

EARLS COURT, LONDON
 (Closed Ingress Area for Last Four Shows)
 RINK FLOYD
 THE WALL
 Wednesday August 28th
 11.30 p.m.
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 1977

[Handwritten signatures and scribbles]

Signed back cover of Floyd programme by Brian Bennett & Hank Marvin of The Shadows who were in the audience at the concert.

NEXT ISSUE.

Coverage of DB&P BAND's three London gigs. Review of their appearance on 'The Tube' & the film of Pete Townshend/David Gilmour recording the 'White City' LP and rehearsing for the three gigs, (shown on the 'South Bank Show' 3/11/85) PLUS: Mon Geesin, lot's of fiddly bits and a few yuletide surprises...hopefully available 1/12/85.

Front Cover by Dave Clarke.



Hello again,

Welcome to issue 14 of The Amazing Pudding. In case you've been hibernating recently David Gilmour's once again been the busy bee playing on Pete Townshend's new LP & gigging with Pete at the Brixton Academy, London on November 1st/2nd/(3rd). We'll be covering these activities in the near future & if you're going to any of the gigs you may bump into the editors of this rag...

Hopefully issue 15 will be available on the 1st of December & should include reviews of these gigs.

To follow the various leaflets that we've occasionally been including in with copies of TAP this month we're trying to promote GRAIN AID. This is a non-political & non funded organisation trying to persuade the E.E.C. to do something with the vast mountains of food that they put into storage each year. If you can get any signatures, or just your own, or anything-do so & return the petition form to Bob Markland, 27 Whitham Avenue, Crosby, Merseyside, L23 ORD. Thankyou.

Now the subscription & Back issue details (you can miss this bit if you've already read it).

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 every subsequent mag ordered-this save's 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 & sent to his Birmingham address.

If you just want back issues then it's easier for us if you can order them from Ivor because all the printing is done in Hounslow & all the mags that Andy sells have to be sent to Birmingham/Sheffield first-adding to our overheads. If you are ordering mags from Ivor then please remember to make the cheques/PO's out to him & not Andy.

As a final note, a lot of people are sending too much money when ordering two mags from adverts in the music press, please use the above scheme & save yourself some cash. (That is if you want too!) If you're ordering two mags then the postage is only 25p...

Well that's about it for this issue, we'll see you soon in December. Till then, take care & have a nice November.

*Bob**

Dave

Andy

PS;

TAP would like to wish Andreas Kraska well as he's gone into hospital for five weeks & consequently hasn't been able to bring out US & THEM No 2 just yet. We're not sure what's the matter with Andreas but we hope it's not too serious & that he gets well soon.

Special thanks to Carole Walker & Gail McLean for their help with the typing.

Wanted;-Items of interest by Pink Floyd, Roy Harper, Amon Duul 2 & Caravan:-Tapes, Programmes, Tour Shirts ETC. Write soon to: Dave Carlin 23 Birchitt Road, Bradway Sheffield, S17 4QN, England. I have a big selection of trades.

Vernon Fitch.



An Alan Parker Film Pink Floyd The Wall by Roger Waters. Designed by Gerald Scarle. With Bob Geldof as Pink. Film Music Produced by Roger Waters and David Gilmour. Executive Producer Steven D. Rowke. Produced by Alan Marshall. Animation Directed by Gerald Scarle. Screenplay by Roger Waters. Directed by Alan Parker. Distributed in the United States and Canada by MGM UA Entertainment Co. © 1983 MGM UA Entertainment Co. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the written permission of MGM UA Entertainment Co. Culver City California.

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Peter Jenner & Andrew King.

The following are the bits of the Peter Jenner and Andrew King interview conducted by messrs(messers?) Mabbett & Trueman which seemed more appropriate to TAP than OPEL. All the other stuff is in OPEL 10. Our thanks go to Peter, Andrew & especially Pete's wife Sumi for tea, coffee, patience & many telephone calls.

The interview took place on the 5th July & began like this...

- M) What do you think of what the Floyd are doing now? The various solo efforts?
- K) I don't take an awful lot of notice of it, Roger played me some stuff when I saw him the other day, and I thought it was quite good in a 'Rogerish' sort of way, but now it's got nothing to do, whatsoever, with what I think of in terms of Pink Floyd. It's very ordered, Roger's great strength was always structure which I would imagine, to some extent originates from his architectural training and is one of his innate characteristics; he is very structured... he likes a very structured approach to things. I think that the excitement of the Floyd was really the tension between Syd's 'romantic anarchy' and Roger's more surreal structured approach to things.
- I) Do you think he has changed a lot since Syd's days?
- K) Yes. Roger's had a few thoughts about things one way and another and I think..
- M) Is there anybody who hasn't changed in the last 20 years though?
- K) No, well, you know-what is change? Obviously he's very different to the bloke that he was then, for one thing he's now wealthy and powerful-which he wasn't then, though he certainly wanted to be. And that changes people. I get the impression that Nick hasn't changed much actually and I don't think Dave Gilmours changed much either.
- I) Was David Gilmour around much in Syd's time?
- K) He was just a vague mate from Cambridge who you'd occasionally see.
- M) Did you know him before he joined the Floyd?
- K) No, all the Cambridge lads knew him. Syd and Roger knew him.

Andrew King had to leave us at that point and Peter Jenner was next to come under fire.

- M) Did you see any of Roger's solo shows?
- J) I wouldn't go and see a Roger Waters solo show. I thought that 'The Wall' was appalling and I would consider Water's solo show as a complete ego trip. The only other thing I've seen as bad as the wall was Bruce Springsteen at Wembley. It was on that scale, I disliked it that much.
- M) Have you then been to any of the other Floyd tours?
- J) Yes, despite all my feelings, ambivalent feelings about the Floyd, I really used to enjoy their live shows. I used to think they were terrific, o.k., they weren't this or that or the other, criticism here, criticism there, but they were supremely well done, they were wonderfully entertaining and they were great shows. I used to hold those up to people and say, 'there's a band whose taken a little thing and really built it up with hard work and by thinking what they're doing.'
- I) When?
- J) Oh, Dark Side Of The Moon, Wish You Were Here, Animals... before 'The Wall'. The Wall was the ultimate Roger Waters ego trip-by that time his ego had got totally out of control, that I really don't want to hear about him and his winging on about how his dad died and his guilty feelings about Syd. I mean he's just done that over and over again-it's the same old story over & over again.

- M) What do you think caused him to take that stance?
- J) Well, I think he knows that he ripped Syd off totally. And I don't mean that in a negative way. He took someone else's idea and developed it and honed it and he knows it was Syd's & Rick's idea in which he was a junior partner. He contributed very little initially and he took the idea and he took it over. But he's got enough sensitivity and sense to feel extreme guilt about that. He feels extremely guilty about Syd... Roger and I never got on well. We always found each other to be rather strong overwhelming personalities and so there's always been a little friction between Roger and I.
- But Roger was always one of the good guys. There's a story that he bought almost a whole street of houses and got them as nice sheltered, subsidised accommodation for old people, which he did without brandishing it from the rooftops as to what a good thing it was, he just did it. And if that is true, which I've every reason to believe it is, it was a terrifically good thing to do with his money and he definitely was one of the good guy's.
- M) Did you know Dave before he joined the Floyd?
- J) Not really. Dave came in as I left. He was just this geezer from Cambridge.
- M) Exactly the same words that Andrew King used.
- J) Yeh, it was as casual as that. "Oh we know someone who plays a really good guitar",... I remember seeing Dave playing in the studio the first time and he was doing a fantastic imitation of Jimmy Hendrix. He could also do a great imitation of Syd Barrett. He was a technician in a way that none of the others were. He was a musician in a way that, perhaps, none of the others were. Dave is a tremendously facile guitarist and I mean that in a nice way, he had a guitaring ability that no-one ever had-certainly Syd didn't. And although he lacked a certain amount of his own identity in his playing, he's sort of acquired that through the years. He started off playing in a very simple 'syd'y' style and through the years it's become his own style, and when he bothers, he's one of my favourite guitarists. Dave is a lovely human being-he really is a nice geezer.
- M) How did you come across Billy Bragg?
- J) Oh, he found me and he was the kind of thing I wanted for a record label which was 'Utility'. Then I got fired by Charisma and having nothing to do I suggested to Billy that I manage him.
- M) I like what he's doing and it strikes me that he's doing now what Harper did at the start of the seventies, but you seem to be the common denominator if you like.
- J) Ummm.. yes in some senses but Harper has always been very self consciously arty & poetic, and Billy's much more consciously 'a man of the people'-the last thing that he wants to be accused of is being arty.
- M) What do you think of what Harper's doing these days?
- J) I suggested to Roy a long time ago that he should go solo again because I thought that as of the time of the HQ campaign; after that hadn't worked that it really was uphill and when he did the other one with Ian Tilbury managing him, that still was very uphill and I felt by then one had enough information to say that Harper was an extremely good solo artist and that was always the problem. He wasn't content to be a solo artist. But I'm not in the least bit surprised that he's now making a living again. It's the first time that he's been making a living out of what he's doing for years, going out solo again. I do think that album with Jimmy Page is very disappointing though, because it's just Harper being a rock artist again, which he's not as good at as a solo artist-for my money. He doesn't understand rock music, he doesn't understand 'space' in rock

music and where to place his words and things like that, he somehow thinks that it's just a louder noise; just like a louder version of his acoustic guitar.

In the same way it was really hard to get him to play rhythm guitar parts because he was so used to playing everything for himself. When Harper plays guitar he plays the melody line, the rhythm part and the bass line.. or he implies it all and the moment you put all that with a band it really is murder for anyone else to play with... things like spaces.. he just leaves things to hang until he's out of breath and then bang, in he comes again. Now, you can't do that with a band.

The moment he lost all that spontaneity- he never learnt the alternative of what you have to do to work with a band like leaving spaces, structuring the arrangements. So when someone like Dave works with him who understands that it works. That stuff that Dave did with Harper was really good and I think it's a real shame that Dave didn't do another record with Harper, but I think Dave just finds Harper hard work.

M) Everybody does.

J) Harper is hard work.

M) Doing that interview with him was hard work, you'd ask him a question and he'd give you a quarter of an hour really interesting chat about something entirely different.

J) And then perhaps he'll answer the question at the end.

M) Yeh.

J) And it's only when you play the tape back that you realise that he's answered your question in the end, I was always stunned by that, when working with him, the way that would happen.

M) Did you see any of the Hammersmith Odeon gigs where he appeared and sang 'Short and Sweet' with Dave?

J) No. Dave should take him out on tour and there should be a gagger and a minder to keep him there. 'Cos he writes much better lyrics than Dave will ever write, albeit something very pretentious- or could be seen as pretentious- but at least they're interesting, there's some crazed mind at work, whereas Dave's lyrics are abominable. They are just absolutely from the bottom draw of banal rock writer lyrics.

M) What do you think of Dave's latest solo album?

J) Very disappointing. I saw his live show and thought it just fell into all sorts of muso traps. I think the most interesting stuff Dave has done is the stuff he did with Harper, both on his album and the Harper album. And I think there is a potential for something really good there because Dave understands what Roy doesn't. They made a good writing partnership, 'cos Roy's such a great singer as well. For all I criticise him he's a wonderful writer singer and acoustic guitar player and as a solo artist he's brilliant... but he's dangerous with a rock band. But perhaps Dave could control him though perhaps he couldn't face the agro and probably Harper couldn't face being downgraded to the extent of being just half of the act- he's such an egomaniac. But they may well come together in the end, those two. I hope so. 'Short and Sweet' is as good a song as I've ever heard anybody write and I've been around a lot of good songwriters and if those two can write that song then they can write some more.

M) Well they did write another called 'Hope', what about the track that Harper did with Dave on H.Q.?

J) The stuff we did with Dave was wonderful. It's just a pity that Dave didn't have a bit more time at that time to finish the album with Harper. And that Harper wasn't a bit easier to work with.

M) I've read in the Rick Sanders paperback, that on H.Q. when Gilmour was supposed to be working on 'Cricketer' that he'd been rehearsing with the Floyd which had tightened him up so you couldn't use him much because you wanted him to be really loose and free with his guitar playing so you had to draft Chris Spedding in to finish the track. Have I got that right?

J) I can't particularly remember that, if I said it nearer the time then it's probably true. The most important thing, which I particularly remember, was that he wasn't available- it was just really hard to get hold of him and it was holding everything back and he moved at a very slow speed. He was used to moving at Floyd speed which would mean that you took a year making a record and he'd just happily stay there for three or four or five days just doing a backing track and I wanted it to feel a bit more spontaneous I think.

I've forgotten what it was but it's more likely that Dave wasn't available than that we made a decision to use somebody else instead of Dave, I think we would have been forced to use somebody other than Dave.

M) When did you last see Dave and the rest of the band?

J) Oh, Dave maybe a year or so ago, Rick a year or so ago, Nick not for a longer period and Roger not for ages...

Our interview had to end at that point, thanks again to Peter, Andrew & Sumi. We hope you've enjoyed reading it as much as we enjoyed makin it.

Andy Mabbett & Ivor Trueman.

NEWS (AND OLDS)

- *"Music For The Body" the Waters/Geesin album has recently been added to EMI's mid-price range known as the 'Price Attack' The sleeve hasn't changed at all although most copies feature a 'Price Attack-£3.99' sticker. Also in the 'Price Attack' range are 'A Collection Of Great Dance Songs' & 'Meddle'. (S.C.)
- *In a local record shop in Leamington there is a Floyd poster. The poster is one of 'The Wall' screaming head type posters. On it in one of those silver pens is written: "To (I forget his name now) and Bob at Soundhouse (the name of the record shop) from Pink Floyd. Underneath this caption are the autographs of Mason, Waters & Gilmour. (S.C.)
- *Recent copies of Atom Heart Mother don't have the EMI-Harvest-Greatest Recording Organisation...etc. logo in the bottom right hand corner of the inside gatefold sleeve as I found out recently when replacing my knackered copy with a new one. (S.C.)
- *THURSDAYS POETRY MAGAZINE. First issue-October '85. 60p for one issue. £1.50 for three (post free). Cheques payable to K. West. Contributions required for future issues (maximum 4 poems), to: K. West, 70 Poplar Road, Bearwood, Warley, West Midlands B66 4AN.
- *TOTAL BEAL* Get yer's today. Issue 4 is out. costs 40p & A4 SAB? Packed with stuff & very funny too. Includes Damned interview including the Damned's point of view on 'Music For Pleasure'. Contact Jamesy, 19 Thomson Terrace, Fraserburgh, Aberdeenshire, AB4 5NY.
- *The words in German in 'Pro's & Con's' say: "Good evening ladies and gentlemen, welcome to the king's castle, would you like to dance with me or to drink?" (E.B.)

FOR SALE:- Bootleg LP's/Import LP's/Rare LP's And Foreign Singles.. Huge list. Send SAB To D. Smart, 5 Seatonville Grove, West Monkseaton, Whitley Bay, Tyne And Wear, NE25 8TH.

Roger Waters Q107

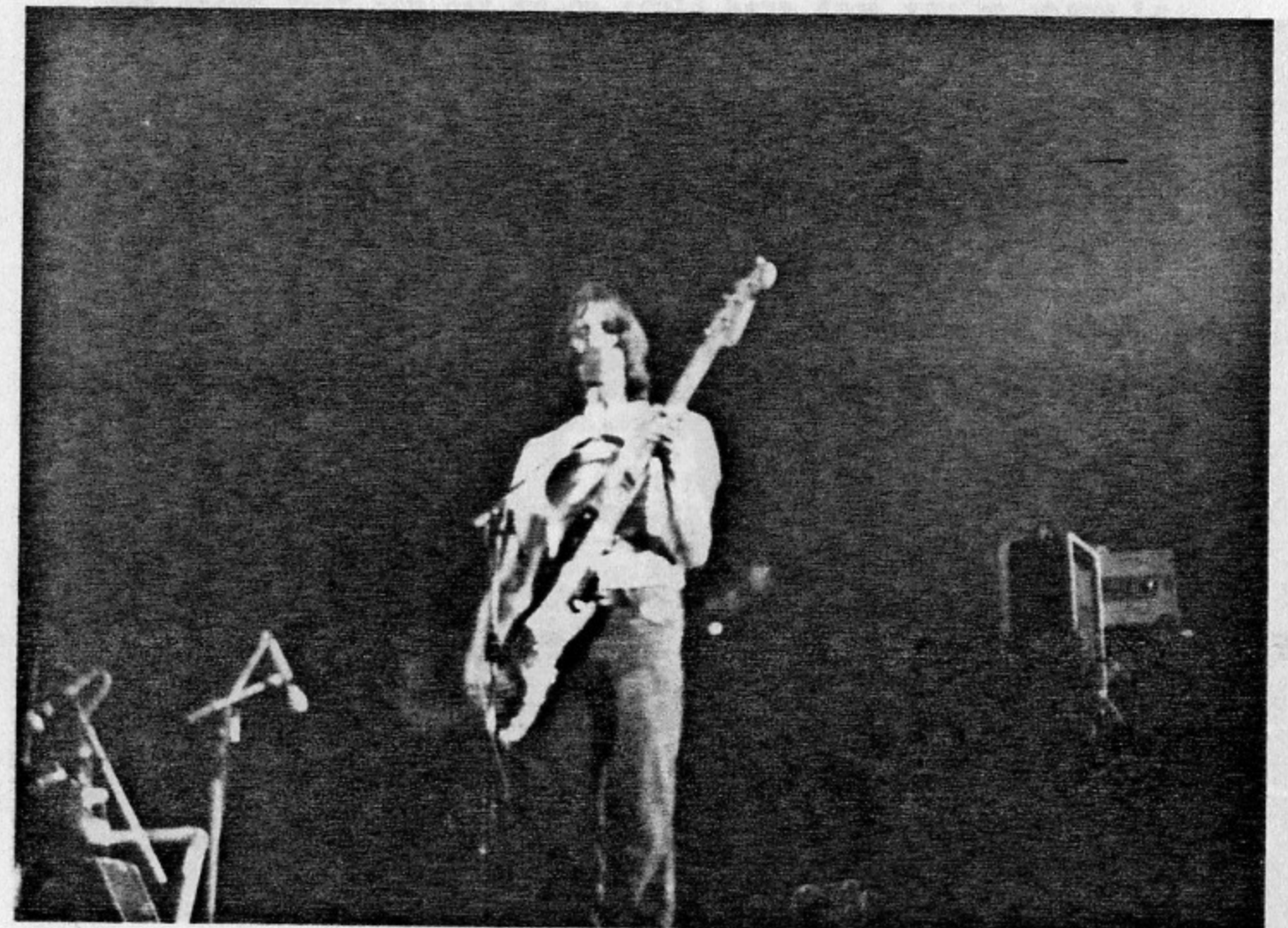
Just before Roger's Toronto show in March 1985 he spoke to Q107 Rock Radio to help sell tickets. The tape of the interview was sent by Orfeo Marino & was transcribed by Ivor. The interview took place on the 22nd March 1985.

I: Interviewer
R: Roger Waters

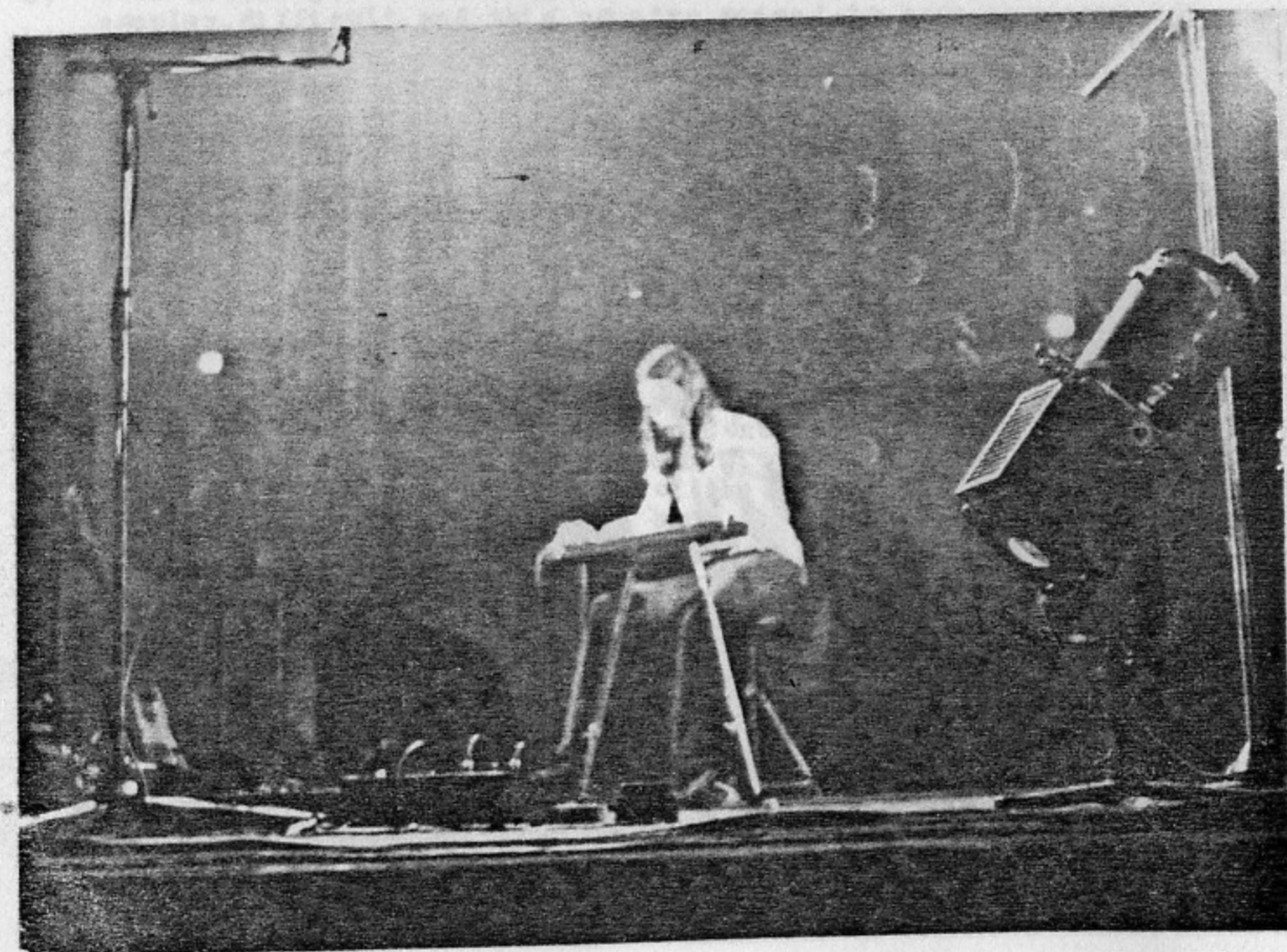
- I) ...close to the heart and the essence, if you will, of the music, but as a public person, probably this is the first time this city has heard you on the airwaves...
- R) Yeh, well in the very early days we used to talk to everybody and anybody but..that kind of communication tends to get abused and also as your career progresses you tend to need it less and less.
- I) Yes the reality of it.
- R) Exactly, so it becomes less necessary and more of a drag and so we just stopped doing any of it.
- I) Well, at this point do you feel that it is necessary for your career because starting off in the solo vein you've got to go back to square one from that point of view.
- R) Well no, it's not quite square one but yeh, if I didn't think it was necessary I wouldn't be here. I'm not up here for the view.
- I) (Forced laughter) Canada, always a strong center of support for Pink Floyd, especially Toronto/Montreal. In Montreal in the mid-seventies, you guys were approaching the status of Rock deities here. Any special feelings about playing Toronto, or just another gig?
- R) When we were here last summer it was great, I thought. We did two really nice shows here and it was good fun.
- I) Well actually I'm thinking about the music itself, at times complex, difficult and this country seemed to have embraced the music perhaps more so than in the States where it wasn't until you became major headliners, here, have you felt an affinity that the people perhaps listen to the music more, or am I reaching for something that isn't there?
- R) Er no, that may well be true. I don't have enough experience of Canada really to be able to venture an opinion on that other than to say that the links with Europe seem to be stronger north of the border than they are south, implies more of a vibe that there is some connection with European culture and so maybe they take that a bit more seriously.
- I) Well we're in the ideal position of one foot in the European world and the English world and one foot in the North American world, that's the classic description.
The tour of 'Roger Waters Live In Concert With Some Old Pink Floyd Stuff', kind of a most casual title for a tour; a little bit far embracing in the terms of the number of cities you're playing. In the past there have been times when you've only played a few cities on a tour, 'The Wall' being the classic example there. I've seen a bit of your tour itinerary and you're playing Lakeland, Florida and perhaps centers which haven't seen you in concert before. What's the rationale here? Economic?
- R) Well I have seen those towns. You used to see the Floyd shows in most of the towns that were going, I think I've played in every town that I'm going to on this tour...but not in the last ten years...yeh, it would have been a futile exercise really to put a show like this one together and only play five or six towns.
- I) Speaking of a show 'this size', the logistics of the show, in fact it's been called one of the biggest shows ever put on the road. Some of my figures, let me check these with you Roger: one



All photo's from San Diego 21st April, 1975.



Wes Meyette.



hundred foot wide screen, three 35mm projectors, three 120ft wide backdrops, a sophisticated quadraphonic sound system, four hundred stage lights and a puppet .I'm particularly interested by the puppet. (laughs) Let's talk about the show and, or in this day where minimal seems to be the or one of the key operative words in Rock'n'Roll, you're always coming out with a show that's bigger..is this...

- R) Well, 'PROFIT' is one of the key operative words in Rock'n'Roll.
- I) You are a kind of a bardwine fellow aren't you?
- R) Yes, and you don't make any profit with a show like this.
- I) Is the feeling also that people need something larger than life in their entertainment?
- R) I've always had the feeling that if you're going to work in sports arena's it's better for the audience if you produce some kind of theatre. I've never been a great fan of the idea that Rock'n'Roll shows are ok because the fan is allowed to be in the presence of their idol, y'know? I think that there must be more to it than that. And also more to it than smashing them over the head with a big sound system. Masochistic as they are, some of them.
- I) I've always appreciated bands and acts that think about the person in the last row of the stadium. It's great if you're in the first hundred rows and you seem to be more physically part of the concert experience, but the people in the back rows and the gardens that'll be the graze have got every right to feel a part of the show, so in a certain sense these live shows do give more value.
- R) Here here, yeh, well that's what they're designed for. That's why we started doing them all those years ago. And that's also why I stopped doing stadiums. We did one tour of stadiums in '77 which was just horrible.
- I) O.k. we're going to get some music here..go ahead.
- R) Well, just because there are only so many people that one can feel any kind of real contact with, about ten percent of them.
- I) And yet Pink Floyd, one of the few bands who could actually, you can argue that you can do or could have done you're shows in those stadiums.
- R) Well we did, in 1977 we did a whole tour of them and I loathed it, it was ghastly, and of course people were pleading with us desperately to go back and do some more. But I wouldn't. (laughs)
- I) We are going to get the solo music right now, The Pro's & Con's Of Hitch Hiking. Is that a phrase by the way that you're comfortable with? If somebody's describing the music that you're making now, for us of course it's just a catch phrase, but do you think of it as solo material or what?
- R) It's just me getting on with my work. I mean, I'm getting on with new work now before I come out on this leg of the tour. I've been making demo's at home in the studio for a new album. Pro's & Con's Of Hitch Hiking the album, is a fairly complicated piece of work which people will take as whatever they will or not take it at all in most cases.
- I) Let's have a listen, and 870 9152 is the number to call if you want a call with Roger Waters, right now here is the 'Pros & Cons Of Hitchhiking..
- Roger in concert tomorrow evening, Maple Leaf Gardens, and this tour started off in Detroit City and you're going on until mid-April or so?
- R) Yes, that's right. We go from here to New York and then a couple of other cities in the east and then we go to the West Coast and work our way back.
- I) Now you're going to be doing an interesting gig in New York city at the Radio City Music Hall, and it's going to be a satellite broadcast and something involving holophonic sound. Perhaps you might explain that to the lay people out there, and not too technical. This is apparently as close as we can get to the way the human ear picks up sound?

R) Yes. How can I describe it in short? Anybody who knows anything about recording will remember the dummy head which was a plastic replica of the human skull with a microphone in each ear socket which was called binaural sound. This gave you some sense of movement that was a bit more than stereo. This guy called Hugo Zuccarelli who's a physiologist primarily said that that wasn't the way that we... we don't identify where a sound is coming from by virtue of the fact that we have two ears, ie; if somebody is completely deaf in one ear they can still point with their eyes shut as to where a sound is coming from, so he tried to work out how it was that we did it because it was a bit of a mystery and in the end he decided that we emit an ultrasonic white noise, ultra high frequency tone and that we interpret the interference patterns set up between... is this too technical??

I) A little bit, O.k.. Roger, by the way, saw my eyes driftin off..

R) (laughs) ..just let me finish, our brain interprets the interference patterns created between incoming high frequency information and the tone that we're putting out and that we decode it and that that is how we establish where something is. So he built this head which is physiologically very like a real human head and he built the machine to transmit the tone, the formula and make-up of which he keeps a deep dark secret in his Argentinian heart, and he built an encoder and a decoder, which may all sound like bullshit except when you make recordings with the thing you can hear up and down and round and round and you know, he can write letters in the air in front of your face by shaking a box of matches and when you listen to the recordings back in Walkman cans you can read what's been written in the air. So it's a pretty weird sensation. And that's what it is.

So this broadcast from New York, the plan is if people know what is going to happen; obviously you have to receive it on an FM tuner, and also you have to have a pair of Walkman cans, y'know one of those small cans-it doesn't matter if they're sony or whatever make it's irrelevant and also if you want to get the effect you should really be in a darkened room and have something over your eyes, because if your ears are telling you one thing if they're telling you that you're in Radio City Music Hall and that bands playing and you're hearing it and your eyes are telling you that you're at home and staring at the wall, your mind gets confused. It's getting two separate sets of information from two different senses and the eyes tend to take over and they will destroy the illusion that your ears are trying to give you. So that's quite important as well.

I) O.k. technology and talking about sound. Most people out there don't know or care that much about the technology. A small portion of people do. But at the heart of the music that you've made for years, it makes sense because you've taken people on mind trips, if you will, painting their own pictures in their minds with your music being the vehicle for that. Fascination with technology

R) Well, I've no fascination with technology at all. I'm deeply disinterested in all things technical, but I'm interested in the effects that... I'm interested in technology only as a tool really to express ideas with.

O.k., let's go to the phones, 870 9152,, Hello, who's on the line?
Hello, this is John Eddy.

Do you want to talk to Roger?
Good evening Mr. Waters, how are you?

I'm fine thank you.
Welcome to Toronto.

Thank you.
I'm just wondering how you go about picking the live members that you play with on stage and when you do pick them, how much

leaneancy of space do you give them to play around with the old classics, say give their own interpretation to Pink Floyd music?

R) Who do I pick? I'd have to go through them one by one really. Andy Newmark who's at the heart of the whole thing, I've always been a fan of his playing, I saw him at a Roxy gig in fact in the south of France and was deeply impressed and when I was making 'The Final Cut' there was one thing that we needed another drummer to do because it was very difficult and he was in town so I used him on that session, got on well with him, liked him. And so when I started doing my own stuff I used him. So that's why he's in the band.

The others: Michael Kamen who plays the keyboards did all the arrangements on 'The Wall', in fact through a Toronto connection Bob Ezrin who lives here is a friend of his who co-produced the wall, and Michael Kamen did the string arrangements for that which I was very impressed with and I've worked with him co-producing the Final Cut and my own album, so that's why he's here. Andy Fairweather-Low whose new, who wasn't in the band the last time I was here, is one of the best and least known rhythm guitarists in the world, and also I'd always admired him for his singing from the old days and his solo career. Eric Clapton in fact recommended him to me because Andy was on the ARMS tour, I don't think that got up here, y'know, they did a tour for multiple sclerosis.

I) Yeh, it didn't reach Toronto.

R) Mel Collins, I mean if you're in London then Mel Collins is THE saxophone player and that's all there is to it.

I) What about the part about the latitude in terms of material?

R) Well players have their own styles and we built up the sound. We start with the song, first of all. The people who don't know it teach it to them so they know what the chords are and they know how the thing goes and they maybe listen to the old version of it. Then having done that then it's a question of getting in a room and playing it together and then every few bars, 'Wooaa, hold it, no, no, not like that', and then of course their personalities and their musicianship are part and parcel of the group act of re-arranging the material. So the band creates itself, in a way.

I) O.k. Thanks for you call. You mentioned Andy Newmark, Roxy Music of course, most people are familiar with his work in that group but he also appears on John Lennon's 'Double Fantasy' album and we are going to listen to a track by way of introducing Roger's band that you can catch tomorrow night at the Maple Leaf gardens 870 9152 if you want to talk to Roger right now, John Lennon, Q107..

I) The inevitable question Roger, is the status of Pink Floyd. Do you want to deal with that one at all? David Gilmour dropped by when he came by with his tour six months ago and I swear I couldn't figure out what he said in the end what the status was. Essentially I got it's on hold, it's not over but it's on hold. Is that correct?

R) Well that's his opinion. My opinion is that it's over.

I) Really?... Do you want to touch upon that, why?

R) No.

I) I haven't heard that in fact, what we're saying on the air here is that Pink Floyd is over. This is a cataclysmic decision in the world of Rock'n'Roll.

R) It's not a decision, it's an opinion. It's my opinion. There are three of us in the band now y'know and so... I think it's over. It's not something that I care to discuss at great length, I confess.

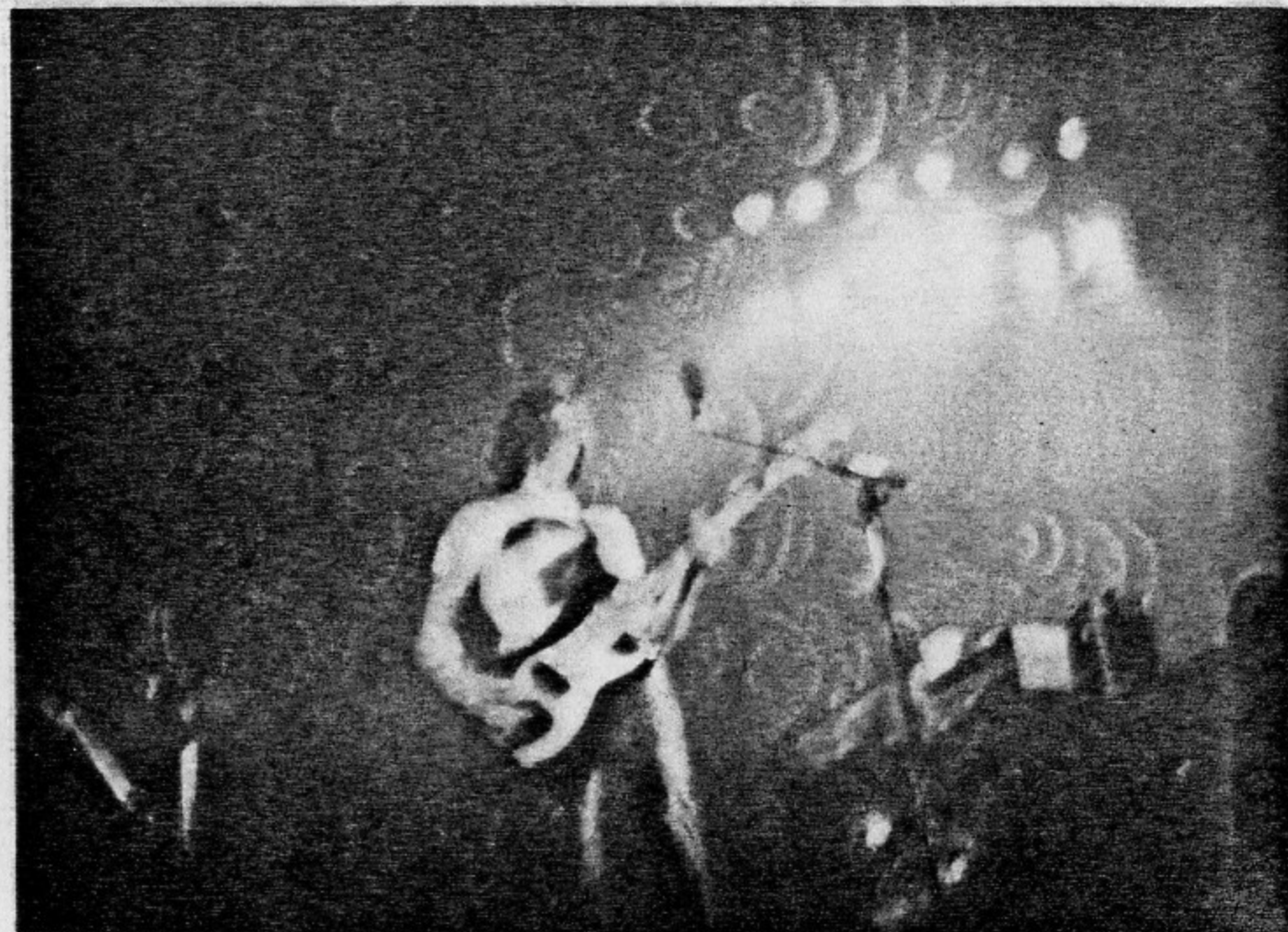
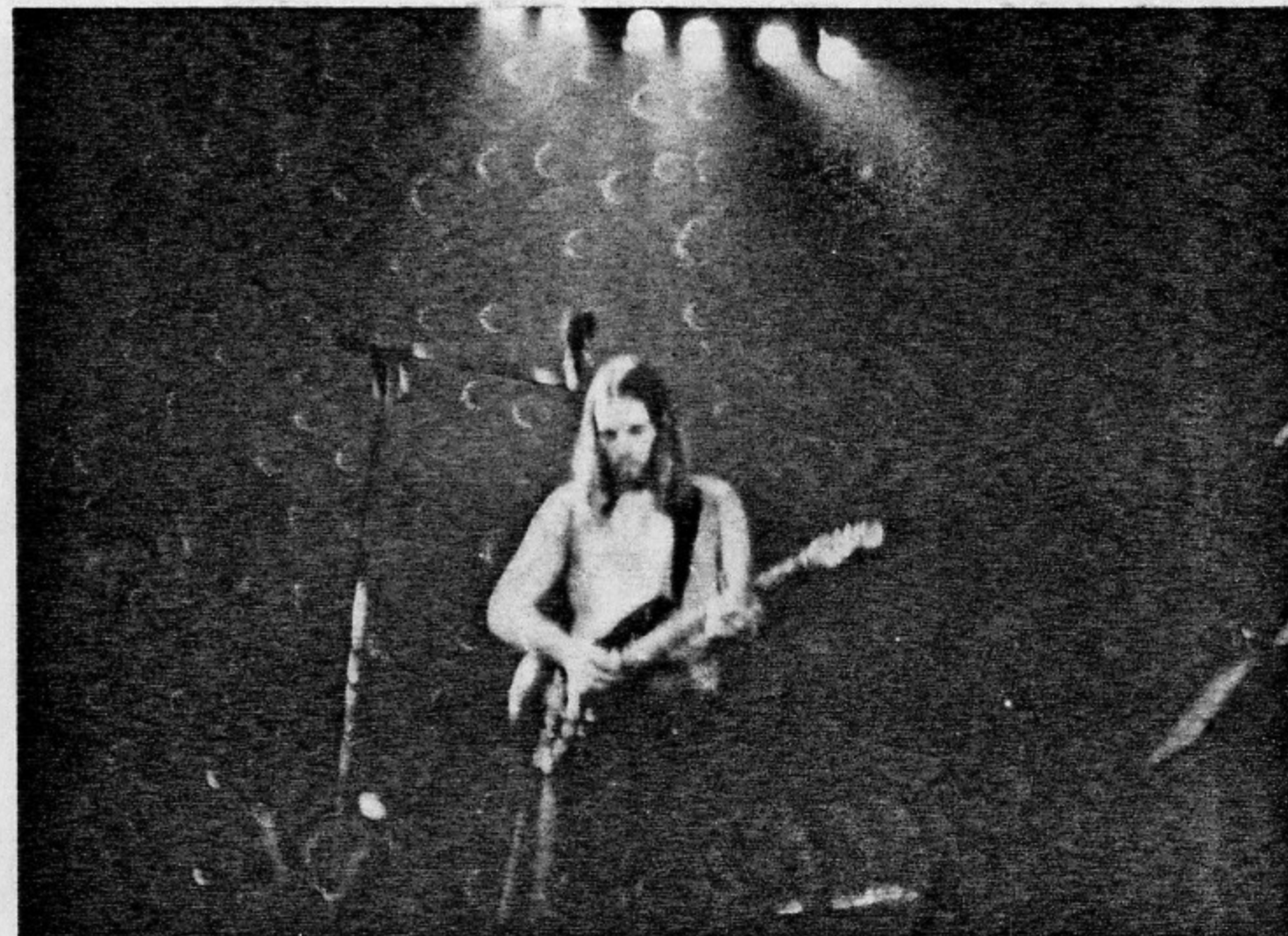
I) O.k., 870 9152 if you want to talk to Roger Waters, however let's not talk about the end of Pink Floyd, hi, who's on the line?

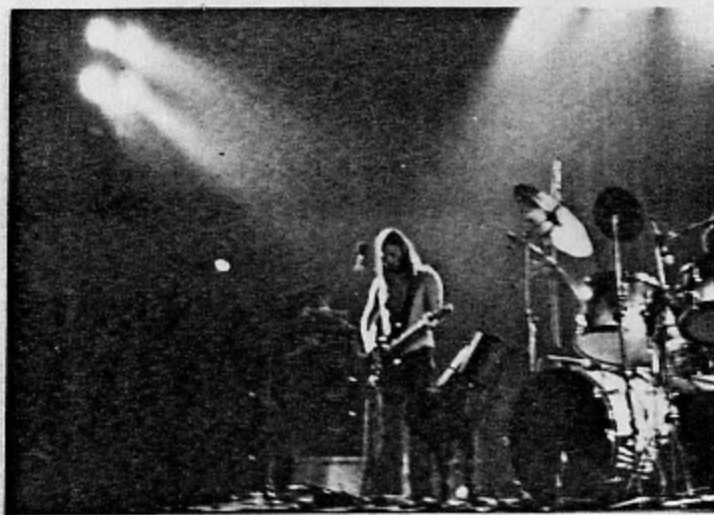
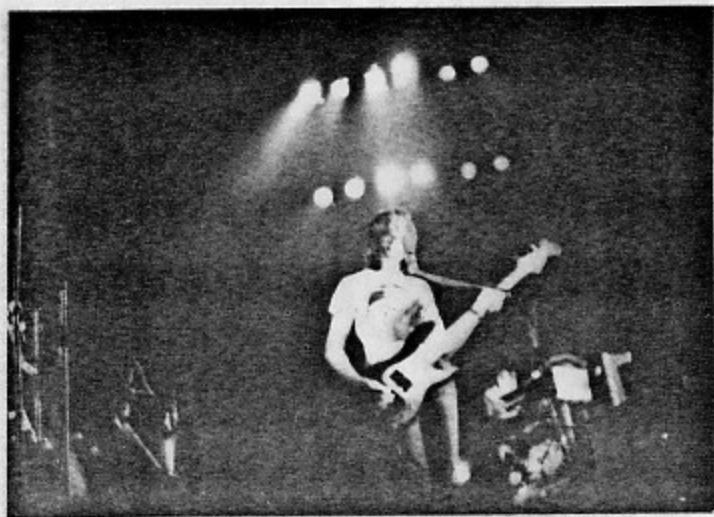
T) Hi, this is Ted.

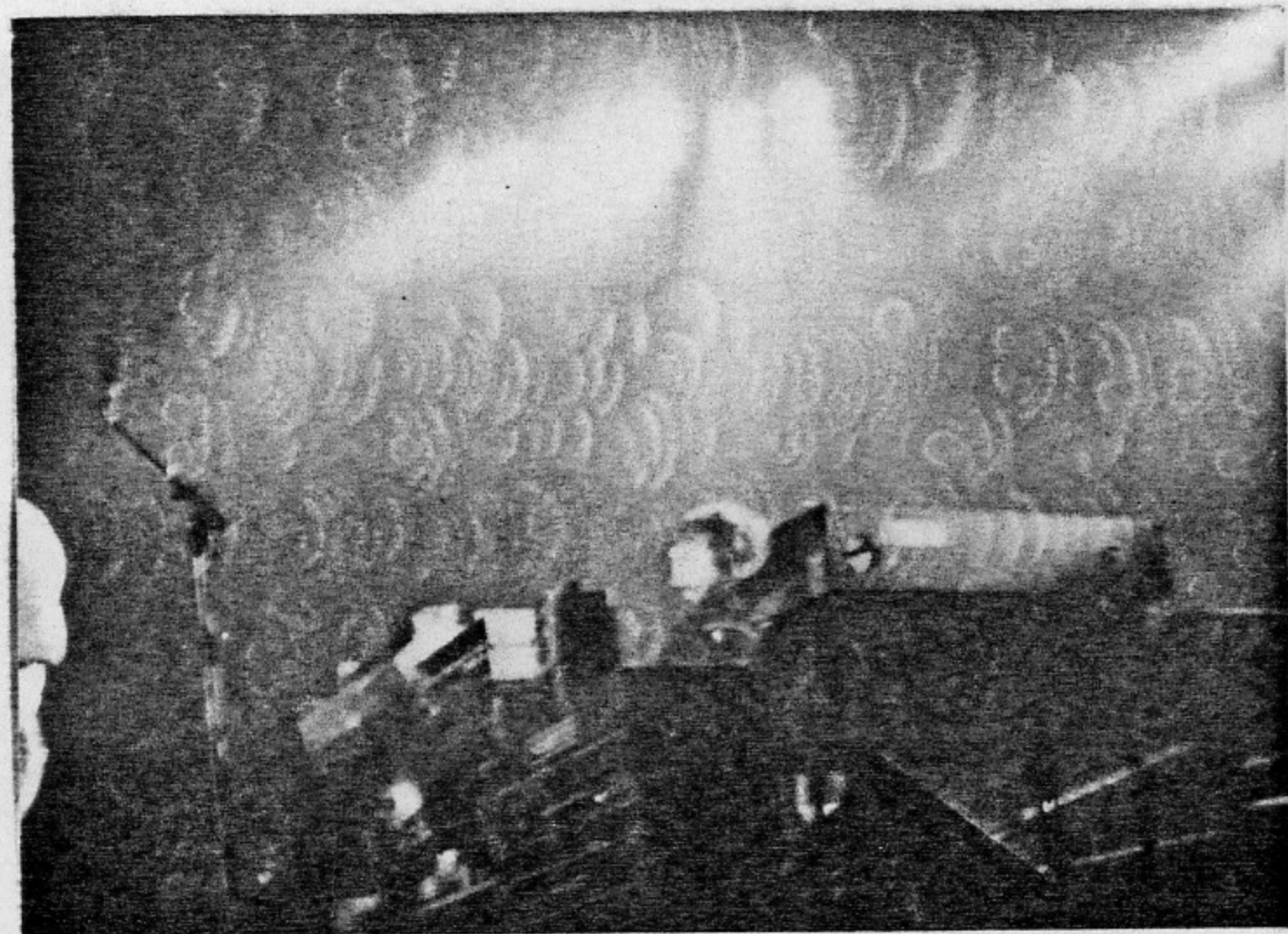
R) Hi Ted.

T) Roger, I just wanted to tell you that I was a bit young to see Floyd when they were in their prime and stuff. I really love the

- older stuff such as "Ummagumma", I really love 'Several Species', which was your part of it.
- R) That's right, yep.
- T) And I was just wondering whether you believed that you have a strong following amongst the younger people in the world, or whatever, just because of the older stuff and because of the psychedelic aspects of it?
- R) Psychedelic in what sense?
- T) Well the drug related stuff actually, like the older stuff.
- R) Y'see that's, the..relationship between us and drugs of any kind was entirely a media invention.
- T) Umm...well what about all that stuff during "Ummagumma", wasn't it all directed towards...like I've got this book, called 'The Visual Documentary', like were you involved in that or was it written about you?
- R) No, it was written by somebody else, whatever it is, I mean I don't know this book but it would have been written by somebody else. You couldn't have wished to find four-with the exception of Syd but then Syd had split before 'Ummagumma'-you couldn't have wished to find four straighter guy's than we were in those days.
- T) So then you believe that the people have a wrong impression of you?
- R) I'm absolutely certain they do, yeh. I only ever dropped acid once in my entire life..and that was certainly not when I was working. I used to smoke a little dope from time to time, but there was nothing strange about the way we lived. Certainly some of the music was a little bit strange within the context of the times as they were then, but to answer your first question, I don't think there are a very large number of people who are interested in those days but I think there are probably a small number of people who might comprise some kind of cult following of that early stuff and their following of it is strong; do you see what I mean; it's numerically weak but there are a small number of people who take it very seriously.
- T) Well I actually like to take Pink Floyd very seriously. You have to say that it means a lot to me, especially during the 'Final Cut', the political stuff, I think you really have something to say for what we feel.
- R) Well, thank you very much and I must say that the 'Final Cut' means a hell of a lot more to me than 'Ummagumma' ever did.
- T) Yes but experimentally, 'Ummagumma' must mean a lot to you?
- R) No, not really. It was a very light hearted episode particularly 'Several Species. Of Small Furry Animals Gathered Together In A Cave And Grooving With A Pict', was a very very light hearted and easy exercise. It's really just speeding up and slowing down tape and using a bit of echo and a bit of imagination.
- T) So was that just voices?
- R) Yeh, it's just voices and me beating on myself with my bare hands is what it is. So all the gibbering is just slowing the tape, in fact if you slow it down you'll hear it's somebody gibbering, probably me.
- T) And the other question I want to ask you is, why are you doing a tour so soon after the last one, like we enjoyed the last one and I'm coming to see you for sure this time too, I'm just wondering why the tours are so close together?
- R) Well before the last one, last summer, I'd done five weeks in Europe and England and I only did two weeks in America 'cos I didn't know how it was going to go at all. In fact I didn't know if I was going to enjoy it or not. I came here with a real sense of trepidation because I hadn't been to North America since 1977 when I'd had a really bad experience on the road, and so I was very unsure about it. In fact I really enjoyed it and we







only did 8 or 9 gigs here and so I've decided to book some more gigs in, and as Eric couldn't do this tour, cos he's got an album coming out, I put a different band together, slightly different band, and here we are doing another 4 weeks so it's really an extension of the last one, the reason I've come back to Toronto is because Mike Cole put up the guarantee.

- T) Well I'd just like you to know that if you do consider that there is a cult I would certainly consider myself part of it, because I take you so seriously, but maybe that's because I'm a musician myself but I'm really glad to see you back and I'm really going to enjoy the show. I can't say more than that.
- R) Well thanks very much.
- I) O.k.
- R) I was just going to say that I think music is a perfectly reasonable thing to take seriously, that's all.
- I) 870 9152 if you want to talk to Roger Waters, we have another call.
- G) Hello, this is Geoff, I'm a pretty avid follower of the Floyd and my question to Roger is, what is the scale of the show compared to the Wall tour? I was too young to go and see 'The Wall' tour.
- R) It's a similiar show but with the 'Wall' you have to remember there was much more hardware which is why we couldn't tour it at all. Simply because of the one theatrical event which was central to the show which was the building of the wall across the whole of the auditorium. Which meant that we had to have one hundred feet of man lifts that could go up forty feet in the air and that's a lot of hydraulic and a lot of switch gear and things.
- G) As a visual and multi-media event, which would you say was the better at putting across 'The Wall', the movie or the concert?
- R) I think the concert. 'The Wall' was kind of designed as a show and I think I'd always thought that I'd make a film of it. I think the film was only a partial success. I'm very pleased with the record and I thought the show was great, the film...
- G) My favourite's probably 'Comfortably Numb' and I like 'Mother'
- R) Great.
- I) O.k. thanks for your call, right now, continuing our introduction of the Roger Waters band, Mel Collins, and this is from King Crimson. Do you want to just say a little bit about Mel? Or as you said already, if you're in London he is THE saxophone player.
- R) Yeh, well he has been for a long time and he will go on being so for a long time, 'cos he's brilliant.
- I) O.k. here he is in his days with King Crimson, 'Ladies Of The Road'..
- I) On the Rock Report this evening, Roger Waters, exactly Roger what is 'this old Pink Floyd stuff', the material in other words? What's the show made up of, and again are you dealing in two parts?
- R) Yeh, if people are thinking of coming to the show; last night in Buffalo there were still people coming in at ten past nine when the 1st half was just finishing then and there's no support act. We start at eight, well usually we start at about ten past 'cos nobody is sitting down at eight o'clock but it's the band right from the word go and we do two sets and the first set is 'Old Pink Floyd Stuff', Welcome To The Machine/ Set The Controls Money/ If/ Wish You Were Here/ Pigs On The Wing/ Get You're Filthy Hands Off My Desert/ Southampton Dock/ In The Flesh/ Nobody Home Gunners Dream/ Have A Cigar & Another Brick In The Wall Pt's 1 & 2.
- I) Kind of a complete answer to that particular question, if you want to talk to Roger Waters 870 9152, we have somebody on the line right now.
- ?) Hello Roger, How ya' doin'?
- R) Fine thank you.
- ?) I'll tell you I'm an avid admirer of you're music and I have been for quite a while, well for years I've seen.. I saw you in '77 and I saw 'The Wall' in Los Angeles and you still amaze me.

I saw you last summer and it was just great and I was wondering from this point on, are you just going to keep on with a solo career, just keep making albums, or..

- R) Yes.
? That's amazing, alright...
I) Well that's as opposed as to putting together a band, I believe that's the heart of the question, right?
? Yeh, more or less so, yes.
R) Yes.
? Well that's great, o.k. er, well er, ... I must say this is fantastic, I'm just so amazed talking to you, ...
R) To give you a more complete answer to your question, I've actually started working on a new album already, I've written some songs and their beginning to form themselves into some shape.
? Could you tell me anything more about it?
R) No, I think I'd rather not discuss it at all at the moment.
? Yeh, I know what you mean, keep it a mystery until...
R) Well it's not that so much, I'm not being secretive about it but I want to allow it its own space to develop really, ... with me, writing stuff is largely about putting myself in a position where I'm open to allow whatever it is that's nagging away inside me to pop out in some form that will go down on the record or make a show or whatever. So it's something I don't like to interfere with too much.
? Well, I'll tell ya, just keep y'know doing it and I'll tell ya I'm a musician myself and I must say you personally have influenced me to pick up an instrument pretty much. My brother came from England in '67 and I listened to Pink Floyd back then and from then on it was just... er, just great.
I) O.K., thanks for your call. What's interesting here Roger is that when you hear somebody here, you can almost feel them trembling talking to you. Having met you for the first time today, you seem to me the antithesis of a rock star. I mean in the regular world you could slide by in the street and nobody would know you. What about that emotional attachment that people have to you, looking at your eyes I can see that you can do without it if you had your druggers but what about influencing people, lives and say something like D.S.O.T.M., approaching it's 600th week on the chart, probably along with Sgt. Pepper, the most influential rock album of all time. An album which is not just a piece of music but is in the fibre of peoples lives, how do you feel about touching people like that?
R) I feel very good about it. Earlier you were suggesting that sometimes maybe, if I get exposed to some of that feedback then it's uncomfortable and I guess it would be.
I) Is that the reason why you started making music? Is that why you make music, or is it just a demon that you don't understand?
R) No, the reason that I started is that I wanted to be rich and famous. There's no question. But I think that anybody who joins a band is very likely.. what they want is a big pat on their back to fill some hole in their lives of some kind or another. I'm sure that's why I got involved, anyway, probably seeing some kind of Jazz band or something and thinking, 'God it would be great to be a trumpet player, everybody would love me'.
I) Roger thanks for joining us, we're almost out of time, in concert tomorrow night Roger Waters at the Maple Leaf Gardens, tickets for that show still available at BAAAS, we are going to take it out on..... 'Hey Buddy, we gotta do this again real soon, Hey Roger?' (laughs)

Lewis Gill: 44 Hinton Crescent, Appleton, Warrington, Cheshire, WA4 3DT,
Floyd/Genesis/Yes/Steve Hackett/Supertramp rarities to swap.

ROGER



Bootleg Review - Roger (Reg Records 707)

Side 1 : Welcome To The Machine, Set The Controls For The Heart Of The Sun
Side 2 : Money, If, Wish You Were Here
Side 3 : In The Flesh, Nobody Home, Pigs On The Wing, Get Your Filthy Hands Off My Desert, Southampton Dock, The Gunners Dream
Side 4 : Have A Cigar, Another Brick In The Wall pt.1, The Happiest Days Of Our Lives, Another Brick In The Wall pt.2, Brain Damage, Eclipse
This double bootleg doesn't offer much information on the sleeve. It was recorded in America in 1985, although I don't know where. Possibly, it comes from the radio broadcast. Opening with "Welcome..", the sound quality is superb, much clearer than other bootlegs, even surpassing "Thanks For The Ride" in my opinion. The track is similar to the 1984 version, but much deeper and heavier. The guitar playing in particular is very metallic. Roger's vocals also seem more aggressive. This moves into "Set The Controls..". This track has improved considerably since the U.K. dates last year, and is helped by the brilliant (holophonic?) sound system used.
Side two opens with "Money", with someone other than Roger singing. I suppose this is good, but it reminds me of a Frank Zappa send up. Everyone seems to be enjoying themselves, though. After all that noise, "If" is a welcome change. This is much the same as before, as is "Wish You Were Here". I'm not too sure who was playing lead at this gig, but whoever it was, I'm afraid I much prefer Clapton. The guitar playing seems rather substandard in parts. Side three opens with the usual "Silence! Zero will be no whistling in ze hall! Ein, Zwei" etc. before crashing into "In The Flesh", where the heavy metal guitar playing fits in quite well. This is much the same as usual, with Roger shouting various indecipherable phrases before and after the actual singing. "Nobody Home" has wonderful echoes on the vocals, and is an obvious crowd favourite. The guitar solo here is replaced by the saxophone, which works quite well. The sound fluctuates a bit on the end of this song, before Roger says "Here pigpigpigpig", and starts on "Pigs On The Wing", which the audience almost drown out in parts. A huge explosion takes us straight into "Get Your Filthy Hands..", which then moves straight into "Southampton Dock". This is my favourite part of this album - it's a pity the whole of "The Final Cut" hasn't been performed live. "The Gunners Dream" is, as ever, excellent. During the pause between the lines "You take her frail hand" and "And hold onto the dream", the crowd roars its approval, somehow adding to the tracks impact. At the end of the track, Roger seems quite taken aback by the crowds response. "Thankyou! Thankyou! (suprised) Thankyou! Oh, thank you! Heartwarming, heartwarming".
Side four opens with a rocky version of "Have 'A Cigar" which works better than the 1984 arrangement. "Another Brick..1" is much the same as on The Wall, leading into "Happiest Days" which somehow doesn't quite make it. Somewhere along the line, the power of the original vanished. "Another Brick..2" has the schoolkids vocals returning for a second time after the guitar solo, but otherwise is again similar to the original. The album then cuts to "Brain Damage/Eclipse", which are quite appalling. I'm not sure what Waters was trying to do here, but he's totally botched the two songs which provided such an emotional climax to the '84 gigs. The versions here are sloppy and stupid. "Eclipse" in particular has an atrocious guitar solo that sounds like a cat in pain.
On the whole then, this is an excellent bootleg. The cover shows the "Wall" mask face, the same shot as on the cover of "The Pink Floyd Lyric Book", with a red Reg on the left. Labels are red and green, with Reg, the "Roger" Scarfe logo and track titles, as on the back of the album, with different lettering for each track.

DAVID FLINT

THE EARLY TOURS LP

Label: Space Records.

CAT NO: FET 771

Side One: Opening (11.30); Suite (10.20); Short Take (6.40)

Side Two: Re-Opening (11.07); Encore (19.12).

This album comes in a blue deluxe cover with a futuristic picture of a robotic hunter and his canine friend. The front cover boasts, "One Hour Of Music", while the back proclaims, "This album contains the best part of the Floyds continental tours in 1970-71 and is therefore an absolute must for every Pink Floyd fan".

It is accompanied by an interesting passage emphasising the Floyd as being a predominantly sci-fi orientated rock band and describes 'Saucerful' as both "the most impressive sci-fi rock track yet produced", and "A valid piece of music in it's own right". You may not agree with the interpretations/opinions offered in this write up but at least it makes a welcome change from the same old plain bootleg covers.

Side one opens with a short intro: "With great joy we bring you the Pink Floyd" who duly oblige with a gentle dreamy version of 'Careful With That Axe, Eugene'. Even the ending is relatively quiet. Next up is 'Cymbaline' with excellent vocals by Gilmour, placing different emphasis and timing on certain words giving it a fresh quality. The middle section of this song has an unusual guitar break, but then drifts into a sequence of heavy sleeping/snoring noises before picking up the vocals again. It's the first time I've heard these sound effects used on this song, (is it unusual or is my collection really lacking that badly?) The final track on side one is 'Embryo' which once again is a straightforward version up until the mid-section when the usual crying baby/crows? are mixed with Waters vocals in an echoed mock Scottish accent similar to 'Several Small Furry Creatures...'. The remainder of the song is standard. Once again it's the first time I've heard such a version.

Side two opens with 'Set The Controls' which is as good as ever with Mason's drumming and Waters's added percussion being the highlight for me. The crowd are then heard to sing, "We want More", followed by 30 seconds or so of rhythmic clapping, before the Floyd encore with 'Saucerful Of Secrets'. This is my favourite track on the album and one of the best bootleg versions I've heard. It suffers no distortion from bass or the middle "freak out" section, although the vocals are somewhat lost in the P.A. system as usual. However, the three movements to the piece really gel and Wright's organ playing is particularly brilliant. "Thankyou and goodbye" the Floyd exit.

All the tracks are in stereo and despite this being an audience recording it is excellent quality with no hissing or crowd chatter. In short this is an excellent album and for once it seems as though a bootlegger actually cares about the product, providing printed inner labels, track timings and a decent cover with something to read on it. I do have one small criticism; it's just a shame that there's no indication of where or exactly when these concerts took place. Apart from this, "An absolute must for every Pink Floyd fan" - just as the cover says.

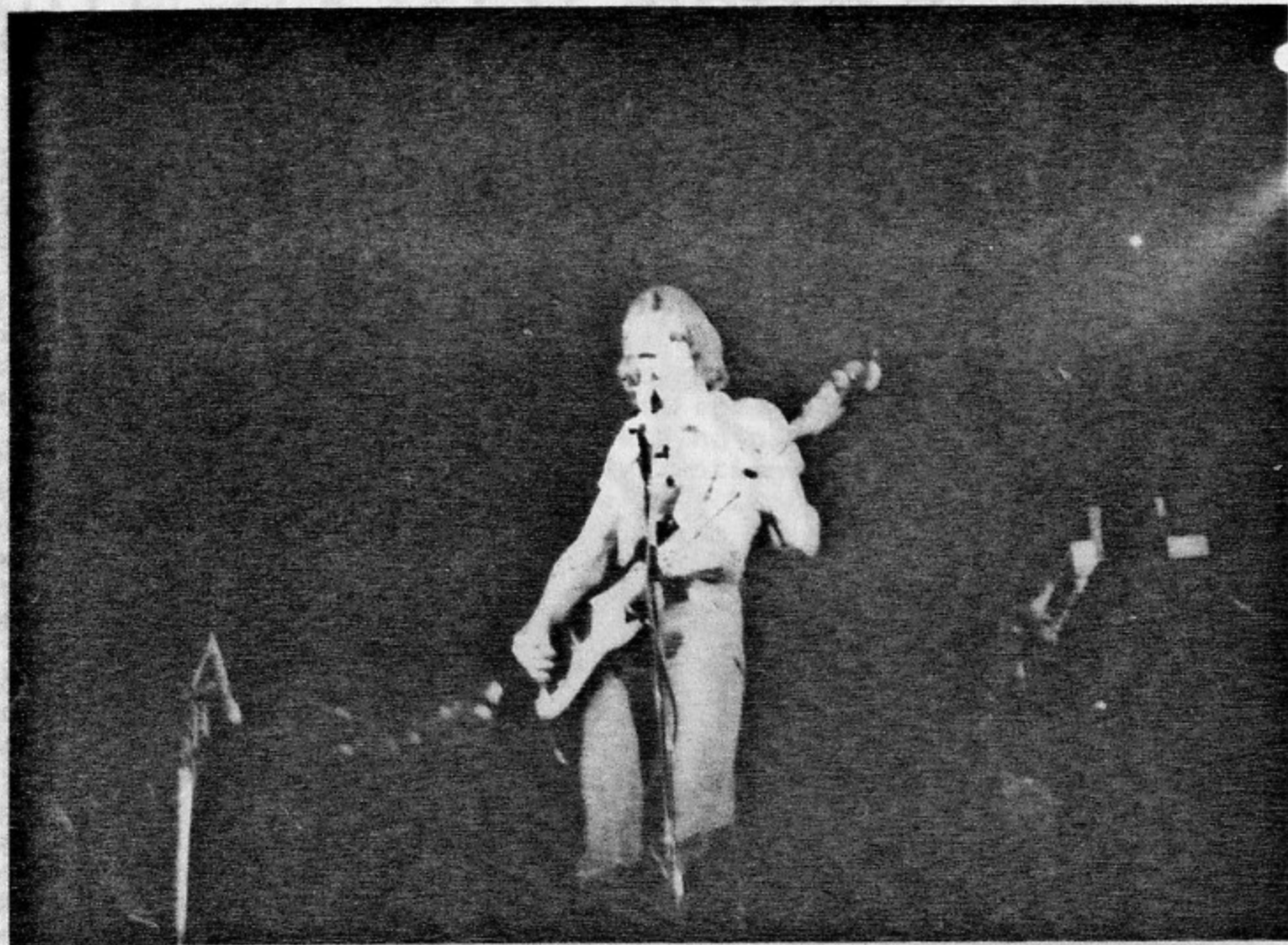
Robin Gibson.

N.B.

Since this review was written Vernon Fitch has confirmed that the album is a recording of a Free Concert in Olympia Stadium, Amsterdam Holland on the 26th June 1971. -Ed's

VDGG/Hammill tapes to swap. send SAE for a list to:
Adrian Cowen, The Cottage, Walmley Golf Club, Brooks Road, Wylde Green,
Birmingham B72 1HR.





BOOKS.....



About time that we had a regular book column in 'The Pudding' so let's start this month with some music & lyric books, more shall follow next month.

For completeness sake the "67 Pink Floyd-The Early Years" book, contains lyrics and melody lines to: Apples and Oranges, Arnold Layne, Astronomie Domine, Bike, Candy & A Currant Bun, Chapter 24, Flaming Gnome, Interstellar Overdrive, It Would Be So Nice, Jugband Blues, Julia Dream, Lucifer Sam, Matilda Mother, Paintbox, Remember A Day, Scarecrow, See Emily Play, and Take Up Thy Stethyscope And Walk. This booklet was put together by Miles & as well as the music includes a short introduction by Miles, an interview with the band from 67 & quite a few pictures of those hazy psychedelic daze. For guitar playing Syd Barrett fans it's a must. Guitar chords are given (all open fret) alongside the music which is generally accurate though not always complete. For example 'Interstellar Overdrive' is shortened to just the introduction. Similarly with the lyrics, sometimes passages are missed and sometimes they are inaccurate: 'I know a room of musical tunes, some rhyme some ching most of them are clockwork' for example becomes 'I know a room of musical tunes so write some chief, most of them have got one'..

There is also a music book titled 'Tyrannosaurus Rex and The Pink Floyd' published by Lupus and is supposed to have the music to the 'Saucerful Of Secrets' album. More details someone please.

For fans of the early Pink Floyd there's also a 'Pink Floyd Song Book' subtitled 'Ten Songs From The Past', published by Lupus Music. Unlike the T. Rex book this is still available. The cover is an art picture of the Floyd against the clouds and sky & the songs included are: Let There Be More Light, Seabirds, Fat Old Sun, Embryo, Arnold Layne, Grantchester Meadows, See-saw, Point Me At The Sky, Crying Song and Careful With That Axe, Eugene.

Each song has an art picture, the music consists of a melody line with lyrics and also the lyrics are written on a separate page. Of particular interest is a ditty written by Roger Waters in '69 called 'Seabirds' which is a bit of a mystery, though lyrically it's quite typical of his compositions at that time.

'Arnold Layne' is also a bit strange, because it is in a different key and copyrighted by Lupus Music. Whereas on the single it's copyrighted by Dunmo Music (later owned by Southern Music).

Needless to say (sic?) 'Eugene' hasn't any lyrics & is a bit condensed. Overall this book seems a bit of a rip-off but it is cheaper than the rest and it does have music to those early things which is unavailable elsewhere.

Chronologically the next songbook that I know of that was released in the UK was for The Dark Side Of The Moon and this book really set the scene for the next few Floyd songbooks. Designed by Hipgnosis and George Hardie N.T.A. the cover is that of D.S.O.T.M. and apart from the music/lyrics it contains some excellent photos of an album discography, alternative sticker artwork and an interview with Peter Watts, the Floyd road manager by Frank Torker. As well as all these goodies you get music/lyrics to: Breathe/Time, Breathe (reprise), The Great Gig In The Sky, Brain Damage, Money, Us And Them, Wot's Uh The Deal and Eclipse. The music is also in the format of lyricline/melody, rythm part & bass part as in all subsequent Floyd songbooks.

The Wish You Were Here songbook is made up on similar lines in that it's put together by Hipgnosis, has unused artwork and photo's of their British Winter Tour '74 and also has "A rambling conversation with Roger Waters concerning this and that" with Nick Sedgewick. It also has music to 'Shine on You Crazy Diamond pt's 1-9' (Divided up into the individual parts), 'Have A Cigar, and Welcome To The Machine'.

Animals, the third in the trilogy sees Hipgnosis going mad putting a lot of effort into pictures of the pig inflatable and Animals artwork, plus the 'technical rider'-the stage requirements for the European tour '77 that the hall owners needed to provide. Again the music is in the same format as D.S.O.T.M./W.Y.W.H., with all the tracks present & correct as far as I can tell.

The double album 'The Wall' also saw a songbook of the same name with all the music from the album & all the pictures from the 1980 English Tour programme.

The next book to be released was 'The Pink Floyd Lyric Book' subtitled 'Lyrics By Roger Waters' and this contains the 1975 interview with Nick Sedgewick (which appeared in the W.Y.W.H. songbook), and another 1982 interview with Nick Sedgewick. The latter is probably the books only asset as it's pretty certain that you bought your copies of 'The Wall'/'Animals'/'W.Y.W.H.'/and 'D.S.O.T.M.' already with lyrics. Also there's a couple of pictures of Roger wearing one of the masks from 'The Wall', some good photo's of 'The Wall' show, some arty photo's to accompany the lyrics to the earlier albums and four arty post cards that rip-off Hipgnosis's work for Led Zepp's 'Presence' something rotten. As I said earlier the 1982 Waters interview is the highlight of the book and it's probably worth reading it in your local bookshop rather than shelling out any cash for it. Blandford Press says it all!

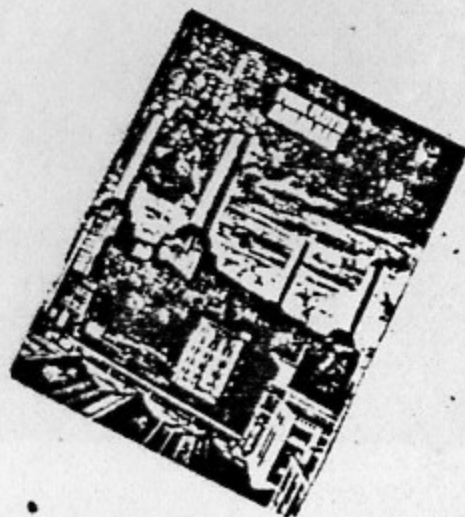
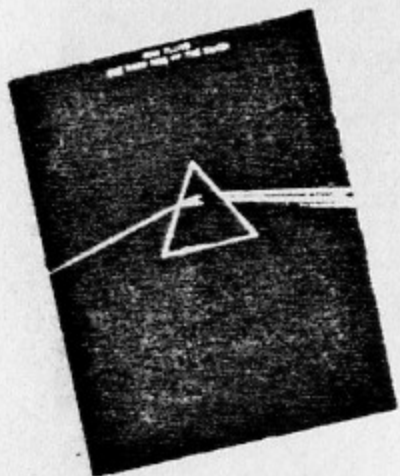
Next up-'The Final Cut' has got some nice pictures and quite a few from the video-which is nice if you haven't got one (or a TV), nice but confusing. Again the music is in the three score format with the added extra of including open fret guitar chords (wow!!). I haven't a clue whether the music is accurate however.

Other songbooks exist outside of the UK issues & we'll deal with these at a latter date but it is worth mentioning one in particular which was available on import not so long ago. This is called 'Anthology' & originates from the States and includes: Bike, Burning Bridges, Childhoods End, Cirrus Minor, Corporal Clegg, Eclipse, Fat Old Sun, Free Four, The Gnome, The Gold It's In The..., Grantchester Meadows, If, Jugband Blues, Julia Dream, Let There Be More Light, Matilda Mother, Money, The Nile Song, Paintbox, Pillow Of Winds Remember A Day, San Tropez, Scarecrow, See Emily Play, See-Saw, Stay, Summer '68, Time, and Wot's Uh...The Deal. Which is quite a package and the quality of the transcription is very good with the standard three score melody/middle/bass lines & open fret guitar chords. A nice one all round though no pictures of the Floyd.

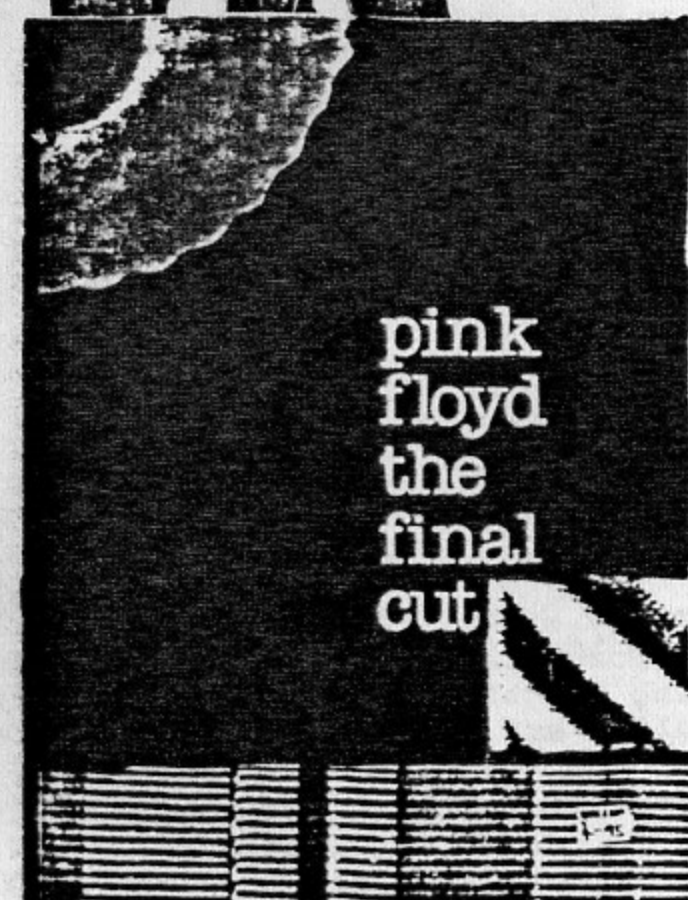
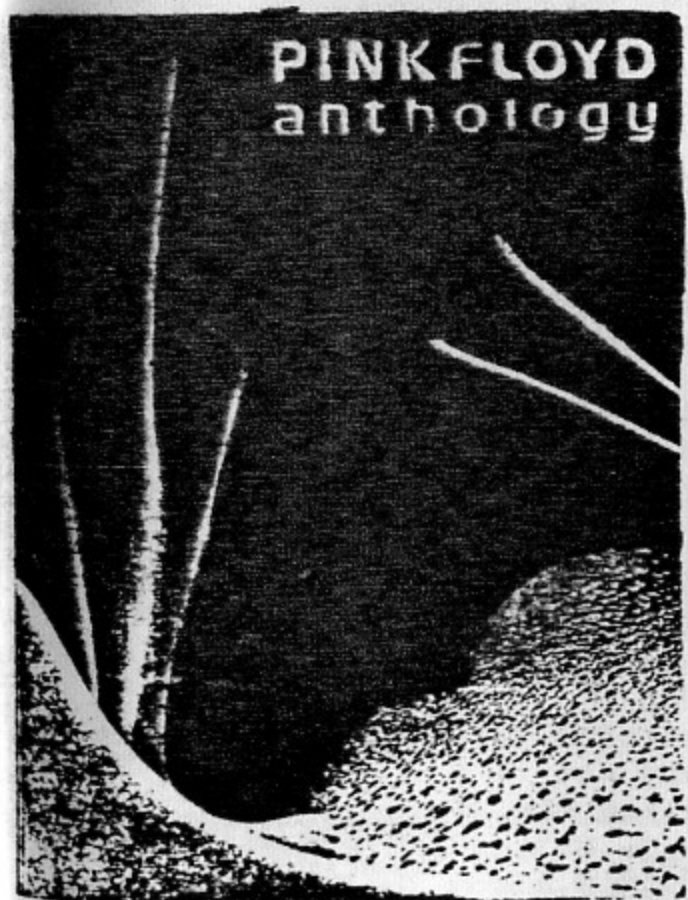
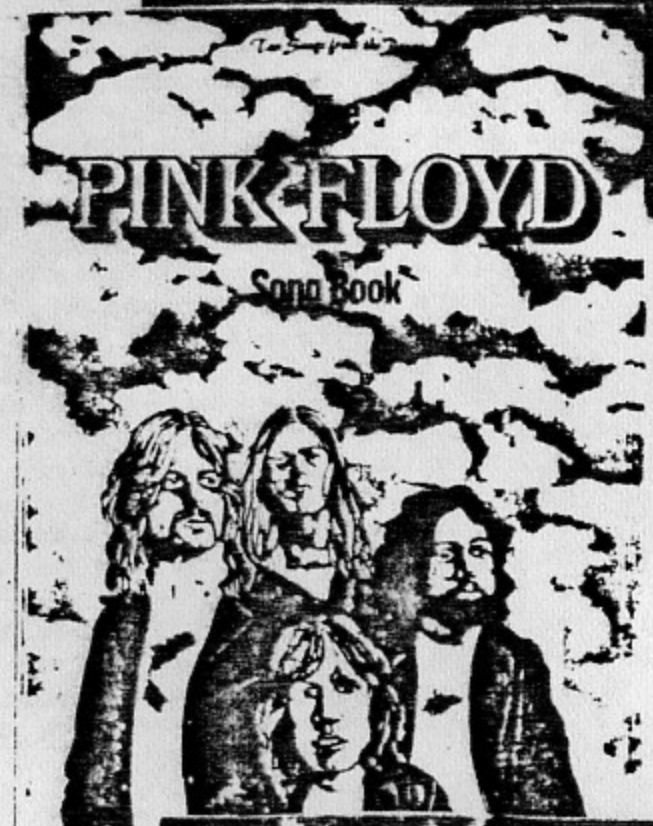
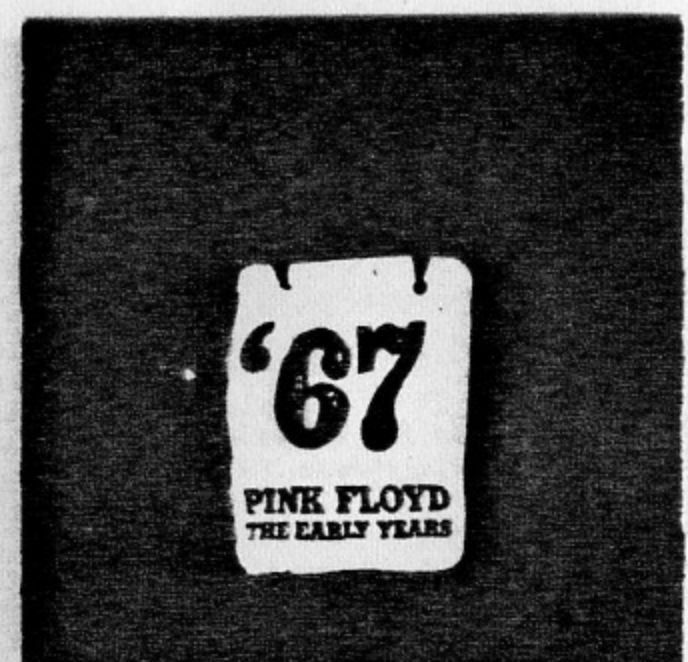
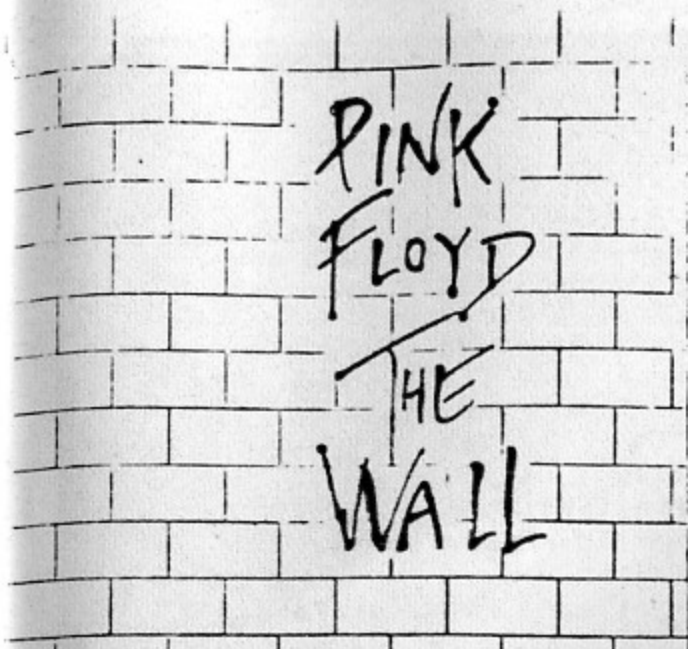
That's all we've got room for this issue, among the stuff we'll cover next time are: The Pro's & Con's songbook, the two Hipgnosis books, The Wall-The Film, and the two Dutch 'pirate' lyric books, hopefully we'll also take a look at the books written about the Floyd.

Till then, Happy strumming.

Ivor Trueman.



Have you all spotted the deliberate omission? The Wish You Were Here songbook also has an interview with David Gilmour by Gary Cooper.



news cont.

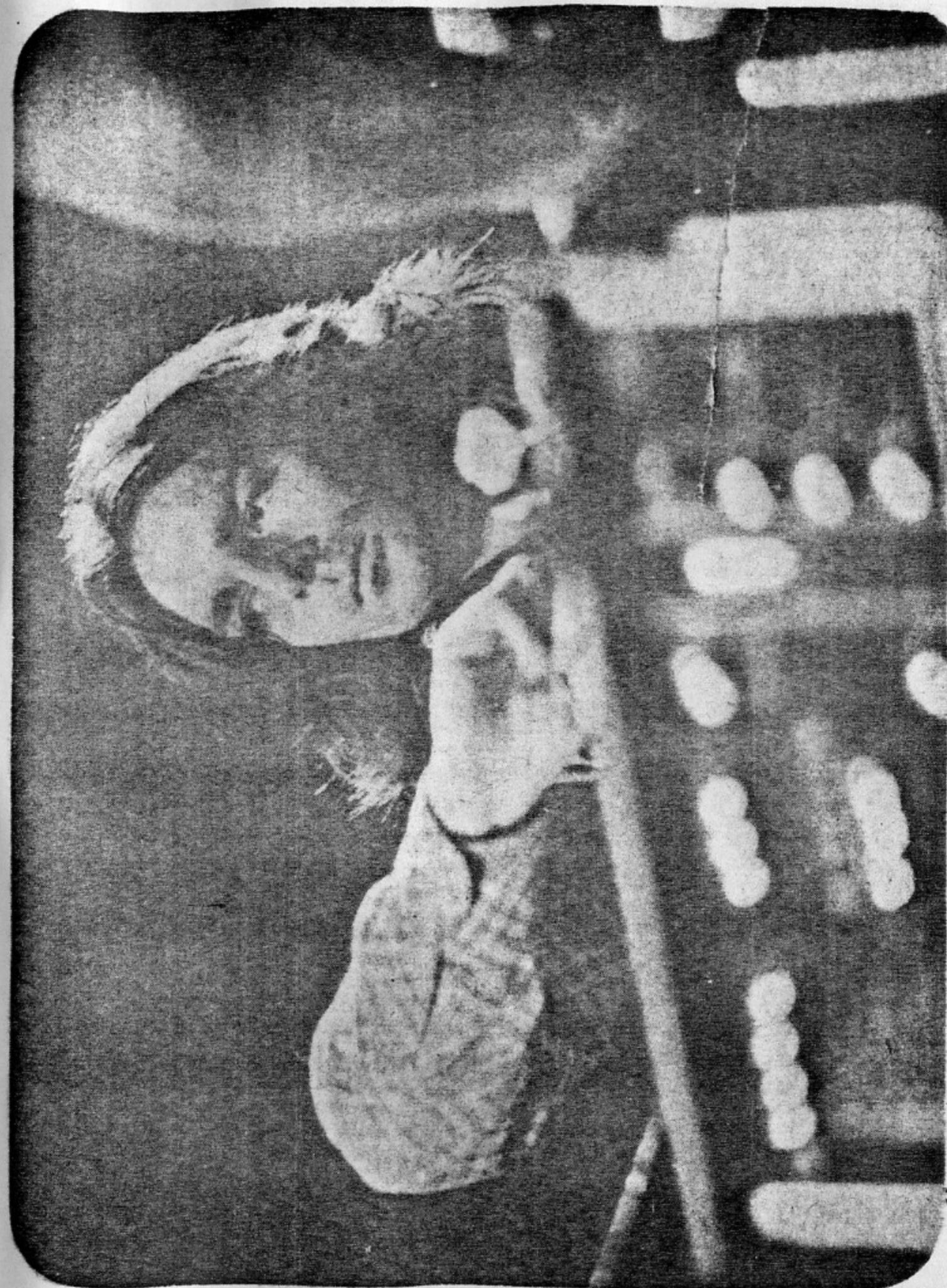
- "Live at Pompeii" and "The Wall" have just been released in Hifi stereo on video. If you have access to a Hifi video player then it would be well worth your while to get hold of them as the sound quality is very high and is probably better than that of the original albums. (DC)
- Two books that have just been published include references to Floyd. The first is "Survivor - the Authorised Biography of Eric Clapton" by Ray Coleman. This is only available in hardback at £9.95 and includes Eric's work on Pros and Cons. The other book is "San Francisco Nights - The Psychedelic Music Trip 1965-68" by Gene Sculatti & Davin Seay (Sidgwick & Jackson £6.95) which is a largely definitive account of just what happened in San Francisco during that period. Floyd do get a fleeting mention in the consumers guide appendix. (DCW)
- Midge Ure's current video features a 'pin matrix' as used in Mason/Fenns' "Lie For A Lie" video. This is basically a frame containing thousands of free moving pins such that when a shape is pressed into one side the image is displayed on the other side. When interviewed on Breakfast Time 9/9/85 Midge said "I thought it would make a good video. During my research I discovered that one of Pink Floyd had used it, but fortunately they didn't have a hit so the video wasn't shown, so as far as the world is concerned it is a completely original idea by me." (CW)
- Some very interesting records from Japan have been spotted recently on the Oxon label. These include More, Relics & Atom Heart Mother all in red vinyl!! There is also a D.S.O.T.M. which includes a 32 page booklet in colour. Two others that have been sighted are "The Wall - For Sale" which is apparently a single promo LP and "Pink Floyd In Japan" which is a triple fan club LP of only 50 editions. (GP)
- The Japanese have also produced some interesting couplings of tracks on Floyd singles: "Julia Dream"/"Summer '68", "Point Me At The Sky"/"Arnold Layne", "One of These days"/"Seamus" (which was originally available in red vinyl), "Free Four"/"Absolutely Curtains", "Have A Cigar"/"Welcome To The Machine" (although this pairing was also available in America), and the E.P. "One of These Days"/"Point Me At The Sky"/"Julia Dream"/"See Emily Play". (DW)
- Another rare record to appear recently was a 1-sided test pressing of the album by Jokers Wild (An early group of Dave's). It was in a plain white dust sleeve, was covered in surface scratches and contained only 5 or 6 tracks. Despite the condition, the dealer was still asking £400 for it. (DC)
- Following on from Dave's work with Kate Bush and her use of the birds from "Cirrus Minor" on "All We Ever look For" on the "Never For Ever" album, Kate has now used the helicopter from The Wall on "Waking The Witch" on her new album. This album also features orchestral arrangements by Michael Kamen and was engineered by James Guthrie amongst others. (DCW)
- The Dark Side of the Moon E.P. in America features different mixes of all the four tracks on it: Time/Breathe/Us & Them/Money. (DW)
- * "Hors D'Oeuvres 4" is out now. The Roy Harper magazine including an interview with Peter Jenner & lot's of other stuff. The magazine costs 90p plus 20p P&P and can be obtained from Pete Cunliffe, The Rectory, Golborne, Lancashire. WA3 3TH.
- * When I went to see the Floyd at Earls Court 6/8/80 I spotted two members of 60's instrumental group "The Shadows" in the audience. Brian Bennett and Hank Marvin kindly signed the back of my programme, Brian saying that he'd sign a picture of Nick Mason - obviously a fan of the Floyds drummer?? (N.G.)

It's my experience that Fillmore offer an excellent service. All records are checked for quality before being bought in and so only records of very good quality are sold and the prices are VERY competitive. They also welcome wants lists from people so why not give them a try. If you do, dont forget to mention TAP.

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Rick Wright pic from MELODY MAKER, November 16, 1974.

NEWS CONTRIBUTORS:

S.C.=Simon Clarke. E.B.=Edoardo Bertolotti. D.C.=Dave Carlin, D.C.W.=Dave & Carole Walker. C.W.=Carole Walker, D.W.=Dave Walker, G.P.=Glen Povey, N.G.=Nigel Gould. D.F.=David Flint, C.L.=Chris Lonsdale, A.C.W.=Adam.C.Winstanley.

sour grapes

Alan Parker Interviewed by Andy Batten Foster on Saturday Live.

'The Wall (was) like bashing someone's head with an iron bar for 2 hours'

A.B.F.: One British film you have done is 'The Wall', you couldn't get more British, I suppose, than Roger Waters and The Pink Floyd and everything. Was that really a grim thing to be part of? You suggested as much just now...

A.P.: It was a very angry film. I mean I look at it and I think 'Good God, how can I have been that angry?' Of course it's not the heart of the film because it was based on the album and the music, the heart of it really, is Roger's scream and Roger Waters, and it makes the film unpleasant. It's a very, y'know, a very dour, black film. I'm proud of it as an artistic experiment, to try and make a movie with... to tell a story with images and music, and if you look at some of the things in it, it's actually quite portentous, from the point of view of, you know, soccer violence and the whole thing that's been happening recently.

A.B.F.: But you must've really wanted to make that film to start with. I mean did it just go sour on you in the process, or was it Roger Waters who is not renowned for being the easiest person to work with perhaps...

A.P.: No, I didn't like working with him at all. No I think it was a very unpleasant experience. Having said that, I think that just because Roger and I didn't necessarily get on, it doesn't mean to say that we didn't do a good piece of work. Sometimes you can be locked in combat, but out of that comes you know, portentously, a work of art.

A.B.F.: It can spark you off though, can't it, the tension...

A.P.: And it did. I think it made me-made ME be better, it's just that there's a nicer way of working, for me to feel better about the people I collaborate with.

Transcribed by David Flint.

NEWS

*On 'Thanks For The Ride', the film IS 'Welcome To Blood City'. This can be heard by listening to the talking on the film, just before the start of 'The Pros and Cons...'. Samantha Eggar can be heard quite clearly saying 'The subjects name is Michael Lewis, that's L-E-W-I-S'. This is the name of the character played by Keir Dullea in the film.

On the N.E.C. 27th June '84 tape, however, Chris Lonsdale and I agree that the film used was not 'Blood City'. (This then must apply to all the U.K. gigs-Ed's). The chances are that it is 'Shane'. Having said that, the sound quality on this tape is poor and it is difficult to tell properly. I can't remember which film was showing at the gig, so..... David Flint. (D.F.)

*'With/Without' is a newish bootleg on blue vinyl, with deluxe colour cover showing a picture of Mason laughing at the camera with Syd & Rog (I think) in the background. On the back it had a dedication to "Dark Globe" the Italian fanzine. Side 1 was: - Stoned Again/Rush In A Million/Reaction In G, from the '67 Copenhagen & Rotterdam tapes. Side 2 was Keep Smiling People (aka Careful With That Axe-Amsterdam 9/68)/Moonhead (from TV Prog-Omnibus '69) Doing It/Sleep & Labyrinth (all from Amsterdam 17/9/69). (C.L.)

*There is a TV commercial for men's deoderant on Channel 4 which uses a chord sequence based on 'Breathe' off D.S.O.T.M. The brand name is 'Lynx'. (A.C.W.)

roll the sound effects!

Reader Glenn Povey recently talked to the special effects engineer responsible for the dive-bombing Stuka which kills Pink's father in 'The Wall'. He reports:-

The aircraft was a radio-controlled model that was made primarily from fibreglass mouldings and wood. It measured some 14ft and took six months to complete from scratch.

The model, upon completion, was taken along with the film crew, to an isolated, sandy beach in North Devon in order to shoot the Anzio sequences. Here the Stuka was filmed in full glory after an apparently impossible and fatal take-off procedure. Even a model needs a runway to achieve lift-off. Lengthways, the beach was too narrow and not long enough to serve this purpose, nor was it advisable to take off facing away from the sea and fly inland, as there was risk of hitting a sand-dune if not enough height was reached. The only possibility was to take off from the landward side towards the sea, lifting before reaching the surf. Theoretically, the thermals rising from the sea should aid take-off, but even an experienced radio controlled flyer can't avoid cross winds! Just after lift-off, down she went, straight into the drink. The repairs needed were substantial - the tail section had to be completely re-built, as did many other vital parts.

The next attempt, however, had the model flying around and the necessary shots in the can. Unfortunately, the shot of the Stuka actually dropping the fatal bomb was cut from the finished film.

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Above: An advert from MM 3/6/67 could this be the acetate mentioned in the news section? Right: Picture from Rock & Folk, April 1984. (Edoardo Bertolletti.)

STOP PRESS

Congratulations from all at TAP to Dave and Ginger and their new baby boy.....

