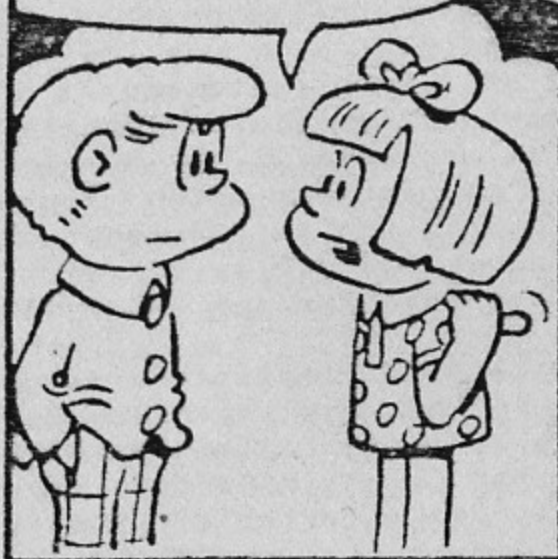


TAP-OPEL

THERE ARE SOME WIERD NOISES COMING FROM CHIPPER'S KENNEL

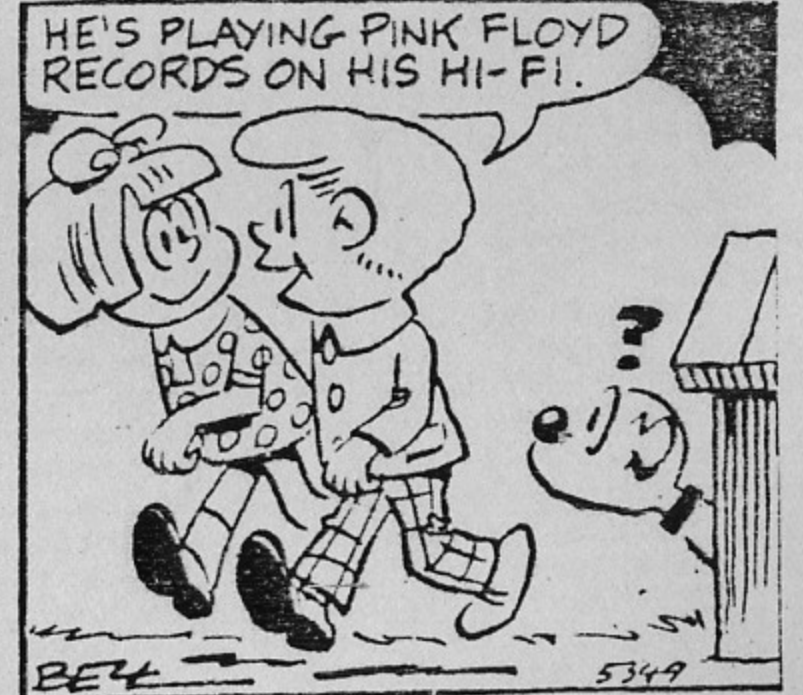


WE'D BETTER INVESTIGATE, HE MAY BE IN TROUBLE!



NEXT ISSUE.
Peter Jenner and
Andrew King interview,
Roger Waters Q107 Toronto
Rock Radio, San Diego '75
Floyd pictures,

Birmingham Evening Mail
30th November, 1981..A.M.



The Final Slice.

Front Cover by I. Trueman.

Subscriptions & Back Issues

Once again, here are details of our subscription scheme and back issues:-

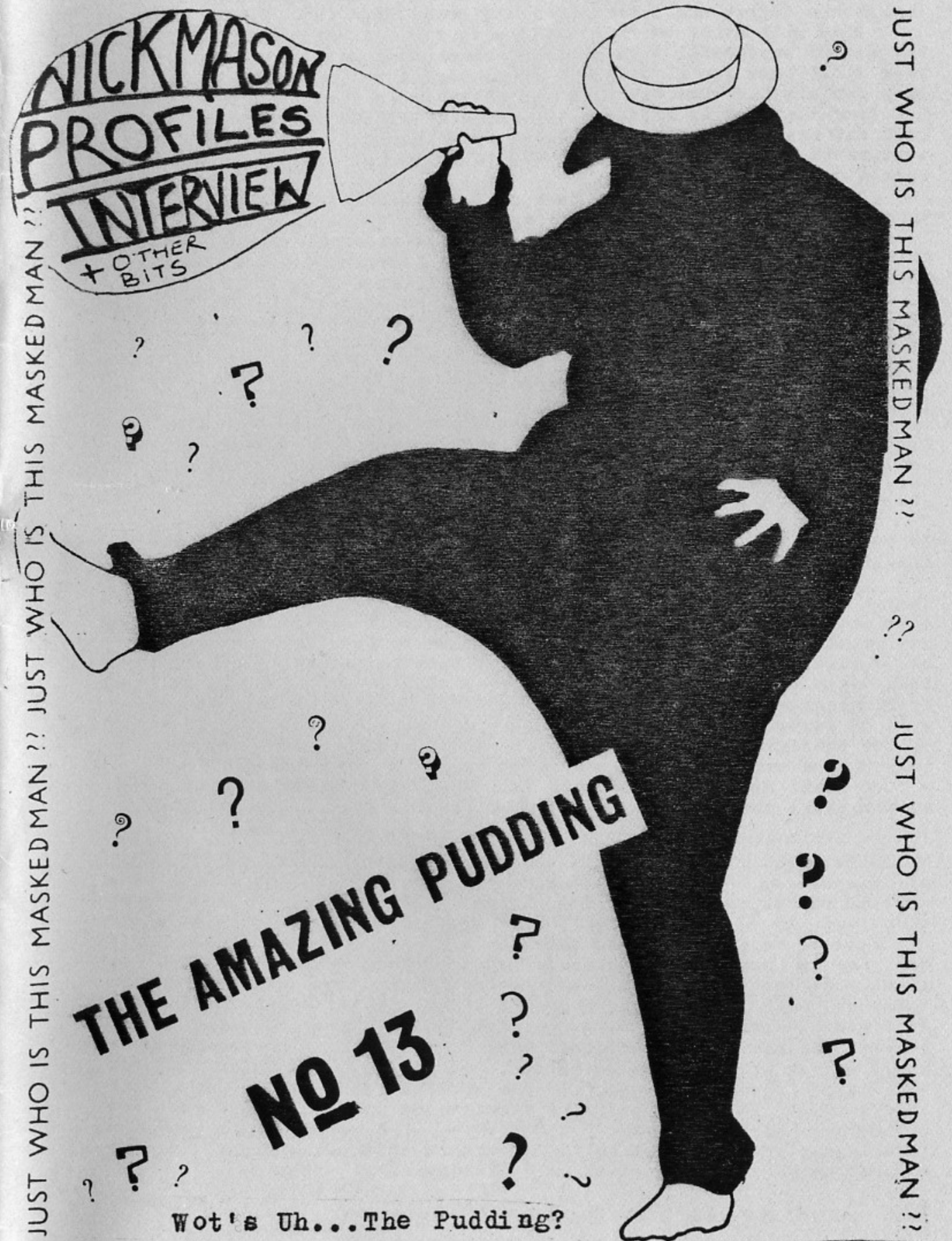
SIX ISSUE SUBS.	G. B.	EUROPE	U. S. A.
TAP	£3.00	£3.50	£5.25
OPEL (Syd Barrett mag)	£2.70	£3.20	£5.00

Back issues are all available, 30p for TAP and 25p for OPEL. For back issues please include 20p P&P for the first mag and 5p for each subsequent mag ordered (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 Mabbett, to the Birmingham address. Foreign readers should send International Money orders for STERLING only.

Andy Mabbett.

NB:-if you buy TAP/OPEL from seeing adverts in press etc then don't send a quid for two mags. Use the above method of calculating postage & save yourself some cash..

THE PINK FLOYD FANZINE



JUST WHO IS THIS MASKED MAN??

JUST WHO IS THIS MASKED MAN??

**THE AMAZING PUDDING
NO 13**

Wot's Uh...The Pudding?

THE PINK FLOYD FANZINE

EDITORS (Three Different Ones)

Er...Greetings everybody.

As you'll soon be aware this issue see's yet another change in the (dis)organisation of TAP. Andy has been dragged back to college to finish his degree and Dave Walker has been lured into TAP to help out.

Andy will still be "involved" with TAP & indeed continue to run the rather successful subscription scheme that he started almost a year ago. I know you'll all join me in saying a Big(Pink?) thanks to Andy for all his time, energy & telephone calls that he's put into TAP over the last 12 months & to wish him all the best with his imminent exams & all the consequent mind bending, nerve racking, mental torture that that entails. Seriously though, many thanx, the best of luck & COME BACK SOON!

During Andy's 'holiday' Dave will be co-editing TAP and is I think already immersed up to the eyeballs in articles, typing & letters. I hope that Dave settles in o.k. & get's as much out of TAP as he's been putting in recently, I'm also looking forward with immense interest to some of the articles that he's got planned for you...

That's about it for this issue, No 14 is also available now and we should have issue 15 ready & in your hands for Christmas(85), till then-take care.

look

Hello again, this issue sees another change of staff. I'm returning to college in order to take my finals (this year I've been on industrial placement). In order to allow me to spend less time on TAP and so concentrate on my degree we've asked Dave Walker to join us. Although he's not very familiar to you he's recently been helping out with some of the more mundane back-room work, ably aided and abetted by his secretary, sorry that should read wife, Carole.

I hope that you will help Dave to enjoy his work on TAP as much as you have all helped Ivor and I to enjoy ours. I certainly wish him all the luck he's going to need!

I shall not be leaving you completely, as I will still be in charge of subscriptions and will write something or other from time to time. It would be helpful, though, if you could direct any queries not related to subscriptions to either Dave or Ivor. Back issues will be available, but if you want to order back issues AND a subscription then write to me. Any news or articles should be sent to Dave or Ivor. My Birmingham address is still valid and should still be used-mail will be forwarded on to me in Sheffield, where I am studying. If anyone in the Sheffield area wants to meet up for a drink or a chat, will they please write to me, or see me at any HAZE gig in that city.

I shall hopefully return to full editorship sometime next summer, until then have a great time-I'll miss you!!

Andy

Hello Readers. This is just a quick note to introduce myself to all of you as you will doubtless be hearing a lot more from me over the next 12 months because I am the latest TAP editor. I bet that surprised some of you. Well, as Andy is going back to college for his finals, he & Ivor wanted someone to take some of the load off him for a year (or thereabouts) so that he can concentrate on his exams. At that time I had just been doing some background work for them as well as writing a couple of articles and driving both of them mad by persistently ringing them up so they wreaked their revenge by asking me to replace Andy. Eventually I agreed which is why I am now writing this editorial. Hopefully you shouldn't notice any major changes (apart from the address) and, anyway, Andy will have some say in things until he returns and he is still handling subscriptions. Mind you, I don't think wild horses could keep him totally out of things. Finally, I am sure that you will all join me in wishing Andy every success with his exams.

The Pudding At The Gates Of Dawn? 2

Dave



Nick Mason & 'Plane Birmingham International Airport
5th September, 1985. Photo by:- Phil Hill. Evening Mail.
Exclusive to TAP. Paul Cole, Birmingham
Photo Courtesy of

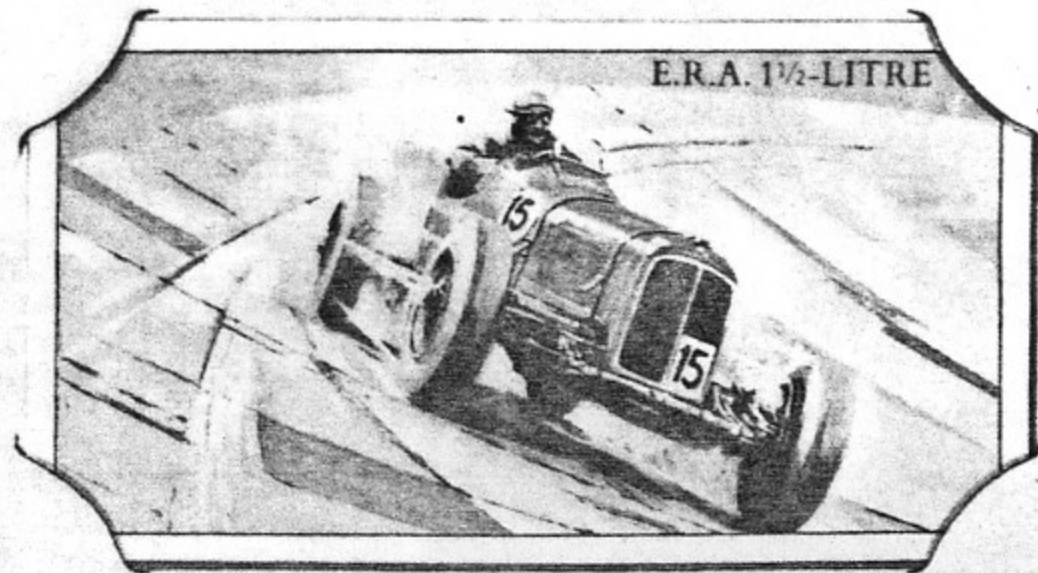
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A Saucerful Of Puddings? 3

New car and music ventures



• TEN TENTHS •

Ten Tenth's letterheading: harking back to the golden age of Brooklands

Nannies hold an unrivalled position in the British household structure, but in the case of Kathie Tweedie, Nanny has come home to extend her organisational hand beyond the family and into business.

Once upon a time, Tweedie used to be nanny to the children of Pink Floyd drummer Nick Mason. Today, having spent the intervening years as John Hegarty's secretary, she is back working with Mason.

Mason is also an accomplished racing driver and has built up a unique collection of historic cars. Tweedie and Mason have set up a company to promote the vehicles to the advertising and publishing business for stills photography or film work. "It's a chance for the cars to earn their own living," explains Tweedie. The company is called Ten Tenths, the term Stirling Moss gave to "That rare, if ever, fleeting moment when a racing driver and his car are at their ultimate limit."

Ten Tenth's attractive and unusual letterhead was designed by Jeremy Pemberton, creative director of Yellowhammer (the agency from whom Tweedie sublets an office). The cigarette-card style illustration of Brooklands is by Graham Humphries.

In an entirely separate venture, Tweedie and Mason have teamed

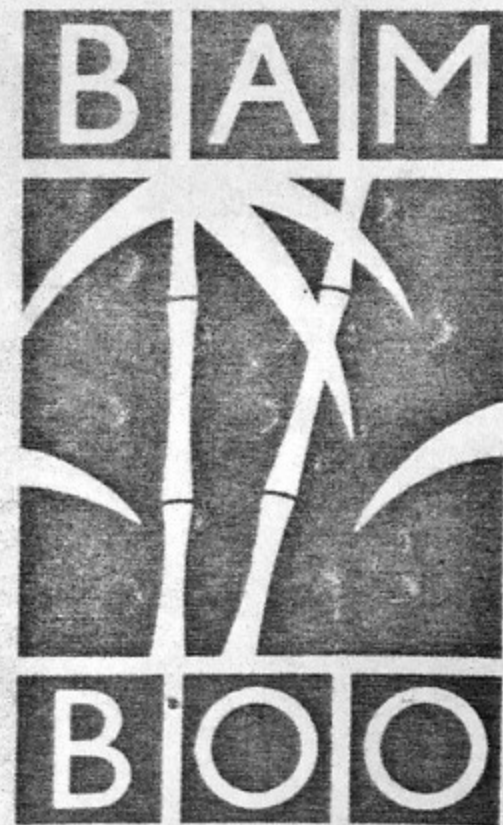
Andy Tough

up with 10cc guitarist Rick Fenn to form a jingles company called Bamboo Music.

"It keeps up their interest in film and commercials and fills in some musical gaps for them," says Tweedie, who has already brought in commissions from Rowenta, Barclays, HMV and Rothmans. The witty letterhead was designed by - wait for it - Jeremy Pemberton.

Tweedie has no worries that the two ventures will clash. "Nick has always made a point of separating his music from his cars," she says. □

Anyone into Gong etc?
Then get in touch with
Rob Ayling, 15 Malvern Rd.
Dewsbury, West Yorks.
WF12 75X.



Musical pun for Bamboo

● Novou, mysteriální nahrávací technikou s trojrozměrným zvukem nazvanou Holophonics byly prý zaznamenány vybrané snímky pro nové album skupiny Pink Floyd The Final Cut, ohlášené na konec letošního března. Poté, co skupinu opustil Rick Wright, zbylí tři členové připravují britské turné na závěr roku.

URGENTLY WANTED:- "Blow Your Mind Until You Die". Album or tape, also wanted tapes of "Knebworth Festival" complete (140 mins) VG+ condition. "Boeblingen Germany 15/11/72 (120mins)" VG+ condition. "Kiel Auditorium St Louis 6/3/73" VG condition. Write to: M. Robson, 3 Wesley Terrace, Sherburn Hill Durham.

E.B.

MELODIE 6/83
121212121?

TRUTH FOR A TRUTH

On Thursday 5th September 1985, I finally managed to interview Nick Mason, thanks to the help of Julie Griffiths, EMI area representative for the Midlands. We (Julie, Nick & I) met up at BRMB Radio in Birmingham where Nick's interview was sadly cancelled. Thanks to BRMB we were able to start the interview in their studio. It was continued in Julie Griffiths's car on the journey from Birmingham to Coventry and returning from Coventry to Birmingham Airport.

AM:- The new album features Rick Fenn, how did he get involved with it when it's basically the soundtrack to your film.

NM:- Rick helped me with the music for the film. I was looking for someone to help me with some jingle music. I asked Eric Stewart to help, but in fact he was busy and so he recommended Rick. It was one of those things when you meet someone and think "Ah good", 'cos we got on very well together straight away. It just sort of seemed like a really nice idea to work with him on something.

AM:- Was that to do with Bamboo Music originally.

NM:- Yes, so we started doing that together and then this film came up, so we worked on that together. Once we'd done the film music, I think that's what led us to the album, we were so pleased with the film music that we actually wanted to put it on record.

AM:- Then presumably you've re-worked it for the album.

NM:- Yes.

AM:- These jingles you're doing, do you actually play on them?

NM:- Yeah.

AM:- For Rowenta, Barclays Bank, Rothmans, HMV....

NM:- That's right.

AM:- I take it those are never going to see the light of day other than on television?

NM:- Definitely not - rare collectors items!

AM:- Is that quite a big concern or just something you do in your spare time?

NM:- It's fairly small, I think it's something we'd like to develop, but it's not an enormous industry.

AM:- Why commercials?

NM:- Good exercise - it's a nice skill to have. It's certainly good practice for anything to do with films, those are the techniques employed in the business of putting ideas into very specific lengths. We're pleased to do it, it's not something that we feel is a bit dirty.

AM:- Have you been working with other musicians on the jingles or is it just you & Rick.

NM:- Just Rick & I. We have one for a car manufacturer lined up but I can't say who. It'll be some time yet.

AM:- The other musicians on the record - you've used Mel Collins, who's done a lot of work with....

NM:- Everyone!

AM:-....the other 'Floyd members.

NM:- Not especially them, I think he's just a very good player and everyone will use the best if they can get them.

Craig Pruess is a friend of Rick's. They've done some writing together. Craig is a great Emulator player, very good on the electronics. He's best known for his work with Cliff Richard - he's done a lot of producing with him. Very good technical guy - we got a lot of help from him on some of the original things we started work on - really at a technical level, but a lot of that stuff got wiped later. It's slightly hard to explain, we tried various things using stuff we'd recorded at Rick's and taking that into the 24 track and transferring it. We tried to do various things linking it - not always with success. It sounds a bit woolly headed, but we had various bits where we were trying to do link-ups with the various machines and slave them and we actually had problems getting linked up accurately. Unfortunately some of Craig's stuff got lost in those transfers.

Danny Peyronel is an Argentinian, in a band called Tarzan, again a friend of Rick's they've also done a bit of writing together. One of the things that comes over is that Rick has had a broader based education than I have in a way, more collaborations with more people. Which is something I'd like to do more of. I think it's very important to work with other people.

AM:- There goes my overdraft.

NM:- (laughs) Maggie Reilly is a friend of Rick's, through Mike Oldfield.

Set The Controls For The Heart Of
The Pudding?

Puddings On The Wing?

4

5

AM:- Dave Gilmour we all know about, but why did you get him in?

NM:- Cheapest I could find! No, I really like Dave's vocal side. In a way, on the last albums there hasn't been enough of it - not that this is a substitute for those - he has a particular quality that I was sure would work on this song. It's quite nice with Dave on it, we dithered for a long time about who to use or whether Rick should do it and eventually decided to ask Dave, which I did with some trepidation because for some reason you think "Oh no, maybe he won't want to do it" and then you'll have to go through the embarrassment of him turning it down. He was terrific, though. He had a terrific attitude - very professional not "I'm the singer and I know all about it", but "What do you want, are you happy with that, do you want me to try something else". He certainly wasn't trying to take things over. It was just really to produce the best work, to please the people who's record it was. He was absolutely terrific.

AM:- You played with him at Hammersmith Odeon last April, was that a case of you just turning up to see him and him saying "Sit down and drum" or was it planned.

NM:- It was vaguely planned, but I knew that day that I would play with him, so I did a little sound check, just to make sure that I could remember the piece, which is always a problem, but it was pretty much a last minute thought.

AM:- That studio of Rick's, is that the Basement Studio?

NM:- Yes, we did a lot of pre-production work at Rick's and then went into Britannia Row. It's a very nice way of working.

AM:- Who's Aja Fenn, is she Rick's wife?

NM:- That's his daughter. She played a random little opening that worked fairly well. She's five, I think.

AM:- Is it definitely a collaboration in terms of who made the decisions.

NM:- Yes, it's not my album with Rick doing all the work or vice versa.

AM:- So why are you doing all the interviews.

NM:- Well, one, because I'm so intelligent and interesting, I suppose. Secondly, of almost no importance whatsoever, Rick happens to be in America on tour with Rick Wakeman! We would have liked to have done them together actually, but he's on this tour and he's also going to Australia which is quite good news from our point of view 'cos I certainly couldn't get there, so he's doing the interviews over there.

AM:- So what has made you venture out and do all these interviews.

NM:- Promoting the record, because it's the only way to sell it. I think if you just want to make music you can just make a tape, whereas if you make a record it means that you want other people to hear it. You have to work at that - you can't rely on people just going out and buying it. There's so much pressure on radio time and everything else that you have to go out and tell everyone that it exists.

AM:- Is the video for Lie For A Lie likely to see the light of day.

NM:- It's showing a lot in America, on MTV and the like, but it's the same as radio, there's a lot of competition.

AM:- Are there any plans to put a second single out.

NM:- Not yet. We might have a go with Israel.

AM:- Are you planning to do any dates?

NM:- We have no plans, but if there's enough interest in the record we'd love to.

AM:- Then I'm very interested in the record! To change the subject, you didn't race in Le Mans this year - why was that?

NM:- Really there was no team that had a drive available that I could pick up on. I made a decision after last year that I was only interested if it was a competitive car and if it was a safe car.

AM:- One or two of your friends have been killed racing recently, doesn't that put you off?

NM:- Yeah, it does a bit!

AM:- And your aeroplane.

NM:- I've a full licence for a single engine 'plane and I'm trying to get it upgraded to a twin so I can fly my new 'plane which is a De Haviland Devon which is the military version of the De Haviland Dove, the sort of thing they used for VIP transport 30 years ago. The sort of thing Biggles would fly around in. (Suddenly) You work for Cadbury's don't you? Why haven't you brought me some free chocolate?

AM:- (Having made suitable excuse) You said you don't want to talk about 'Floyd history.

NM:- Well, if you've got one or two specific points...

AM:- Somebody wrote from Italy, so I've got to ask this after they've taken the trouble - In 1968, so he's been told, you missed a few gigs because you were ill, and someone else took your place on drums.

NM:- This is like Mastermind, isn't it! "In 1968, blah blah blah" "Pass!" I think that's absolutely WRONG. I don't think we ever did any gigs substituting anyone because they were ill. I remember when Rick slipped a disc or something and we were due to do the Roundhouse we cancelled.

AM:- You did do some gigs with the guitarist from the Nice, Davy O'List.

NM:- Yes, but that was really more for fun than anything - I think he stood in for Syd on the Hendrix tour, but that was just once, a one off more for fun than out of some sort of desperation.

AM:- What struck me, and I'd like you to comment on this, is that in the few interviews that you've done over the years you've not, as a band, wanted to talk about Syd and yet the music has often been about him.

NM:- I think we've always tried to give a short simple answer, but I think there's two things: one, quite a lot of our dialogue with the press over the years has been a bit of a punch up rather than a discussion and Syd is often brought in as a way of needling us, or thought to be a way of needling us, I don't think it is, generally. The other thing is that Syd did get very sick and there was a feeling that we put this about, Syd was fine really and we were telling everyone that there was something wrong with him and I think it got to the point where all you can do is give a very quick, simple answer and leave it at that. I felt that in later years people tried to research Syd and other people tried to make records with him and so on and I think it was clearly proved that he wasn't well and I think it's pretty distasteful for people to go rambling off down to Cambridge to go and track him down.

AM:- There are a couple of albums in the pipeline. A guy called Alan Duffy is putting together a compilation album of cover versions by various people.

NM:- That's nice. I would never deny that Syd was the instigator of Pink Floyd and a great writer. His material started the whole thing rolling. When he did leave, things changed pretty radically - you do become a different band. It's like Genesis when Peter Gabriel left. It's not the same band in any shape or form but it's still a good band and still has an identity.

AM:- The other album would be from EMI. Someone's listening to the tapes at the moment and compiling a potential album of out-takes and different versions. What do you think to that?

NM:- I hadn't heard anything about it. I mean I'm sure that if they do get it together they will have to come to us anyway, but I wouldn't object to that coming out providing it was done properly.

AM:- You were talking earlier about not doing many collaborations, but you've worked with Steve Hillage, Robert Wyatt....

NM:- Yeah, I've produced them rather than collaborating with them, there's a difference in terms of working on the material.

AM:- Well, on your first solo album, with Robert, Carla Bley....

NM:- True, I've worked with them, but I haven't worked with as many musicians as Rick, who's been involved in various sessions and projects with other people and so on. I think it's very good for you, the more people you work with.

AM:- How did the work with Carla come about?

NM:- I met her through Robert, who kindly recommended me to Carla when she wanted to re-mix the Edward Gorey stuff.

AM:- Have you any more plans to work with her and Robert again?

NM:- None at all, but I'd love to work with Robert again. I'd like to work with Michael and Carla again.

AM:- Is it true that you played some gigs with Carla in Germany recently.

NM:- Yes, just a couple last year, with a Radio Orchestra, recorded by Cologne Radio, but it wasn't that good, I mean the piece was something we'd worked on at some length, we'd gone to America and rehearsed it, but Michael wasn't happy with the recordings - he'd hoped to do a live album of it, so in a way I'm hoping he might decide to have another crack at it and we could give it another go. I could have played it better - it was the week after I got my Simmonds kit and I was trying to work that into it. Having learnt much more about the kit I'd love to have another crack at it using both kits.

AM:- Presumably you worked with Mike through Carla.

NM:- I met Mike through Carla, but I've worked on his projects as well as hers.

AM:- The Damned were a bit of a diversion.

NM:- A great exercise. I think it was an unfortunate time to try and make the record the band were in the process of changing personnel anyway so it was a bit difficult, but also I really hadn't done enough research to give them the best possible advice how to do things. I learnt more from them than they got from me.

AM:- Do you actually like that album.

NM:- There's some things on it I love, the high energy business is great. I think the business of trying to put something like that down on tape is an exercise.

AM:- Have you any more plans to produce anybody?

NM:- None at all at the moment. I'm just re-equipping Britannia Row with a solid-state logic desk and I hope very much to find something to work on in order to get some familiarity with that. Preferably something wildly successful that will make me a lot of money so I can buy more racing cars. Seriously, I'll only be interested if they're so fantastic that I go completely crazy about them. If they're half good there's nothing I'm gonna do because I'm not a music publisher and I'm not a record company so I'm not interested in something unless it REALLY strikes me.

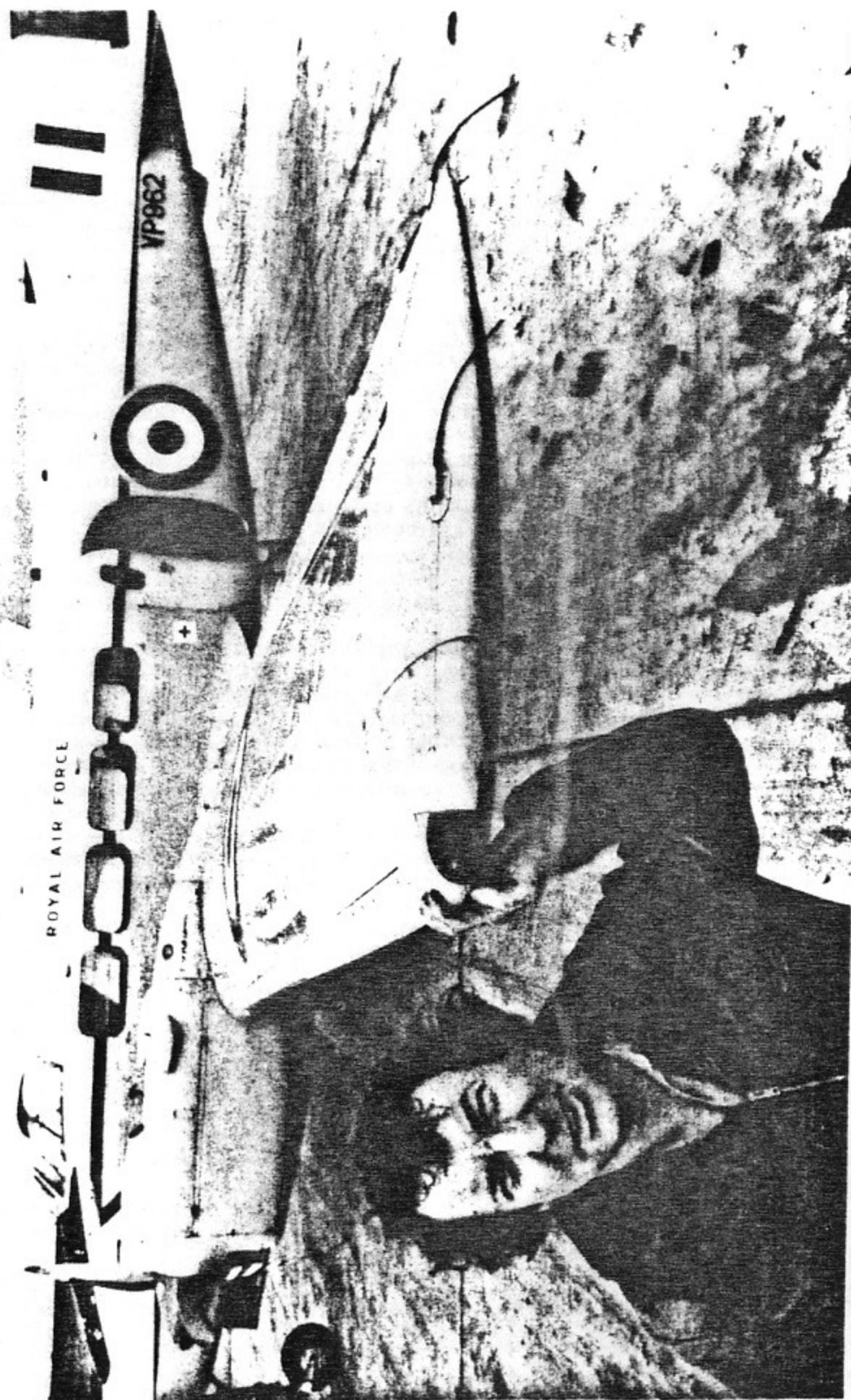
AM:- Well, have you got any concrete plans to work with anybody else at the moment?
NM:- A couple, I must say I really don't care what it is so long as it interests me. The style of the music isn't as important as the enthusiasm. But I'm not booked into the studio with anyone at the moment. The next specific thing that could happen is for Rick and myself to do some film music. We've been asked to do some music for a gruesome movie called "The White Of The Eye". Being made by Donald Cammel, who was Nick Roeg's assistant on "Performance" and that now looks as though it's going ahead. What's particularly nice about Donald is that he's interested in the music now and not at the end of filming, when everything else is wrapped up and one's asked to knock out something suitable. He wants to talk about the music all the way through the shooting.
AM:- This film that you've made, how long is it?
NM:- That depends. It's a short, but it's a very short if you see it in the cinema which hopefully you will in the next month or so. Rank, I believe, have taken it, but they want it to be 17 minutes long so we've had to chop it down - chop out all the good bits - but there's a 26 minute version which will be a television special at some point and then come out on video. Unfortunately that's all very delayed until it comes out in the cinema because cinemas are very fussy about having it first. I don't know yet which film it's going to be supporting.
We started shooting the film last August. It was directed by a guy called Mike Shackleton. I play myself and my father. He wanted to audition for the part but he was told he was too old. Most of the people in it are mechanics, there's also a small boy who plays me - that was quite amusing.
AM:- Then it is about your fathers work as well as yours. All I've heard is vague rumours.
NM:- It's really about how I got involved in motor racing, going motor racing with him.
AM:- Is it true that Ron Geesin once wrote the music to one of your fathers films?
NM:- That's right.
AM:- Do you actually have a favourite album from Floyd days - do you in fact ever play your old albums.
NM:- I never have played them. I hate the music!
AM:- Me too!
NM:- Never understood it! I think it's just one of those things that once you've made a record you tend to listen to it with too critical an ear to enjoy it. You notice all the mistakes. I never wilfully put on any record I've ever been involved in, including records I've produced. Rock Bottom was perhaps the only exception to that. It's just the fact that I tend not to enjoy it - I'm always thinking "I wish I'd done that differently"
AM:- What sort of music do you listen to these days then?
NM:- A mixture. I like jazz, things like John Coltrane, quite a lot of old rock, meaning Steve Miller, Joni Mitchell, ... what else? Nik Kershaw, Billy Cobham, Steve Winwood, Huey Lewis.
AM:- Do you tend to go to many concerts these days?
NM:- Not very many - in the last couple of years I've seen Dire Straits, Keith Miller.. I get free tickets if I can!
AM:- Did you see the Pros & Cons show?
NM:- Yes, at Earls Court. I thought it was a terrific show but I found myself not really enjoying it - again, it was too close to home. There's almost a feeling of jealousy - "I wish I was up there"
AM:- What about Dave & Roger's solo albums, and Rick's work with Zee.
NM:- Dave's solo album is actually something I quite like listening to - again, perhaps it tends to be a little too close to home to be the sort of thing I'd choose to put on.
AM:- It struck me that the track "Profiles" sounds in places a bit like Summer '68.
NM:- What's Summer '68?
AM:- From Atom Heart Mother.
NM:- Yes, a moment of forgetfulness there! Well, it certainly wasn't deliberate. One has to accept that there are very few original ideas, that every piece of music tends to be made out of a mixture of previous ideas. I would cheerfully accept that it might show a heavy influence of a song that I wasn't thinking of then.
AM:- What's happening to Britannia Row these days?
NM:- That's actually my studio now - the others have all "retired" and left me master of the sinking ship.
AM:- Do you still have much contact with the people who've been involved with the band in the past - Pete Jenner and Andrew King for example.
NM:- It's always very nice to see them, but our paths don't cross that often. People like Roy Harper - very nice when I do see him, but I wouldn't say I see him regularly. I particularly like Andrew - he's a very funny man with a very good grasp of the business. Bob Ezrin's a funny bloke - positively manic. I really liked working with him and he taught me a lot.

Careful with that Pudding Eugene?

AM:- Did you like the film of The Wall when it came out?
NM:- I liked it enormously. I thought Alan Parker was terrific.
AM:- You told me at The Wall premiere that Rick Wright was on holiday, but you didn't mention him leaving the band - had he actually left at that point.
NM:- I've no idea - I can't remember whether he had or not at that time.
AM:- What was it like doing The Final Cut without him - do you think it suffers for it?
NM:- I think it probably gains technically and suffers.... I think, at the end of the day, if you can keep a band together then it's more agreeable.
AM:- Why don't you play on the closing track, Two Suns In The Sunset?
NM:- I think really just because it was a particular sort of track and Roger was quite keen to have it played in a particular way that only Andy Newmark could do.
AM:- Did Roger ask you not to play on it?
NM:- No. I was going to play on it and then more or less said "Let's not get too precious about this, let Andy Newmark do it the way you want it done" rather than me spend weeks trying to get it absolutely stylistically right - it still doesn't seem that important to me. If someone can do something specifically better they should get on and do it.
AM:- Did you agree with the sentiments of the album - the anti-war feeling.
NM:- Generally, I sympathise very much with what Roger wrote about. It would be difficult to feel involved in a band where you recorded songs which represented an ethic which you disapproved of.
AM:- It's always seemed strange to us that The Final Cut came out on Harvest, which belongs to EMI, one of the biggest arms dealers in the world.
NM:- Ah...well...That's probably quite true.... perhaps it's their way of salving their consciences. It's so difficult, this business of the morality of big business. I think it's absolutely right to do what one can to discourage big business from doing "The Wrong Things". I'm thinking particularly of the banks and South Africa.
AM:- Well, you were involved with Barclays.
NM:- Yes, but in fairness to Barclays, poor old things, they're not the only ones. There's a hell of a lot of other banks involved in South Africa but at arms length.
AM:- What made you put out a single from The Wall?
NM:- We'd always understood quite clearly that, particularly in America, a single is very important to an album's sales. There's nothing wrong with singles - it's just that generally we haven't been able to produce real singles - you can't make a track that isn't a single into one. The other thing is that if you're in the business of making records to sell them you do everything in your power to do that - having said that, we're terribly unhelpful in some ways. We don't do everything in our power by any means. If there's something that we are capable of doing then we really ought to get on and do it.
AM:- Have you actually regretted anything you've done as a band?
NM:- There's nothing totally dreadful. I suppose there's some sense of shame about doing the Gini commercial but we didn't know any better at the time and we were so greedy.
At this point we arrived at Mercia Sound in Coventry and talk of the Gini commercial was forgotten. Conversation resumed after Nick's interview there as we drove back to Birmingham Airport.
AM:- Did the collapse of Norton Warburg and the money you lost affect the way Pink Floyd worked?
NM:- Yes, it made us all pull ourselves together!
AM:- I've heard a lovely story about a Dave Edmunds concert where the audience were all asked to cheer so they could be recorded for the Wall film and they all booted.
NM:- Quite right. A typical un-cooperative British audience. I know perfectly well that if I'd been asked to cheer at some concert that I'd paid to go and see and was being asked to cheer a band that I hadn't paid to go and see I also would go "BOO" as loudly as I possibly could as a matter of form.
AM:- Do you find, personally speaking, that you get on with audiences, 'cos Roger Waters, through The Wall, seemed to indicate that he didn't and yet he was having a whale of a time on the Pros and Cons tour.
NM:- I think it can vary, Roger did enjoy the Pros and Cons as a tour and that's good. It depends what both sides are expecting. I think Roger knew what to expect and the audience had a pretty good idea what to expect. The thing that tends to irritate is when you get... in a way its big audiences that are a problem, when the "occasion" is bigger than the actual concert. You lose the concentration of the audience, or the audience want you to play one thing and you have something else you want to play - just a general lack of sympathy on both sides.
AM:- Have you ever actually thought of doing what Dave Gilmour did and just turning up at some pub to play.
NM:- Yes, in a way, but, I'm sure it's the same with Dave, no-one wants to do anything that's really.... anything one does one wants to be good, amusing and interesting, not just dreadful. Real pick-up bands can be very disappointing, with everyone trying to play too much.

Puddings (3 different ones)

Robert Bacon."Any female Floyd freaks for long cosmic letters."
Brookhead Cottage, Water Lane, Eyam, Sheffield, S30 1RG,



Nick Mason & Plane at Birmingham International Airport
5th September, 1985. Photo by: -Phil Hill, exclusive to TAP,
courtesy of Paul Cole, Birmingham Evening Mail.

A Collection Of Great Puddings?



AM:- How about the way the Stones or Genesis have played the Marquee un-announced, as a start of a tour warm-up but already rehearsed.

NM:- That would be great! I'd love to play, certainly with Rick, some gigs. When there are 50,000 people watching a show there are various devices that you can use to bring people closer in - the scale of the show you put on. Generally, though, a show doesn't work for 90,000 to 200,000 people. It has an optimum size range.

AM:- If you did get some dates with Rick, would there just be a couple in London?

NM:- Oh no, a proper tour.

AM:- I was amazed when the D.J. at Mercia Sound asked how you got the name Pink Floyd. I thought you stopped answering that years ago.

NM:- We decided it takes less time to answer that question than to tell people how boring it is.

AM:- The big question, which I've been saving up - What's happening to Pink Floyd?

NM:- Good question! The nice thing about it is that all three of us have given different answers at different times. The short answer is no-one really knows. It hasn't been folded up completely. It's still on the shelf and Dave and myself would like to put it back to work.

AM:- Dave told us that there's no reason why it couldn't happen without Roger.

NM:- I think it would be much, much better with. At some point someone's actually got to say "Right, we'll have a go" and then see who wants to join in. It's very pie-in-the-sky to tentatively ask who's interested - I think there has to be a start date and then see what happens.

AM:- What do you think of The Amazing Pudding - honestly?

NM:- The answer is that I like some of it. There's such a mixture of things.

AM:- Dave Gilmour said that he always read it 'cos he liked a good laugh.

NM:- That's right! Some of it's just old tat and some of it's terribly well researched, and some of it is clearly bootlegged from the press.

At this point we arrived at Birmingham Airport. We had a quick look at Nick's plane and then went our separate ways.

We must of course thank Nick for his time and interest and thank Julie Griffiths for putting up with me!

Andy Mabbett

You Can't Have Any Pudding!

The following interview is from Dutch radio September 5th, 1985 and was sent to us by Shaun Rogan. Transcription by Ivor.
(Fades into end of Another Brick In The Wall Pt 2)

Q1) Did you eat your meat tonight?

NM) ????

Q1) Did you eat your meat tonight? You can't have any pudding.

NM) Well I had the strawberry roll I think, this evening....

Q1) Another Brick In The Wall actually was a record from 1980..

right before that the Pink Floyd had a period where they perturbed life to be kind of lazy, is that true?

NM) Absolutely not. We spent the years before that making that record, it was a two year project & we were pretty busy working on the record and working on the show.

Q1) But is it not true that right after the big success came in the mid seventies that there was a period that Pink Floyd, now that you've become millionaires, that you didn't bother so much? Is that right? Or is it a mistake which I read?

NM) Well I think it's a mistake.. I think we actually worked about as hard as we could all through the Seventies.

Q1) Pink Floyd started in, when?.. 1960?

NM) 1...9...6...7... I think.. I mean I'm so old, I've been in the business so long that I can't remember that far..

Q1) But before that there were other bands that came together in '62 or something.. Were you also from the beginning with bands, the other bands called 'Sigma'?

NM) Oh, Sigma 6, I don't know quite where you're getting this information from.. It seems a very unreliable biography.

Q1) Is it?

The Great Pudding In The Sky?



NM) Yeh really, there weren't lots of bands before Pink Floyd. We all met when we were students and the band actually underwent some name changes for a year or so, but really it started from scratch in '65 or '66. Yes it was called Sigma 6 & I think, The 'T Set' for about three weeks.

Q1) Judging from my information then maybe you can answer this question. How did Pink Floyd get their name?

NM) Ahhhhh that's a good question. I think it was a very sudden thing. The actual basis of the name is two blues players Pink Anderson & Floyd Council and we were actually playing a gig and we'd decided to call ourselves the T Set. And about half way through someone said 'Oh there's already a band called the T Set'. So we said 'well we'd better change it then' & changed it during the interval.

Q1) There was also a Dutch band called the T Set.

Q2) Is there a chance that we're going to hear any new works from Pink Floyd?

NM) I think that there is a chance, yes. David & myself have been talking about the fact that we'd like to get the band back to work again..so it could happen. Yeh.

Q2) And what are the chances? Percentage wise?

NM) Seventy percent? Hopefully?... I think it's not definite but there's certainly quite a lot of interest now in us getting back together.

Q2) And how about Roger Waters?

NM) Roger's not very keen at the moment, but I think if two of us are keen then he could come round to it.

Q2) And Roger Waters

NM) (laughs) I don't know, a big problem

Q2) (interrupting) Was his solo album a success or...

NM) I don't know, I think it was reasonably successful. But I mean, it wasn't another Pink Floyd album.

Q1) What about your album?

NM) Mines's not another Pink Floyd album either, but we'll see how it goes.

Q1) You're other hobby is car racing. What are you doing at the moment?

NM) What do you mean my 'other hobby'?

Q1) This must be a hobby as well?

NM) Well it's part hobby part work.

Q1) Do you earn a living by driving Porsche 956??

NM) No I don't earn a living by it, but that's definitely a hobby.

Q1) Is it nice to be an artist on stage at one point & driving a very fast racing car the other?

NM) Yes. You know that's a very silly question. Of course it's nice.

Q1) I'm getting paid for asking silly questions.

NM) Of course it's a wonderful thing and the two compliment each other wonderfully, I couldn't ask for better things to do.

Q1) They're quite opposite. Coming to the album now. Rick Fenn, used to play with 10CC, used to play guitar. How did you meet each other & decide to make an album together.

NM) Well I met Rick because I was looking for someone to help me start a small piece of music for a commercial and Eric Stewart is a friend of mine - because Eric's also very impressed with cars - and he recommended Rick to me and we met and we got on very well straight away and I think that's quite the most important part of musicians working together. It doesn't matter whether you make entirely different music, if you like each other & get on well, it doesn't matter.

Q1) On this album, there are only two songs with vocals, one's called Lie For A Lie, the other Israel. Why only two songs?

NM) Well really because, of the material that we had those were the only two songs that we felt were as good as the instrumental pieces that we had and although I think generally people look

Let There Be More Puddings?

to put more songs on records; we actually felt that the music in itself stood up o.k. and so we just went with what we had

Q1) So you didn't bother to write lyrics to these songs.

NM) Well, No because they were pieces of music in their own right & I think if you tried to lay lyrics on top of things it wouldn't be the same, it wouldn't work so well.

Q1) This song Lie For A Lie has a very easy going feel to it. Other songs on the album are quite heavy, quite experimental. Is this an outstanding piece or is it meant to be a single.

NM) This is really meant to be a single. I hope that it will be seen as that as well as part of the album.

Q1) Nick how do you see the near future in conjunction with Rick Fenn. Are you planning on working together for a longer period?

NM) I certainly hope so. There's a couple of things, both of us would love to do some live work and it would be nice to play some of this music live, but it also looks as though we're going to do some film music for a horror film & so that may be the next project. It now looks like this film might happen. The only problem with it is that it's a horror movie and I hate horror movies so I'm going to have to do it with my eyes shut.

Q1) Maybe make some horrible music to go with it?

Q2) I would like to ask you, having achieved a lot in music, whether you are still ambitious? Do you still have that drive.

NM) Yes there's still quite a lot of ambition..Not necessarily to sell more records but to do more things and to gain more satisfaction from doing good music.

Q2) What things?

NM) Just similiar things, it's really to get better at what I do now, not specifically to do new things but to get better at making records.

Q1) O.K. Nick, when's the next race we're going to see you in?

NM) Well the seasons nearly over this year but there's a slight possibility of doing the 1000 km race at Kualaumpa at the end of the year.

Q1) Kualaumpa

NM) Yes,

Q1) Thankyou very mucn for being on the show, lot's of success in the future and hope to hear from you again when you're in Holland, maybe perform in our show.

NM) Thankyou very much, it's been a pleasure.

MORE GILMOUR

Hands up all those of you who want to see Dave Gilmours 9/12/78 session on Whistle Test again. Yes, thats right once again we are asking you to write to the BBC. On this new series, the Hindsight feature can include anything that has appeared on the program - not just live appearances, so in future lets hope that this will eventually include anything that has appeared on the BBC and perhaps we can get some Floyd with Syd.

If you would like to see it again (or indeed for the first time) then drop a line to Hindsight, BBC T.V., Centre House, London, W12 8QT. It would be more of an impact if we ALL wrote whether it was at the same time or not. However lets all try to write in 1-3 December 1985 and try and get it on the last Whistle Test on 17 December as a sort of early Christmas present for ourselves. Please mention the Pudding just to cause even more confusion.

Dave Walker

Wish The Pudding Was Here?

PROFILE ON "PROFILES"

Well the latest Floyd solo album is Nick Mason's new album 'PROFILES' credited to Mason & Fenn. As reported in Tap 11, Rick Fenn ex of 10cc, numerous sessions and also another musician from Cambridge in the 60's has co-written and co-produced the album. Like Andy M, I am strongly opposed to reviewing albums and for all the same reasons that he is.

The album is on Harvest (makes a change I suppose) Cat no MAF 1 and was released on August 19. It was recorded and mixed by Nick & Rick at Floyd's Britannia Row Studios and Basement Studios and features (apart from the odd session which we will come to later) just the two of them.

The sleeve was designed by Jeremy Pemberton, photographed by Clive Arrowsmith and is the third in the series of pictures which appeared on the single sleeves. The inner sleeve consists a side for each of them with a set of pictures of them and one set of lyrics each.

And so to the tracks themselves.

Track 1 Side 1 is Malta. This starts with an electronic fluttering sound done by Aja Fenn which after a few seconds is interrupted by a good, heavy drum sound with guitar and synths. After a minute or so the track develops into a fast tempo piece, similar in tempo to 'Blue Light', with a synthesized brass section played by Craig Pruess on an Emulator. The overall feel of this track was of one similar to Rick Wakeman on 'Rhapsodies'. It finishes with a beautiful synth and guitar piece lasting for only a few seconds.

Next up is the single 'Lie for a Lie'. This is the first of the 2 vocal tracks on the album and was co-written with Danny Peyronel; the vocals are by Dave Gilmour and Maggie Reilly. It should by now be familiar to most of you so I will move on to track 3.

'Rhoda' is a peaceful track which progresses at a nice pace after a pleasant guitar introduction. Nick's drumming is fairly slow although there is some delicate cymbal work in the background. The guitar sound is reminiscent of the keyboards on 'Argentine Melody' by San Jose. Once again there is plenty of synthesiser to fill out the sound giving it an overall feel very reminiscent to the 'I Advance Masked' album by Robert Fripp and Andy Summers. Mid way through there is a drum break followed by heavy drumming and a saxophone solo by persons unknown. At the end it fades and birds can be heard and then a bee reminds us of 'Grantchester Meadows' as it moves into the title track.

Part 1 is basically a simple drum pattern with a slightly distorted guitar over the top. As it progresses it becomes quite a nice dance beat with nice synth glides over the top. For some reason this track reminds me of another solo 10cc member's album: 'Visa' by Duncan Mackay. Just before the finish there is a quick Keith Emerson type organ sound and then we pass smoothly into part 2. This part has a similar rhythm to 'Lie for a Lie' but with layered synth overlays giving it a sound not unlike 'Autobahn' by Kraftwerk (who, coincidentally, were Floyd influenced). This is the longest track running to 7 minutes before a quiet keyboard finish.

Side 2 opens with the second vocal track 'Israel'. This is the only track not co-written by Nick - it is just Fenn/Peyronel although the lyrics appear on Nick's side of the inner sleeve. This time Danny handles the vocals himself. This track instantly struck me as a typical '79 U.K. electro pop record with Phil Oakey type vocals. The rhythm is very similar to T.V.O.D. by the Normal and overall the track sounds like Ultravox with typical choir effects.

Point me at the Pudding?

14

The next track is the first of the 12" B-sides - 'And The Address'. This again features a rhythm not dissimilar to the single with synthesised "Spanish Holiday" type horns over the top. Half way through Mel Collins appears for his first sax solo which is very jazzy and a complete break from his Crimson Roots and even from recent solo Floyd work. This track runs straight into the other B-side 'Mumbo Jumbo'.

This features a funk rhythm on bass with various persuasion instruments from Nick. Again there are synth horns before Mel lets go with another solo and Rick also has a solo.

'Zip Code' is next and features furious drumming from Nick with electronic vibes over the top. As a whole this track is just a basic, fairly straight but fast tune with some strange electro effects over the top and reminds me of early Andreas Vollenweider work. This is a fairly unadventurous track and it leads straight into 'Black Ice' which is again fairly straight forward. It has a simple beat with a guitar playing rising chords over it and synths to fill out the sound. At one point, what sounds like an American police car siren appears in the background before disappearing again. This track is Mel Collins' last sax solo and it lacks the power of the last 2.

'At The End Of The Day' has a very pleasant guitar introduction and is a very peaceful track as the title suggests. Nick plays tambourines on this track as there is very little (if any) drumming. Running at just over two minutes this is almost the shortest track on the album but not quite.

That honour goes to 'Profiles' part 3 which runs just under 2 minutes and is also the last track on the album. The rhythm is the kind that you have come to expect after listening to the rest of the album with a very recent Mike Oldfield type guitar sound over the top.

This album is a complete break from Floyd and a complete break from 'Fictitious Sports' for Nick and totally distinct from 10cc for Rick. All in all it is a very well produced album and I thoroughly enjoy listening to it. It does contain many styles and directions and if this is anything to go by then I hope that these two work together again. The drumming on this album is more noticeable than it was on 'Fictitious Sports' and the album whilst drawing on many influences does seem to follow the growing trend for rhythm based albums which is probably Nick's influence showing through. In conclusion, I would describe it as an excellent album well worth adding to many collections.

Dave Walker.



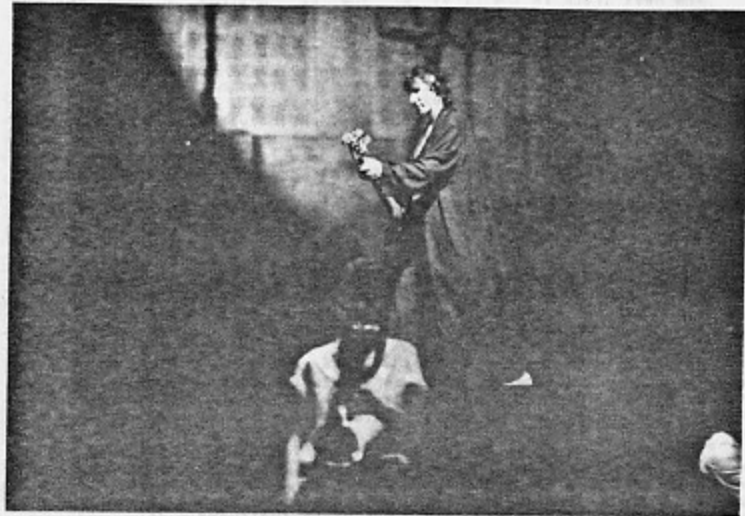
David
Gilmour
Interview
Next
Issue



E.B.

Obscured By Puddings?

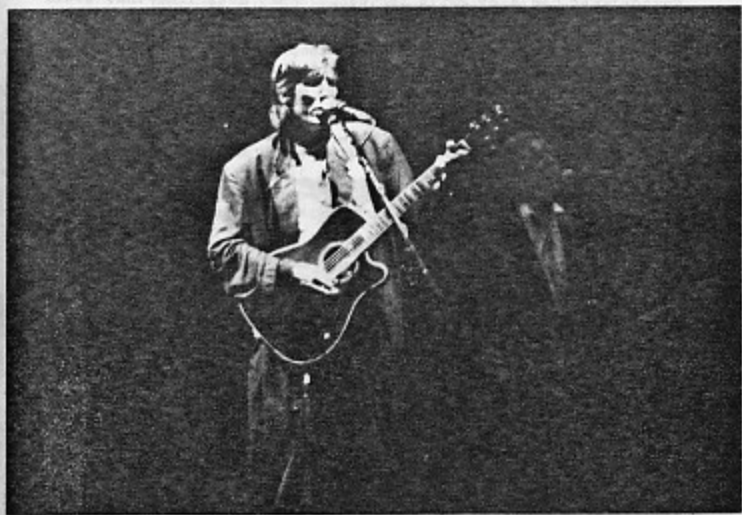
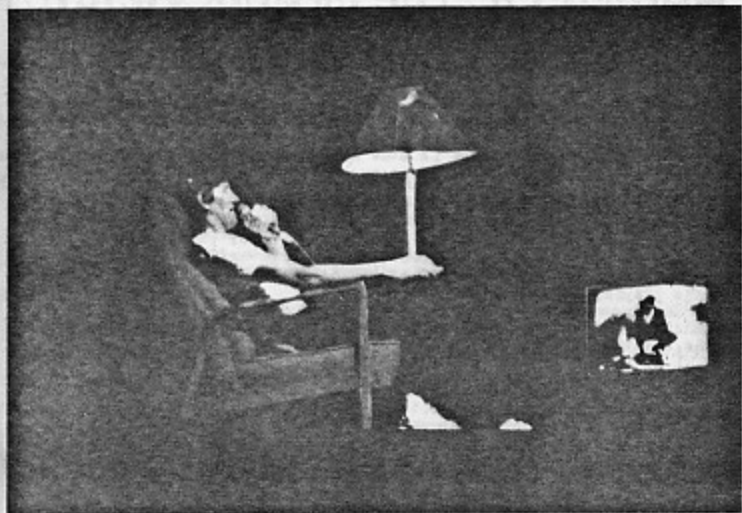
15



Two Puddings In The Sunset?

16

Photo's from Atlanta 11th April, 1985. By:-Wayne Neuwirth.



Have A Pudding?

17

Nick Mason 'Profiles' cuttings kindly supplied by: Simon Clarke, Chris Lonsdale, Jo Webb, Mike Chavez & Andy Tough. Peter Taylor & Adrian Cowe

Return Of The Grand Vizier.

Unlike Andy or Dave I'm in favour of musical album reviews in this fanzine. This is my attempt at reviewing 'Profiles' the new Mason & Penn platter.

After the release of Lie For A Lie I have to admit that I wasn't looking forward to hearing this album, but having taken the plunge I was not dissatisfied. There is some excellent music on offer & even the single 'Lie For A Lie' fits in much better in the context of the album.

A lot of the songs have a really emotional feel to them like 'Malta'/'Rhoda' & 'At The End Of The Day' which features an extremely Gilmouresque guitar solo. Indeed much of the guitar playing is quite Floydian, though not in the master class of Gilmour. Particularly the crash chords & phased ending of 'Profiles pt 1' which reminds me of Dave's playing on About Face.

One important point to me is that this album is really just a 'soundtrack' album and therefore should you judge it by how the music relates to the film or by how it stands on its own?

I guess that this music will work well with the film. The drumming often create the feeling of movement, though the emphasis on 2nd & 4th beats does occasionally grow tedious. But more importantly the music does stand up for itself, the album has quite a few catchy melody's and you can see that such a duo have a place in doing commercials. Only occasionally do they flog melody's to death by unnecessary repetition or fail to make interesting changes in musical direction, though I have to admit a preference for the instrumental pieces, 'Israel' & 'Lie For A Lie' do break up either side & highlight the instrumental pieces. Both 'Lie For A Lie' & 'Israel' are very catchy numbers - the kind that keeps spinning round your head when you don't want them to - irritating is probably the best word.

Mumbo Jumbo has also got a fantastic funky bass line that would leave Roger Waters tied in knots, but it's melody still makes it very accessible to Floyd Freaks.

'Black Ice' reminds me of the Batman theme overlaid with some tongue in cheek Black Sabbath guitar. A bit tedious/repetitious but the saxophone makes up for it.

Overall this is a good album, not in the class of DSOTM but much better than most solo projects. It's not a self indulgent LP.



GET IT.

Iv or Trueman.

Profiles On Tour - Nick Mason

INTERVIEWS SEPTEMBER 1985.

Nick has kindly made available details of his recent interview tour. We show this here in order to indicate the work that goes into promoting an album.

- Mon 2nd. Fly to Glasgow. Overnight stay.
- Tue 3rd. 10am. Back to airport for pictures with 'Evening Times' and 'Daily Record'
11am. Record interview with Tom Russel, Radio Clyde (Glasgow)
2pm. 1 hour live interview with Jay Crawford, Radio Forth (Edinburgh)
2.45pm. Interview with Edinburgh Eve. News (published 13/9/85)
eve Record int. with Jim Waugh, Radio Clyde
Interview with Dougie Donnelly, Evening Times.
- Weds 4th. Fly to Manchester
10am. Pictures at airport with Manchester Eve. News.
1pm. Record interview with Tim Grundy, Piccadilly Radio
3pm. Record int. with Kevin McDempser, Radio City (Liverpool) (B'cast 4/9/85)
4pm. Int. with Peter Trollope, Liverpool Echo
5pm. Record int. BBC Radio Merseyside
- Thur 5th. Fly to Nottingham
10am. Pictures & Int. at airport with Nott. Eve. Post
12am. Record int. with John Shaw, Radio Trent
Fly to Birmingham
1pm. Interview & pictures with Paul Cole, B'ham Eve. Mail. (See pictures in this issue!). (Published 6/9/85 and 11/9/85)
3pm. Record interview with Pete Clements, Beacon Radio (Wolverhampton) (Broadcast 13/9/85)
4.30pm. Interview scheduled with Robin Valk, BRMB Radio cancelled.
Interview with TAP brought forward, continued in car to Coventry.
6pm Record interview with John Mills, Marcia Sound.
TAP interview continues on way to B'ham airport.
7pm. Fly home.

Nick has also been interviewed in the following magazines:-

- Rhythm (a magazine for drummers) Oct '85. With good colour pics.
- What Hi-fi? Sept '85.
- Speakout (a free magazine from the Leeds Building Soc.) Autumn '85 - Issue 3. With good colour pic.

Interviews with the foreign press were conducted in London on the 6th Sept. Details of these, together with other magazine interviews, broadcast dates etc. would be most welcome.

*Thanks to Jo Webb for pointing this out.

Andy Mabbett.

WIN NICK MASON!

(beats bingo anyday!) Competition closing date: 1/12/85.

When I interviewed him recently, Nick Mason gave TAP an autographed copy of 'Profiles' for use as a competition prize. He also set the question for TAP readers - all you have to do is say who you think the fat figure in black on the album/single sleeve is (Nick says David Gilmour is not the answer!). Send your suggestion to Andy, who'll then compile a list and pass it on to Nick. Nick will then select what he considers to be the wittiest answer. The closing date for the competition will be 4 weeks after this issue is sent out to subscribers, so don't delay. There will be two runners up prizes for the editors favorite selections, these being two free copies of TAP. Andy Mabbett

DREAMING OF PINK

Tangerine Dream are one of the longest surviving Pink Floyd influenced groups. Their original musical roots come from musique concrete and although some of their early material (especially live) is Floyd influenced, their later work has no resemblance to Floyd or indeed any of their formative work at all.

The original group was formed by Edgar Froese in 1965 under the name 'The Ones'. This line up recorded one single in 1966 entitled 'Lady Greengrass' which didn't exactly make the best seller lists. Musically they were influenced by Rock n Roll and played this live but were increasingly exposed to modern contemporary and electronic music.

When this band split up in 1967, Edgar decided to follow this new direction and in September formed Tangerine Dream - the name comes from 'Lucy in the Sky with Diamonds' - and started playing music influenced by Pink Floyd, Soft Machine, Stockhausen, The Doors & Jimi Hendrix. Through 1968 and 1969 'Interstellar Overdrive' featured quite often in their live shows, which lasted up to five or six hours a night, although they never recorded a studio version of it.

After several line up changes, Edgar eventually teamed up with Claus Schultze (now Klaus Schulze) and Conny Schnitzler. This line up played with conventional instruments but didn't follow set musical patterns preferring to follow the Floyd approach of improvisation. From this line up came the first album 'Electronic Meditation' in 1970 which was in fact a recording of a 1969 rehearsal not actually intended for release. Listening to the album, the Pink Floyd influence is obvious, especially on the second track 'Reise durch ein brennendes Gehirn' ('Journey through a burning Brain'). This track opens with a piece not a million miles from 'Interstellar Overdrive' which after a couple of minutes progresses into an almost exact copy of the keyboard section of 'A Saucerful of Secrets' albeit with sound effects added.

From that album onwards T.D. changed line up several times and recorded a string of albums in varying styles which have left most of their influences behind creating a unique style of their own. Their latest album however, has gone full circle and returned to the Floyd link. The album 'Le Parc' which was recorded during January and February and was released on 19-Aug on the Jive Electro label Cat no. HIP 26 features Clare Torry on one track.

The last track on side 2 'Yellowstone Park (Rocky Mountains)' features a vocal performance by Clare Torry which is very similar in form to 'The Great Gig in the Sky' and is a very good track. In fact the whole album is very good and I for one cannot wait to see what they will do next.

For those of you that want to know more about T.D. or who are already familiar with their work, issue 1 of ULTIMA THULE, the Tangerine Dream fanzine will be available from late October onwards and can be obtained for 30p (with S.A.E.) or 50p (inc. P+P) from:

Steve & Sue,
Flat 5,
36, Chesterfield Road,
North Shore,
Blackpool,
Lancs.
England

has teamed up with former racing ace Stirling Moss to raise funds for charity.

Racing buff Nick has given Stirling a Floyd gold disc to auction in aid of the Disabled Drivers' Association.

Stirling tells me: "I'm a great fan of Nick's although I'm not too sure about his music."

the INFLUENCE of design.

Individually the names Storm Thorgerson and Aubrey Powell may not mean much to many Floyd fans and yet as Hipgnosis they are responsible for most of the Floyd's album sleeves.

During the summer of '68 Storm landed a job to illustrate a book cover. When the book cover was completed, Storm and his fellow illustrators split up. However, one of the illustrators, Aubrey 'Po' Powell was keen to continue visual design and so Hipgnosis was born. The name comes from Hip = new and groovy, and Gnostic relating to ancient learning: Thus - a nice play on words with a contradictory spelling thrown in.

At the time they were both still at college, albeit different ones and so were able to make use of their colleges' equipment. as an extra aid they managed to gain access to RCA's photographic department.

It was at this time that EMI allowed Pink Floyd to be the second group to bring in outside designers for their 'Saucerful of Secrets' sleeve. Since Hipgnosis were old friends of some of the group, they were approached by Bryan Morrison and ended up with the commission. The resultant sleeve with its thirteen different colour print superimpositions (including a zodiac wheel, the sun, the planets, an old picture of an alchemist, alchemical bottles of spirits, an infra-red photograph of the group, a medalion and Dr. Strange and the Universal Tribune from Marvel Comics - Dr. Strange was later to resurface in the lyric of Cymbaline) achieved an effect similar to that of the Floyd's light show. It caused a small stir in the world of graphics but didn't result in much work.

Their next work consisted of several sleeves for EMI for Toe Fat, Panama Jug Band and The Gods as well as publicity photos for Floyd and a new group called Free. They also produced the picture cover for 'Point Me At The Sky' and the front cover and photos for the 1969 concert programme. In the concert programme they are miscredited as 'Hypgnosis' although the spelling is correct on the front cover.



PO One Of These Puddings... STORM

At this stage they both finished college and had to give up their facilities but decided to continue Hipgnosis as they needed the money. During this time they worked from Po's small bathroom with second hand equipment for three months before they started looking for a studio. They eventually found one in Denmark Street, renovated it, added a darkroom and started working from there in February 1970. Meanwhile they had produced the sleeves for 'More', 'Ummagumma' and 'The Madcap Laughs', the publicity shots for them and concert posters.

The sleeve for 'More' is not one of their better efforts. It was a rushed job and they were limited to a film still which they solarized, recoloured and added Letraset titles to. The press advert for 'More' was a picture of the group playing in a park.

Their next sleeve, 'Ummagumma', was a much better effort. They were interested in the comparison of mental perspective (the seemingly infinite progression of pictures on the wall) with physical perspective (the people in the garden). The idea came from a psychology book that Storm's wife was reading at the time. Originally it was going to be a drawing but as you can draw any fantasy that you like it was done as a photograph in order to be more 'real' and incongruous. In order to achieve the effect, the photos of the whole scene with an empty picture frame are printed progressively smaller and are then montaged into place. The Floyd are rotated in each picture for fun and the last picture is actually the 'Saucerful' sleeve. It was shot on location at a friend's house in Cambridge and was designed in conjunction with Libby January.

Despite such a striking front cover, Storm claims that everyone remembers the back cover with the roadies and the group's equipment spread out on Biggin Hill airfield like a Starfighter with its weapon load. The idea was Po's based on a Daily Telegraph article where they had photographed some groups on a disused airfield. One of the roadies is Alan Styles later immortalised by 'Alan's Psychedelic Breakfast'. There are other photos from this session with the Floyd on instead of the roadies. Hipgnosis also took the photos inside the gatefold. Some versions of the album had a sticker on the sleeve noting that it was a double album. There were two press adverts for this album - a full page showing the full gatefold sleeve, front and back and a half page showing the front sleeve superimposed on a series of expanding reverse negatives. Hipgnosis were responsible for the latter advert.

Storm took the photographs of Syd and his lady friend for the sleeve of 'The Madcap Laughs'. For the occasion Syd had specially painted the bare floorboards of his room orange and purple alternately. Hipgnosis also created the photographic 'loop' of crouching Syds inside the gatefold. The advert for this was a receding sequence of laughing heads each inside the previous head's mouth.

At this stage, the Floyd were still their main source of business but slowly their name got around and other people and record companies started to employ them.

One of the first sleeves which they designed in their new premises in Denmark Street was the one for 'Picnic', a sampler double album which was excellent value for 29/11 compared with the 57/6 which 'Ummagumma' had retailed for which, in turn, had been £1 less than the normal cost of a double album. The sleeve is an interesting picture of a family wearing gasmasks having a picnic on a beach. The back sleeve is a continuation of the front showing a dead bird on the beach near the family with another gas masked figure looking at it. Another early sleeve was for the eponymous album by Cochise, the group containing Ricky Wills and Willie Wilson who had both been in Bullitt with Dave Gilmour and who later both played on his 'David Gilmour' album.

Any Pudding You Like?

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Four months later Floyd requested something plain for 'Atom Heart Mother' as a contrast to the complicated sleeves which everyone else was putting out. A couple of ideas were put forward including ordinary people walking through a door and a lady diving into a pool before a friend called John Blake hit on the idea of cows. Storm later saw some cows whilst driving through Potters Bar and just took out his camera and photographed them. To promote the album, Dave Croker, who had replaced Malcolm Jones as the head of Harvest Records, arranged for a photo session in London at the crack of dawn. The police banned all traffic from The Mall and a herd of cows was brought in and photographed. People who saw the photographs wondered if it had been worth all the trouble as it looked as though the cows had merely been superimposed on to the background. In America 40 foot billboards displayed pictures of the cows and disc jockeys and journalists were sent a promotional pack containing a set of inflatable, plastic udders.

There was then a break from Floyd for almost a year. During this time Syd designed the sleeve for 'Barrett', 'The Body' was just a picture of a medical model and Nick Mason designed the 'Relics' sleeve. They did design the sleeve for the Nick Mason produced 'The Asmote Running Band' album by The Principal Edwards Magic Theatre during this period. The reason that they didn't design the 'Relics' sleeve was simply that because it was a budget album, EMI didn't want to spend more than £25 and Hipgnosis were, by now, charging up to £150 for a cover. Dave Croker of Harvest told Rick Sanders that he never heard whether or not Nick got the fee.

When Floyd asked them to design a sleeve for 'Meddle', Storm came up with the idea of a close-up of a baboon's backside in "magnificent carmine pustulence". Floyd felt that this wasn't quite right and settled for a straight shot of an ear picking up ripples of sound, represented by ripples of water, taken by Bob Dowling. Hipgnosis did take the inner gatefold photo of the group which is the last picture of the Floyd ever to appear on one of their album sleeves apart from the football team photo on 'A Nice Pair'. During this year, they also designed the sleeve for Quiver's eponymous album which featured Dave Gilmour (credited as Fred Gilmour), Willie Wilson and Dick Parry.

For 'Obscured By Clouds', they were again restricted to using a film still. This time they blurred the focus of the picture to give the impression of a man 'leaping into the cosmos'. As an extra effect, the corners of the sleeve were rounded. This is probably the first time that this was ever done (although this wasn't done in all countries) and early copies had a sticker on the front cover telling people what the album was. The Floyd weren't very impressed with the sleeve but still kept faith with Hipgnosis for their next sleeve.

'Dark Side of the Moon' was the next sleeve. Originally it was to have been a boxed album but this idea was dropped because it was too expensive, although the final version did still contain two free posters and two free stickers. Having rejected this idea, Hipgnosis then came up with seven more ideas which they couldn't choose between; so they set up seven nearly finished sleeves and let the Floyd decide. The design which they agreed on relates to the Floyd's use of light shows and was based on Rick Wright's request for something simple, clinical and precise. Hipgnosis designed the sleeve and George Hardie of NTA Studios, who often works in conjunction with Hipgnosis, did the artwork. Roger Waters helped with the design of the inner spread which joins up with both ends of the outer design so that when the sleeves are opened out and placed next to each other they form a continuous pattern known as a Mandala. Purple was omitted from the spectrum as it was thought that it would not 'read' well on the sleeve. George Hardie also designed both the stickers and helped design the group poster. The Pyramid poster is taken from a series of advertising photos which Hipgnosis took in Egypt. This is the first Floyd album to completely omit their name from the sleeve although a sticker was used to explain what it was. This is also the first Floyd album to

Absolutely Puddings?

The Pink Floyd

15p

SUPER ALL-ACTION OFFICIAL MUSIC PROGRAMME FOR BOYS AND GIRLS!



Cover of 1974 tour comic



Early Hipgnosis leaflet.

A Nice Pudding?

Storm Thorgerson



hipgnosis

feature a special label. The label was also designed by Hipgnosis to fit in with the overall packaging. Hipgnosis and George Hardie also designed the music book for this album which contains, amongst other things, an alternative version of the sticker designs.

Next came the 'Syd Barrett' double package which was to have featured up to date pictures of Syd but when Storm visited him in Chelsea Cloisters, Syd refused to open the door. Therefore the front sleeve is a shot from the 'Madcap Laughs' photo session. The inner gatefold is a spread of photos, press cuttings and fanzines compiled by Richard Evans of Hipgnosis.

Initially for 'A Nice Pair', Hipgnosis had no ideas but slowly they came up with a collection of ideas and rough sketches. Mainly these ideas were silly jokes and not very striking but eventually they became so attached to them that they decided to use them all. Thus the sleeve is actually 18 different sleeves and therefore it took a long time to complete. The inner gatefold is a collection of archive photos of the Floyd and represents a designer getting bored, losing concentration and eventually making a mess of things.

Original roughs of the inner gatefold had another picture of Syd from the 'Madcap Laughs' sessions and some of the other photos were in different places. Some of these photos were from Vic Singh who was responsible for the 'Piper at the Gates of Dawn' front sleeve (Syd doing the back sleeve drawing). The pictures on the outer spread were designed by Hipgnosis and outside designers working for them. They consist of :

A cinema foyer which is a favourite location (as used on the 'Sheet Music' sleeve for 10cc).

A pun on the title.

A dentist's window in Hammersmith bearing the sign :

W.R.PHANG DENTAL SURGEON

"A nip in the air". (Colin Elgie)

The Pink Floyd Football Team (Storm is between Dave and Rick).

This replaced a proposed picture of Floyd Patterson painted pink which was rejected when he asked for £5000. The other members of the team consist of Steve O'Rourke and roadies.

"A fork in the road".

A flasher (thought to represent Arnold Layne).

"Flying saucers".

"A kettle of fish".

"A frog in the throat".

"Laughing all the way to the bank". (Bob Lawrie)

A field of cannabis with an anonymous grower.

A stoned freak. This refers to the Floyd's psychedelic past.

(Note the pile of Dr. Strange comics bottom right).

A paranoid peephole in a door owned by a family called Fear.

One of the 'Dark Side of the Moon' advertising photos.

A pair of spectacles belonging to a photographer. When he took them off to photograph them he couldn't see to focus so they are blurred.

Po and Storm discussing a possible sleeve. On the wall are previous sleeves such as 'Dark Side of the Moon', 'Atom Heart Mother' and 'Elegy' by The Nice.

"A bird in the hand is worth two in the bush".

After it was released Mr. Phang objected as his professional body may have taken it as advertising which is a serious breach of professional ethics. As a result that picture was withdrawn and replaced by a photo of a Japanese monk gargling which Storm 'just happened to have'. This double album retailed for £2.50. The adverts for 'A Nice Pair' and 'Syd Barrett' made a special note of the fact that the sleeves were by Hipgnosis. The advert for 'A Nice Pair' contained different pictures of the stoned freak and the football team to the ones used on the sleeve.

During 1973 Hipgnosis also designed the first of several sleeves for Roy Harper when they did the 'Lifemask' sleeve. The following year they did the 'Valentine' and 'Flashes from the

Waiting For The Pudding?

Archives of Oblivion' sleeves for him. 1974 was another year during which they did very little for the Floyd. This was, of course, due to the Floyd not recording anything that year. Hipgnosis, however, were commissioned to do the sleeve for the Dave Gilmour produced 'Blue Pine Trees' album by Unicorn. They also designed the Swan Song label for Led Zeppelin.

The main work that they did for the Floyd that year was the British Winter Tour '74 programme. All of Floyd were disenchanted with concert programmes which were becoming expensive with little content and plenty of adverts. Nick Mason suggested that for this programme they should perhaps parody a comic. Comics are usually printed on low quality paper and that together with the black and white print enabled them to keep the price of the programme down to 15p. It also contained a cartoon of the group by Gerald Scarfe who also worked on the live shows. Hipgnosis then wrote, in conjunction with Nick Sedgewick, a detailed book on the Floyd which Floyd have never allowed to be published.

The next work that they were commissioned to do for the Floyd was the 'Wish You Were Here' sleeve although the next work to appear was the Knebworth Park '75 programme. Hipgnosis and George Hardie came up with a series of photos of cyclists in Switzerland and at Knebworth with bicycle parts airbrushed on. From these came both the front and back covers of the programme and the advertising posters. The posters had more bicycle parts on and one of them has 'Pink Floyd' written on it as if it were the make.

During this time they had been working on the 'Wish You Were Here' sleeve which finally appeared in September. The first discussions about the sleeve were in April but these were indecisive because Floyd were still unsure about what they were to record. 'Shine On...' was recorded and eventually its theme became absence - absence of people and absence of feelings and this theme was reinforced by the 'Wish You Were Here' track. After much thought they chose a handshake to symbolise the absence as a handshake can be a warm, touching gesture but it can also be an empty, hollow gesture as well as being very simple, clear and familiar.

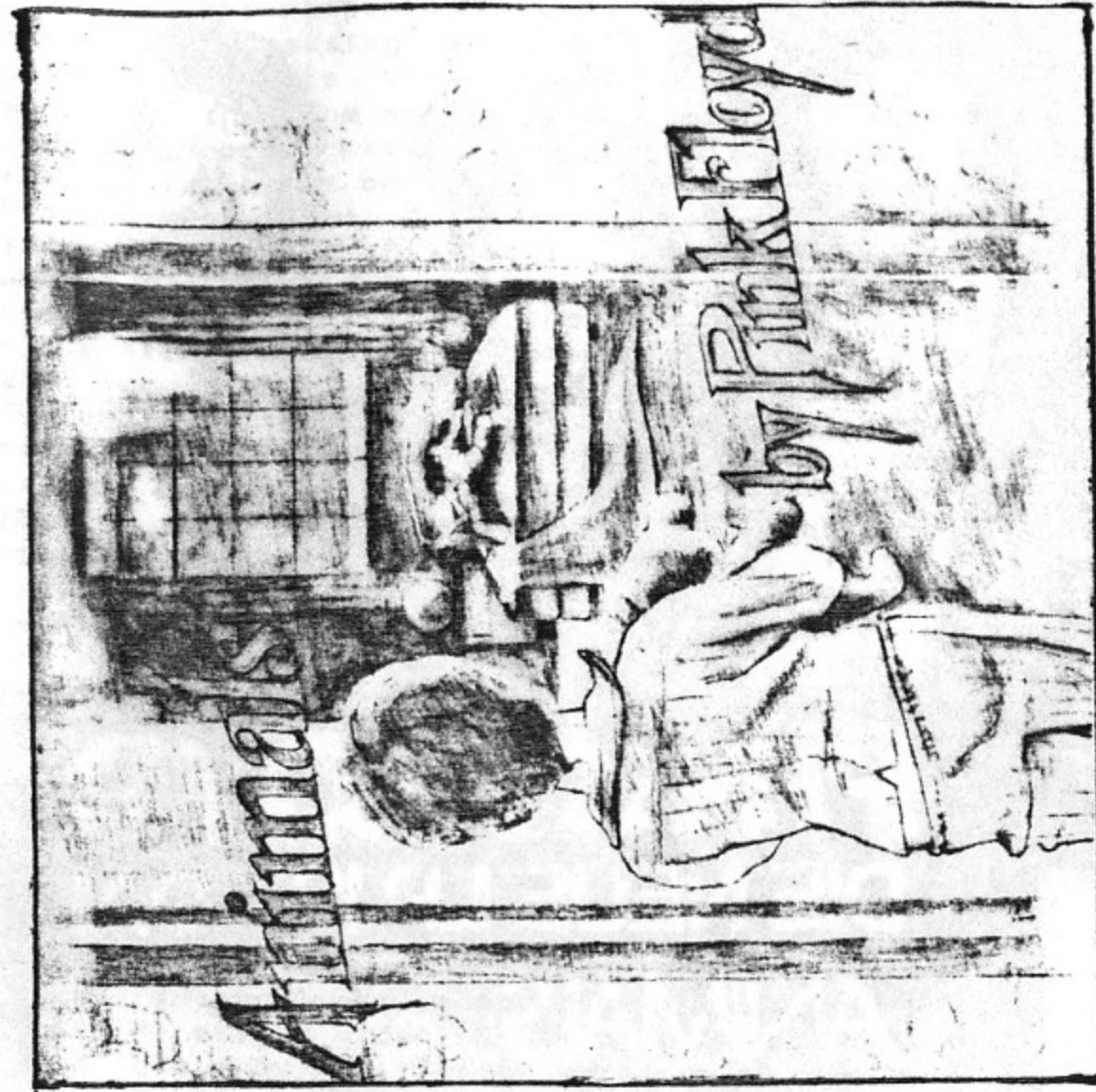
Storm then remembered that 'Country Life' by Roxy Music had been covered by a green shrink wrap in the States because of its alleged lewdness and decided that 'Wish You Were Here' should have a black or blue opaque shrink wrap. This would hide the sleeve from the public - the design would be 'absent'. The idea of a gatefold sleeve was rejected because of the expense. It was then decided to keep the sleeve free from titles as it wouldn't be seen but that a sticker would be needed for labelling. As there were four members of Floyd and four 'faces' on the sleeve (two on the outer and two on the inner), Hipgnosis decided to resurrect an old idea involving the four elements - fire, air, earth and water. This idea was also to be extended onto the sticker.

By now they had a good idea of how the sticker should look. A pair of mechanical hands (representing 'Welcome to the Machine') shaking across a circle split into four quadrants (for the elements) with the title around the edge. In order for it to stand out against the background it was decided that the whole sticker should be very colourful. George Hardie designed the sticker as well as a version of the hands for the record label.

Another idea which they were interested in was that of frame breaks: that is making the viewer believe that the design is in three dimensions instead of on a flat surface. So by combining these ideas they started to think of four designs, each of which had to feature a different element and a frame break in the white surround to make it appear as though it was a piece of white card with a hole in it through which the viewer was looking.

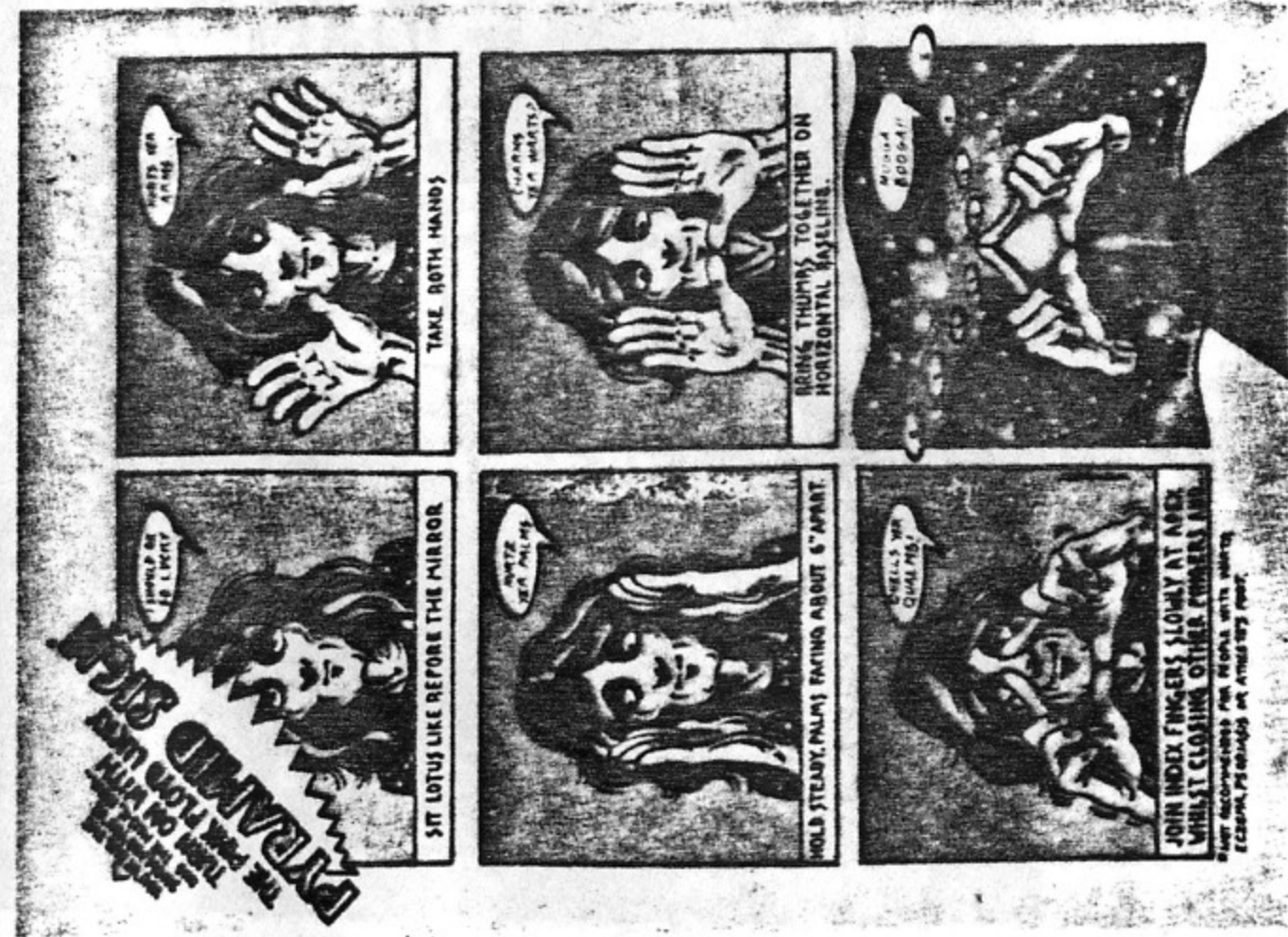
George Hardie then came up with the idea of someone on fire. This was based on the idea of people revealing their true feelings to someone and being jilted so that their senses become hurt or 'burnt'. 'Getting burnt' is also a business expression for not making a profit from a risky venture.

One Of My Puddings?



Rejected Hipgnosis design for the Animals LP sleeve.

Is There Any Pudding Out There?



1974 Tour Comic



Top: Caroline, Roger, Patti and Eric
 (Mike Chavez)
 Below: Austrian Publicity Material
 for Animals and the Wein concert of
 1st Feb 1977 (Edoardo Bertolotti)

PINK FLOYD
DIE NEUE LP IST DA!

ANIMALS
 1C00278 01

und dazu — Pink Floyd live:
 am 1. Februar 1977 in Wien, Stadthalle

EMI COLUMBIA
 EMI Columbia Austria Ges.m.b.H.

The Pudding Must Go On?

For the remaining faces, they came up with three ideas for pictures expressing absence. The first was the diver with no splash. There is the physical presence of the diver but no evidence that he exists as the splash is absent. Secondly was the idea of a couple kissing in front of a mirror - in the reflection the man is absent because his mind is elsewhere and a wind caused by his absence blows through the room. The final idea was the salesman selling his soul. Physically he is absent: no wrists, ankles or face and he is pushing a blank record (on clear vinyl with the outside sticker as the label). His briefcase is covered with Floyd stickers from 'Dark Side of the Moon', 'Obscured by Clouds' and two older ones as well as the 'Wish You Were Here' sticker. The photo of the mirror was replaced by a picture inspired by a line from 'Welcome to the Machine'. It was about a premonition which, if it were correct, meant that the subject could not be present to receive it. The picture showed a car on a country lane with a pop star driving it and blowing towards it is a newspaper with the headline 'Pop Star Dies In Car Crash'. Floyd rejected the idea for being naive but the picture was later used by the Heavy Metal Kids. In order to maintain the reference to wind which Storm liked, John Blake suggested using a veil. The veil is a symbol of absence as it represents funerals as well as being a way of hiding the face.

The veil photo was taken in Norfolk and several versions were tried with different skies, different coloured veils and some have a nude woman visible through the veil. Some of the unused pictures can be seen in the 'Wish You Were Here' songbook which was also designed by Hipgnosis. The salesman was photographed in the Yuma desert and the diver was taken in Lake Mono both in California. In order to avoid the splash, the diver performed a yoga headstand in a bucket shaped frame embedded on the bottom of a shallow part of the lake. He stayed under for as long as he could so that the ripples could die away. Different versions of this picture also exist with more and less ripples and with the diver at different angles as well as shots from different positions. The two pictures used in the package, with the lyrics and on the postcard are both the same however, although two different versions of the postcard do exist: one with straight edges and one with crinkly edges.

The picture of the two men shaking hands was taken at Burbank Film Studios in Los Angeles. There was a small problem the first time that this picture was taken. The stuntman wore an asbestos suit under his ordinary suit and he wore a wig. When he was set alight, the wind was blowing the wrong way and the flames blew round and burnt his moustache. In America the sleeve features a picture showing more flames than the English version. A full sequence of pictures showing the photo session exists in both the songbook and the Hipgnosis book 'Walk Away René'.

In America clear shrink wraps are compulsory but the black one turned out to be both expensive and difficult to produce and in England record shops hated it. This was because they wanted to take the record out to prevent stealing but when the shrink wrap was removed it couldn't be replaced and the shrink wrap had the only name on it. When Hipgnosis presented Floyd with this cover they accepted it with a round of applause.

In retrospect, Storm feels that they should have made the diver picture larger and either the veil or the salesman small to accompany the lyrics as well as omitting the frame breaks. One picture which was taken in the same session as the salesman was used in the songbook and both the Hipgnosis books. The photo shows a man swimming through sand and is called 'The Meaning of Life'. It later appeared as one of a series of Hipgnosis posters along with 'Atom Heart Mother', 'Dark Side of the Moon', 'Wish You Were Here' and 'A Collection of Great Dance Songs'.

Whilst Floyd were recording 'Wish You Were Here', Roy Harper was recording 'HQ' which features Dave Gilmour and Hipgnosis also provided the sleeve for this.

1976 was another quiet year recording wise for the Floyd during which time Dave Gilmour produced the 'Too Many Crooks' album for Unicorn for which Hipgnosis did the sleeve.

Their next work for the Floyd was 'Animals' and this turned out to be a small fiasco. They came up with an idea for the sleeve showing a small boy entering a bedroom with his teddy bear but this was rejected in favour of Roger Waters' idea of a pig hovering over Battersea Power Station. Hipgnosis suggested superimposing a picture of the pig onto a photo of the power station but Floyd wanted to do it for real. So the pig which had been designed in Amsterdam was packaged up and sent over to London where it was assembled on location at Battersea.

The first day saw a camera crew, a film crew, a helicopter, some roadies, the Floyd and their manager and a marksman to shoot down the pig in case it broke loose assembled outside Battersea Power Station, but no launch as there was insufficient gas to launch the pig.

Day 2 saw all the camera and film crew return, the helicopter, some of the Floyd with their manager but no marksman as nobody had thought to tell him to turn up again. This time the pig had a successful launch. It was hauled up the side of the building whilst photos were taken and then, when it was between the chimneys, a gust of wind caught it, it turned, broke its mooring cable and drifted away. The police followed it to thirty thousand feet over Kent and gave up. Air traffic controllers were alerted and one pilot who saw the pig was breath tested before anybody would believe him. Several people reported seeing UFO's before the pig lost a trotter and drifted back to earth on East Stow Farm, Chilham near Ashford where the farmer, James Stewart, recovered from his initial shock and tethered it to a barn to stop it escaping again. Floyd, being persistent, sent their roadies to retrieve the pig, had it repaired and ready for a third attempt the following morning.

This time there were less photographers and a smaller film crew but everything went well. The film and the photos were fine and the Floyd were happy except for one thing. They preferred the sky from day 1 (when there was no pig) to the sky on day 3 (when there was a pig but the sky was boring). In the end the pig from day 3 had to be superimposed onto the sky from day 1 after all.

Some of the other photos from these sessions can be seen inside the 'Animals' gatefold and more can be seen in the 'Animals' songbook which was designed by Hipgnosis and Bush Hollyhead of NTA Studios. Nick Mason did the graphics for the album and the labels consist of two wide angle lens photos taken by Hipgnosis near Battersea Power Station. This was the last time that Roger Waters ever worked with Hipgnosis.

1977 also saw the fifth and final sleeve that they designed for Roy Harper when they did 'Bullinamingvase'.

Dave Gilmour and Rick Wright both recorded solo albums in 1978 and Hipgnosis did the sleeves for both of them. The front and back cover photos for 'David Gilmour' were taken by Hipgnosis on location in Miravel, France and the inner gatefold contains pictures from various sources arranged by Dave. Some of the photos are by Jill Furmanovsky who has photographed Floyd and especially Dave many times over the years. Some of the pictures show the album line up when they were together in Bullitt ten years previously.

'Wet Dream' by Rick Wright was released close on the heels of 'David Gilmour'. When Rick commissioned the sleeve he requested something sharp and colourful but nothing meaningful, bizarre, unusual or overtly funny - nothing at all like a Floyd sleeve. The pool belongs to a friend of Po's and the girl is another friend of Po's, the man is a model and the boat is worth £350. To get strong contrasting colours they gave the man bright red shorts and a green drink and put a false blue bottom in the pool.

Green Is The Pudding?

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For 'The Wall' album, shows, concert programmes and film, Roger Waters returned to the work of Gerald Scarfe which he has since used on 'The Pros and Cons of Hitch Hiking' album sleeve and concert merchandise. Both the 'Pros and Cons...' single and the withdrawn 'Every Strangers Eyes' single feature Scarfe work as well.

In 1981, Nick Mason again used Hipgnosis this time for the sleeve of 'Fictitious Sports'. Nick asked for something a little 'arty' and graphically inclined without being too pretentious or meaningful but humorous if possible. Peter Christopherson who had joined Hipgnosis as a junior assistant in 1974 and was by now a joint partner came up with the concept of a futuristic sports pitch. Nick suggested that the pitch should contain familiar elements and vaguely recognizable markings so that it would still be identifiable with sport. George Halpin combined the photographs which Hipgnosis took of a bowling green, clay tennis courts and an adjacent sandpit and tarmac area into the finished sleeve. As this design isn't particularly funny, Nick chose another idea for the inner sleeve, that of a square tennis ball and round dice.

Later that year EMI decided to release a compilation album in order to capture the Christmas market in the wake of the success of 'The Wall'. Hipgnosis came up with the title 'A Collection of Great Dance Songs' from a Nick Mason remark that Columbia Records may have seen the Floyd's 'better output' as 'dancing material'. The brief mentioned the restrained passion in Argentinian music and so they came up with the idea of two dancers restrained by ropes. Tests for the shot were done in London where it was found that the ropes kept going slack whenever the models adopted a dance pose. Peter Jessup, the male dancer, suggested using elastic rope so that is what was used when the shots were taken at Dungeness on the South Coast. It was Dave Gilmour that decided on the sleeve, Roger Waters having nothing to do with it. The outer sleeve photos are taken by TCP (Thorgerson Christopherson Powell) as are the inner sleeve photos which depict various nationalities dancing and the graphics are by Citizen.

'The Final Cut' had photos by Willie Christie and artwork by Artful Dodgers to a design by Roger Waters. He also used Artful Dodgers to coordinate the artwork to 'Pros and Cons...'.

Dave Gilmour's second solo album 'About Face' again featured photos by Jill Furmanovsky and this time the design and production was by STd (Storm Thorgerson design). Storm also directed the 'Blue Light' video for Dave. Rick Wright's second album 'Identity' by Zee had the artwork done by Dave Harris the other member of Zee.

For further information on the work of Hipgnosis for Pink Floyd and other artists the two Hipgnosis books 'Walk Away René' by Paper Tiger books and 'The Goodbye Look' by Vermilion books are excellent reading. The other artists covered include Led Zeppelin, Wings, 10cc, Peter Gabriel, Genesis, Yes, Alan Parsons Project, Wishbone Ash, Rolling Stones, and Rainbow.

DAVE and CAROLE WALKER

Point Nick At The Sky.

While talking about Nick's new plane, I mentioned that it reminded me of the publicity photo's for the Point Me At The Sky single. Nick said that he 'really badly' wanted a copy of the promo film for that single. He is willing to swap something 'quite good' for it. He has some particularly rare bit's and pieces, you can be sure, and can handle conversion from foreign video formats etc. If you have this, or any other rare film which Nick may be interested in, please let us know & we'll pass the message on. Nick promises that there'll be 'no questions asked'.

Andy Mabbett.

More Puddings?

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