wanted to become a group again.
- Q. How did the concept for "Dark Side of the Moon" come about?
N. We simply decided to return to the idea of a rock band writing and playing songs. We spent a lot of time on it making sure that everything was absolutely perfect.
- Q. How about the recent American tour?
N. Fantastic. We've toured America seven or eight times now (March '73) which is satisfying but no more than that. Then in March 1973, we suddenly found that our latest album made the top ten and everybody came to see us. It was a tremendous step in the right direction.
- Q. So what are you going to do now? Exploit the American market?
N. Not at all. All groups do a lot of work in America and in any case we intend to do less work now. We need time to accomplish ourselves and our music and the America tours take up an awful lot of energy. They take a lot of getting over and too much time is taken up by physically organising the tour and travelling round the country etc.
- Q. Have you fully recovered from this last tour?
N. Not yet I haven't got any spare time for hobbies and pastimes and seem to waste a lot of time just dossing about.

- Q. Which has been the Floyd's best selling album?
N. Dark Side of the Moon, by a long way. It's already gone gold in America but has sold even more in England. Ummagumma was also a good seller.
- Q. When one listens to Ummagumma, I get the impression that each person is doing his own thing without thinking about the rest of the band.
N. That's right. It's difficult to say exactly but we all had individual ideas at the time. Things have changed since.
- Q. What is the Floyd's usual way of writing?
N. Sometimes we have songs ready before going into the studio. Other times we go into the studio and take it from there. So with Meddle we were in the studio three weeks looking for ideas. We came up with twenty five ideas and from one of them we composed "Echoes".
- Q. Do you write much yourself?
N. Not much. I do what I can. I concentrate a lot on the problem of recording the band. I can not really write songs but certainly put forward my suggestions on arrangements of other peoples material. It is in this capacity that I am credited on some of the Floyd's songs.
- Q. I notice that you are very interested in Stomu Yamashta. Does this not make you want to record your own solo album?
N. Yes, I am very interested in Stomu Yamashta. I can learn a lot from his music but it is a big step to take to make a solo album. Perhaps one day!
- Q. What are you listening to at the moment?
N. John Martyn, Mahavischnu Orchestra, Yamashta. When I'm not working with the Floyd, I try to relax as much as possible and listen to a fair deal of new stuff. I mean, it was just by chance that I came across the Mahavischnu Orchestra. The same goes for Rick and Roger. Dave is more interested in the music scene and the pop charts.
- Q. Dark Side of the Moon was a landmark for the Floyd. What does the future hold now?
N. Everything will depend on the new album.
- Q. Haven't you developed a new direction during your last American tour, becoming more poppy, more funky and more spacey?
N. No none of those. Perhaps more heavy and more electronic and more openings for the synthesiser. As for the future we don't know. We would like to try and come up with a really big, spectacular project.

- Q. Are you interested in playing with other musicians?
N. Possibly, though only for enjoyment. Within the Floyd's strict framework it's highly unlikely.
- Q. But you have, however, played with Frank Zappa at the Festival d'Amougies?
N. Frank Zappa is certainly one of the few musicians outside the band who has played with us. The little that he did at Amougies was absolutely spot on. But that was an exception. Our music and whole approach makes it very difficult for anyone to come and jam with us.
- Q. Why do you no longer play the blues?
N. Playing it occasionally, such as like at the Rainbow, is enjoyable but every night its just the opposite - it's too much.
- Q. Do you still have any contact with the musicians from Soft Machine?
N. Oh yes; like today Robert Wyatt came round to see me. He has recently recorded a film soundtrack downstairs in my studio.
- Q. What role has Ron Geesin played in the Floyd's past.
N. He helped in the recording of Atom Heart Mother. He has personally taught me a lot about recording and knowledge in this field of work. Actually at the moment he is working on a soundtrack for my father who is preparing a documentary film on the history of the motorcyclist.
- Q. One other person who has played an important part in the career of the Floyd is of course Norman Smith?
N. Norman Smith, now better known as Hurricane Smith, brought us to EMI, our record label. He was our producer for quite a while. He taught us a lot in the studio.
- Q. Did he leave you or did you leave him?
N. We left him as we wanted to take care of the production of our albums ourselves. He was a great help as he was a musician, a sound engineer and a producer. In the studio he can do almost anything. He has a very unusual style of his own but we want to establish a sound unique to us.
- Q. What do you think of his career at the moment?
N. It's brilliant: like ourselves Norman wanted to be a star and with all his ideas it was natural for him to succeed. Now he's a star. I love Norman, like Ron Geesin, he has a unique approach to his life and his work. He's a great philosopher. Apart from that, I don't really like his songs!!