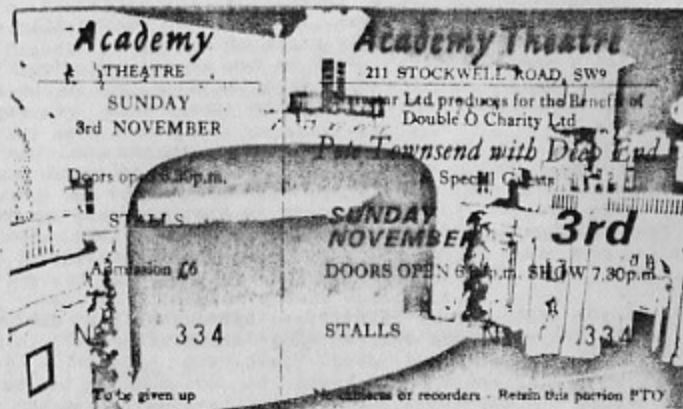


Ticket for the cancelled Deep End gig.



**EMI RECORDS (UK)
SINGLES RELEASE INFORMATION**
DETAILS CORRECT AT TIME OF GOING TO PRESS

EMI Release
1449
14th
December
1981

| | | |
|---|---|------------------------|
| Re-release December 1981 KRAFTWERK 1981 1474 | COMPUTER LOVE The model | 12EMI 5207 EMI 5207 |
| Re-release December 1981 PINK FLOYD 1981 1478 | MONEY Let there be more light MONEY (Edited version) Let there be more light | 12HAR 5217 HAR 5217 |
| Release 20th November 1981 RACEY 1981 1526 | THERE'S A PARTY GOING ON High Street sunset | RAK 338 |

THERE WILL BE NO
SINGLES RELEASE INFORMATION
ON 21st DECEMBER 1981 (1450)

COMPLIMENTS OF THE SEASON
from

ALL AT EMI

Printed by the Orange Sunshine
(Pill) Press.

32

EMI press release
December '81.



Front Cover by Dave Clarke.

In Celebration Of The Comet.

10/12/85.

Hello again,

Welcome to the 15th edition of this august journal. For those of you who missed it, Pete Townshend and Deep End only played Brixton Academy on the 1st & 2nd of November, the third night sadly cancelled due to lack of ticket sales. However various TAP readers were spotted on the two nights and a good time was had by all.

The next great event in the calendar was, of course, Guy Fawkes night which was marred for me by the existance in my area of a guy wearing a Wall T-shirt. I sincerely hope that this wasn't repeated in too many areas or they could become rare collectors items.

Congratulations to TAP readers John & Ingrid Goodings on the birth of their third baby boy.

Now the bad news. Due to the ever rising cost of living, we are having to put TAP and OPEL prices up by 5p each to 35p and 30p respectively, starting from this issue. So here are the NEW Subscription details:

| SIX ISSUE SUBSCRIPTIONS | G.B. | EUROPE | U.S.A. |
|-------------------------|-------|--------|--------|
| TAP | £3.30 | £3.80 | £5.55 |
| OPEL (Syd Barrett Mag.) | £3.00 | £3.50 | £5.30 |

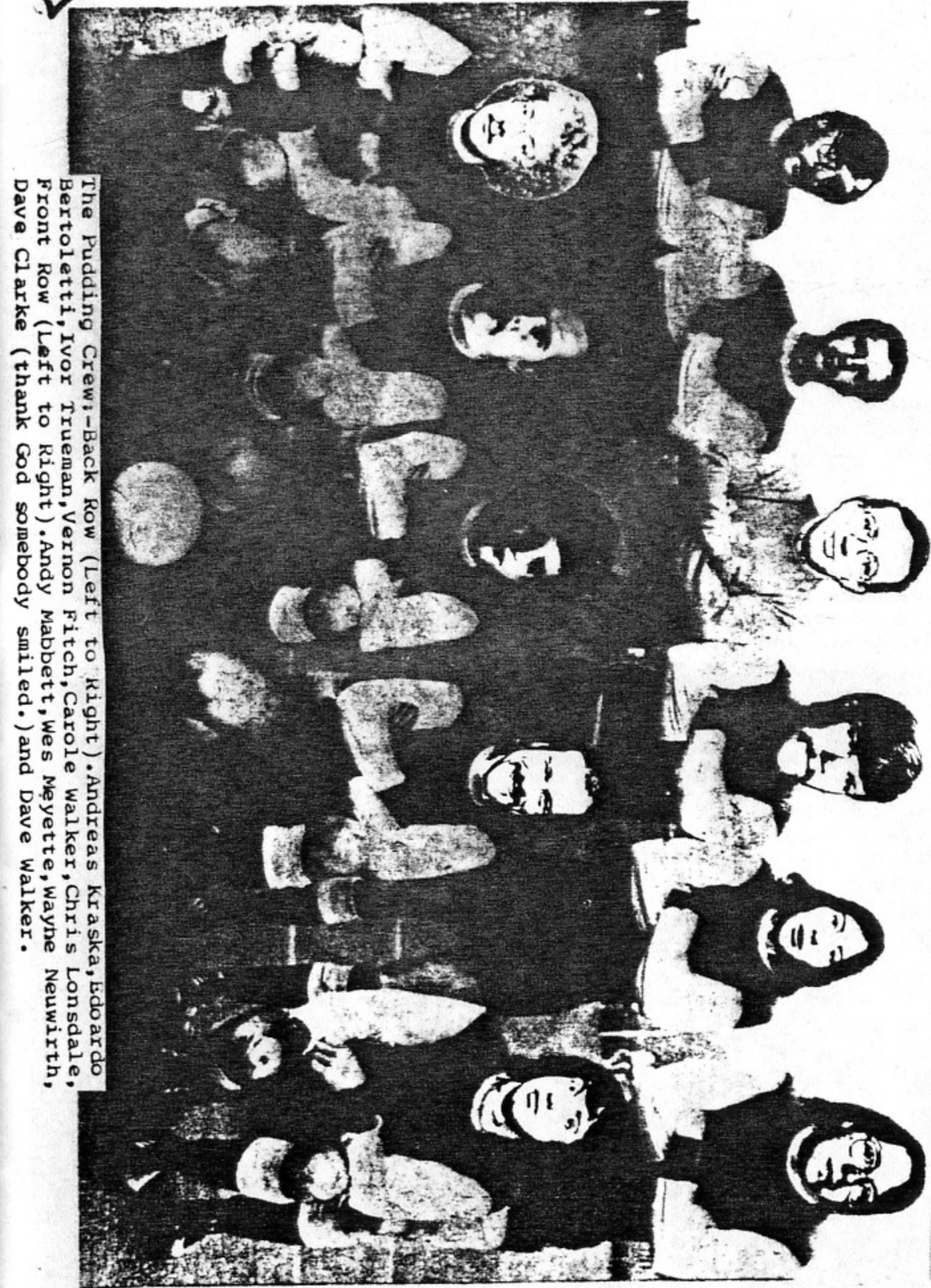
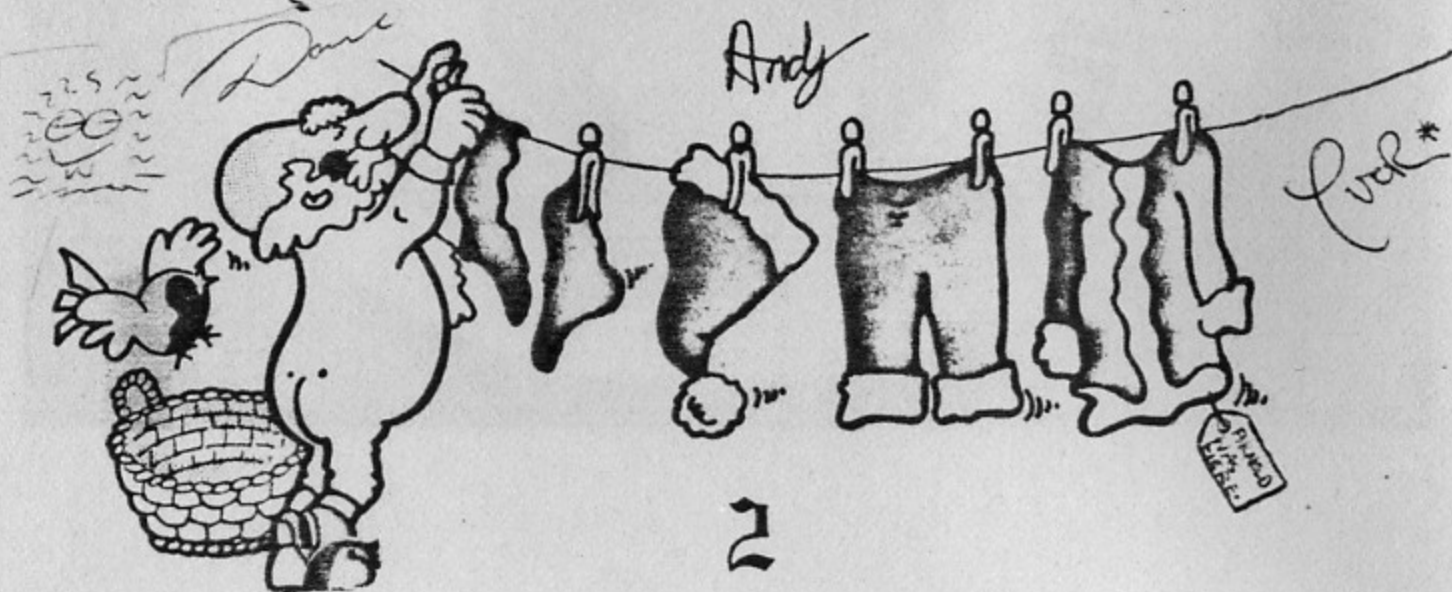
Any outstanding subscriptions will still be handled at the existing rate.

Back issues are still available but they are all now at the new prices: 35p for TAP and 30p for OPEL. For back issues please include 20p P&P for the first mag and 5p for every 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 & sent to his Birmingham address.

If you just want back issues then its easier for all concerned if you order them from Ivor as he does all the printing and it saves us from sending them all over the country and cuts down on the overheads. If you do order from Ivor remember to make the cheques/PO's out to him and not Andy.

A Merry Yuletide and a Very New Year to all our readers (anyone getting this as a back issue please save it until the appropriate time).

We would like to give a BIG "Thank You" to Jane and Hayley who run the Haze and the Twice Bitten sales stands respectively and who both continue to sell copies of TAP faster than the Orange Sunshine (Pill) Press can print them.



The Pudding Crew:-Back Row (Left to Right). Andreas Kraska, Edorado Bertoletti, Ivor Trueman, Vernon Fitch, Carole Walker, Chris Lonsdale, Front Row (Left to Right). Andy Mabbett, Wes Meyette, Wayne Neuwirth, Dave Clarke (thank God somebody smiled.) and Dave Walker.

A Snapshot In Our Family Album?

DAVE & CAROLE WALKER
46 SAWLEY AVENUE
SOUTH SHORE
BLACKPOOL FY4 2NB
ENGLAND
TEL: 0253 48852

ANDY MABBETT
67 CRAMLINGTON ROAD
GREAT BARR
BIRMINGHAM B42 2EE
ENGLAND
TEL. 021 357 9828



News & Olds,



*A new record company, Awareness Records, has just re-released two Roy Harper albums, Stormcock and Born In Captivity. Both cost £5.25 and the latter is available on cassette for £4. They also have the Andy Roberts (an old 'Floyd associate) L.P. From Time To Time.

Awareness boss Andy Ware has made a special offer to TAP readers. anyone who asks nicely, and mentions TAP, can have a free 10 x 8 photo of Roy with one of his albums and Andy's offering the Andy Roberts LP at a special price of £3.29.

Postage is 82p(U.K.) or £1.33(Overseas) for one album, £1.35/£2 for two and £1.75/£2.75 for all three. Please remember you must mention TAP in order to qualify for these special offers.(A.M.)

*we at TAP offer our warmest congratulations to HOKS D'OEUVRES editor Pete Cunliffe and his wife Jo who married recently, "May all your troubles be little Harper fans."

*News of two new fanzines, "A New Day" is for all Jethro Tull fanatics £1.00 inc. P & P from Dave Rees 194 Meadlane Park, Chertsey, Surrey, KT 16 8NU; while "Unchained" is a T-Rex zine, £1.00 plus TAP sized SAE from Caron Thomas, 324 Bolton Rd, Small Heath, Birmingham.(A.M.)

*Dave Gilmour appears twice in the Live Aid book. Once at the back of a backstage crowd scene and once with Phil Collins. The 1986 Live Aid calendar also contains a picture with Dave Gilmour on it. The page for May features a picture of Brian Ferry which shows an out of focus Dave Gilmour in the background.(D.C.W.)

*There is now the video of "Filmtracks" on release, as reported in TAP 11, which features a clip of "The wall" film. It is titled "winners" and contains 29 memorable sequences from British films together with the original music and "Another Brick In The wall Pt2" is included. "winners" is available as a HI-FI stereo video for £19.95.(D.C.W.)

*Alan Parker appeared in "Film '85" on Tuesday 22nd October talking about films in general. In the background was a large poster of "The Wall".(G.P.)

*Nick Mason is the "motoring and exotic transport editor" of Ritz magazine.(G.P.)

*The Zabriskie Point film soundtrack album has just been sighted in the form of a radio play only record. It has a white sleeve and light blue lettering across the front of the sleeve spelling out ZABRISKIE POINT (same type lettering as on the LP) with an insert between the two words saying-"what's the" (i.e. what's the point?) It includes interviews on side A with director, producer and leading male actor and on the B side the music of Pink Floyd.(G.P.)

*In Kerrang issue 107, there's an interview with Blackie Lawless, vocalist with W.A.S.P. in which he speaks about The Beatles white Album saying "I laughingly refer to it as Pink Floyd meets W.A.S.P." Later in the interview he speaks about lyricists: "John Lennon, however was brilliant when he was pissed off, when he was on a bitch-trip, and Roger Waters and Dave Gilmour are two of the best I've ever heard.."(M.E)

*HAZE have just acquired a badge machine and are offering very low prices for 1 1/2" badges. For example £13.72 for 100 black & white (£15.62 for colour). For further details, please send an SAE to Misty, 76 Steade Rd, Sheffield, S7 1DU.(A.M.)

*Can anyone please supply an exact address for Keith Telligman of Van Nays U.S.A. (A.M.)

*About this argument whether it was "Shane" on "Blood City"-I saw Roger do "Pros & Cons Of Hitch Hiking" twice, once with Clapton & once without. with Clapton, it was "Shane", without it was "Blood City" (or Blood something, in any case). Now don't you all feel silly?(D.A.) (No just very confused-ed's)

*NEWS CONTRIBUTORS: A.M.=Andy Mabbett, D.C.W.=Dave & Carole Walker G.P.=Glen Povey, M.E.=Mary Eustace, D.A.=Douglas Alan.



All photo's taken on the 2/11/85 by Andy Mabbett. Many thanx to Rob "can I just say special thanks to Joanne for constant inspiration" Ayling, for developing & printing of the photo's.

About Face The Face.

On the 2nd November all three editors made their way to the stage door of the Brixton Academy where we met Phil Taylor, Dave's Roadie, who lead us into the Academy to hear the soundcheck. Once this was over he re-appeared and told us that Dave would only speak to one of us, understandably three interviewers would have been a little intimidating, so Andy was suitably elected & led by Phil to a small room backstage labelled 'Dave and Pete's tuning room'. He and another of Dave's crew stayed with Dave & Andy throughout the interview.

Andy:A

Dave Gilmour:D

Phil Taylor:P

A: This gig is a support for Heroin addicts benefit, is that correct?

D: Yes, I believe so. I know very little about it. It's Pete's thing & his 'cause' and I'm just helping out.

A: How did you become involved in his White City album?

D: As you know, he did some lyrics for my second solo album. I actually sent him three tracks, all of which he wrote lyrics for and sent back. Two were used and one I didn't use because the lyrics just weren't 'me', they weren't applicable to my life.

I didn't use that track because I hadn't got any better or more suitable lyrics for it. I had enough tracks for the album anyway, I had to leave something off & that was the one which got left off. Then Pete rang me later & said 'That track which you didn't use, can I use it' so I said fine so he asked me if I'd come & help him record it so I did; that's the track called White City.

A: Did you play that last night?

D: No, we're not doing that one, we haven't even rehearsed it. There is another track "Give Blood" on the album which I'm playing on.

A: That's the one that you did on 'The Tube'. How does the live band differ from that on 'The Tube'?

D: It's exactly the same band!

A: When Blue Light came out there was a promo disco mix. Did you have anything to do with that?

D: No. Francois Kervorkian did it.

A: Did you like it?

D: Yeh, it's good fun. There's two or three guys in New York who do that kind of thing. I was asked if they could do a 12" mix, get one of those wild 12" mixer guys to have a go at a 12". I said fine, if CBS wanted to pay for it, but I wanted the right to disapprove it if I didn't like it - if they want to pay for it & I like it then they can put it out. So they agreed to that and he did a nice job. It was pretty fun and I think it was available here as well actually.

A: I don't think so. There was a 12" of Blue Light but that was the album version.

D: I think it came out later on, certainly it came out some places in Europe. EMI did put some money in & eventually it did get released in certain countries but I don't really know where.

Most of these guys do really strange mixes, they really take things to pieces.

A: There's not much left of the original.

D: All the original stuff is there but they make it much longer by copying bits over & over & doing wild things with it. He did a little bit at the beginning & then left the song more or less as it was & just did some stuff on the fade out. And then he did an instrumental B side. That was fun.

A: That was the one that I was thinking of.

D: That was great fun. That's much more fun than the A side which was just longer than the original. I met the guy who did it later & he said 'Ah I was a bit nervous with that - to go & change it' & I thought well he should have just gone for it.

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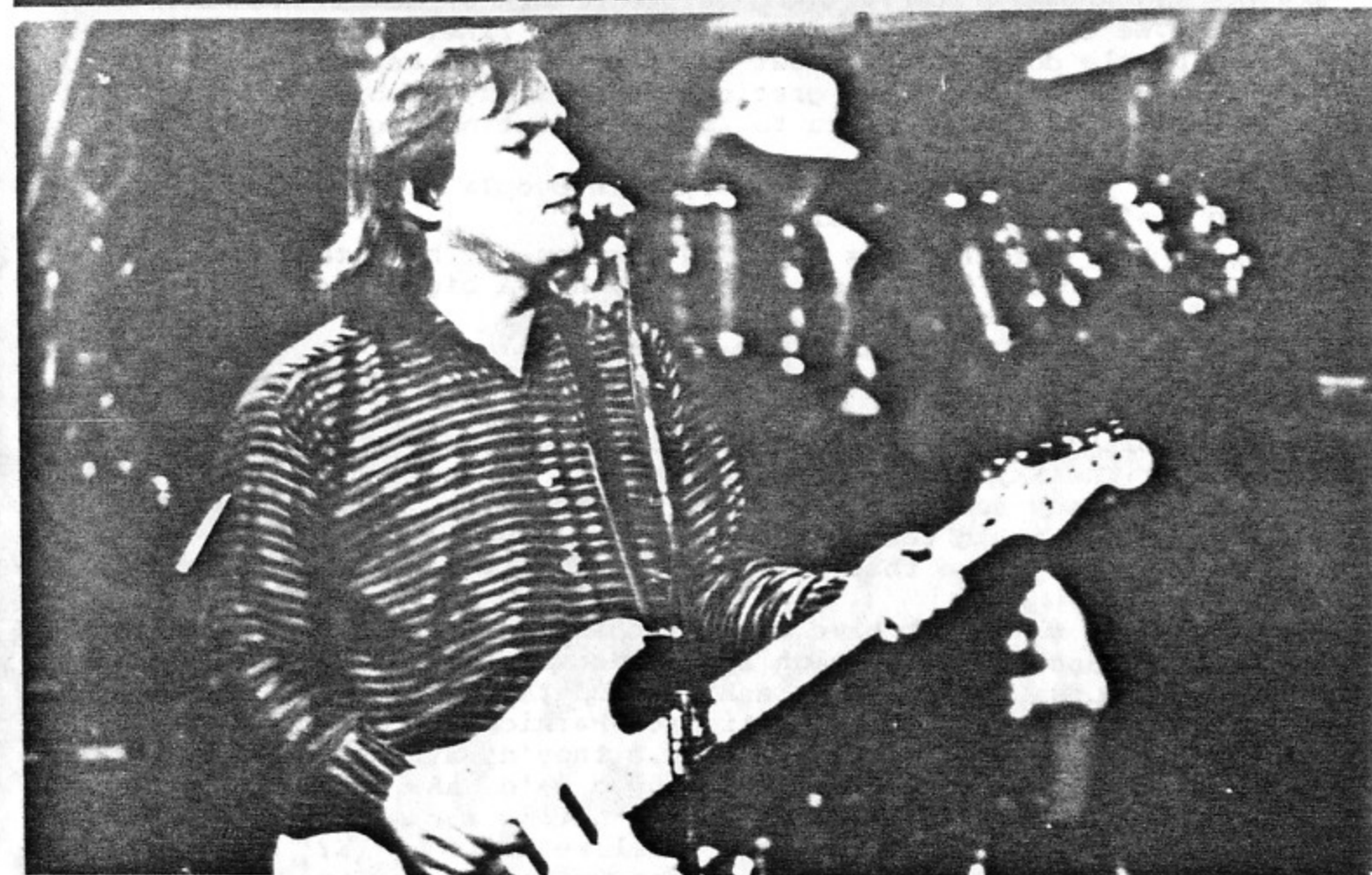
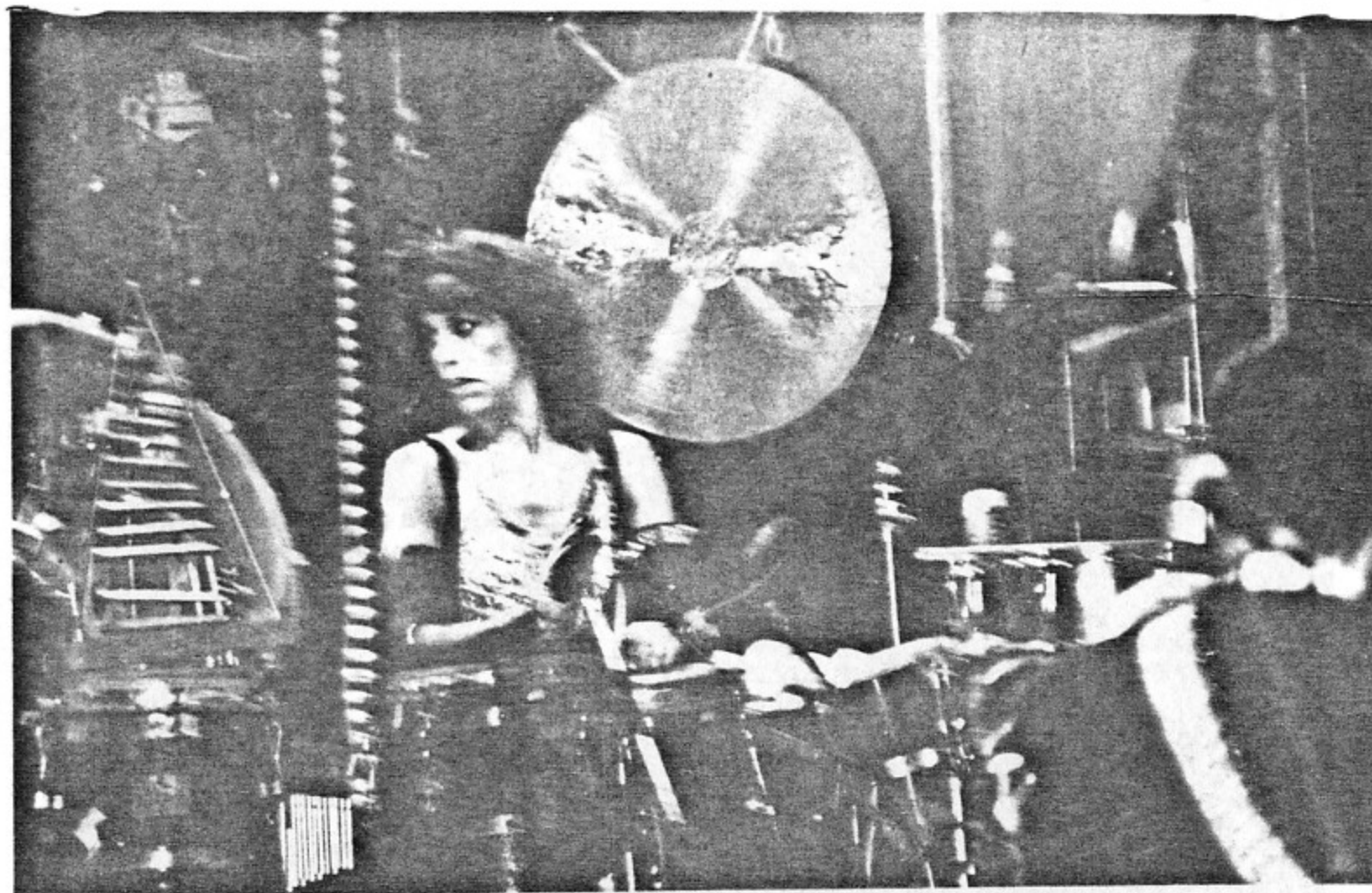
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A: You video'd some of the gigs from the About Face tour & you released a video in America, why did you release the video over there but not here?
D: We video'd the Hammersmith Odeon gigs.
A: Is the video liable to come out here?
D: No, probably not. Just because no-one thinks that there's a market for it, I guess.
A: We get letters from a lot of our readers & that's one of the most common questions, "when's this video coming out?"
D: Yes, well it's very difficult, I haven't really thoroughly checked into it; Obviously it cost quite a bit to make & CBS records & MTV in America substantially paid for it. I think for me to be able to release it here, EMI would have to cough up some money or something. I'm not really sure of the in's & out's of it - without a guaranteed market, and as the album didn't sell that brilliantly it doesn't seem like it would be worth our while to release it.
A: 'Cos I've heard that it's really good.
D: It is very good. It was a good concert, the Hammersmith concert that was filmed for it, the video is one hour of the concert & half an hour of documentary.
A: Yes, on the tour bus in France or something.
D: All over Europe, & it's also got the two video's that were done for album tracks - Blue Light & All Lovers Are Deranged.
A: How come Love On The Air came out as a picture disc?
D: Oh it just came out as a promo..
A: Did you know that was going to happen?
D: Oh yeh.
A: I know it was not a Pink Floyd project but it's a break away from what you generally expect. - like singles off the album, picture discs etc...
D: Well y'know; we've done a few things like that in the past - a thousand or so pink vinyl copies of the Animals album, little bits & pieces like that. We're all after a gimmick to try & sell a few more, particularly me on my own, because obviously it's in my best interest to try & generate a bit of interest & sell more. All you're really trying to do is to get the interest of a few of these radio producers, all that stuff is only to catch their eyes so that we get the airplay.
A: Talking of solo projects, what do you think of 'Pros & Cons'?
D: I haven't actually listened to it.
A: What about the Zee album?
D: I haven't listened to much of the Zee album. I've listened to a couple of tracks, it doesn't stun me particularly.
A: And presumably you like at least one song on Profiles since you sing on it.
D: Oh Nick's album; is it called Profiles, I didn't know that. I like the track that I sang on a lot and I like the B side but I haven't heard the rest of it actually - Nick hasn't sent me the album yet.
A: Did you go to any of the Pros & Cons shows?
D: No. I nearly went to one 'cos they opened in Upstate New York the night after I did the Pier. The last day of my tour was one day before Roger had his first show & I'd been out in America for nearly three months & I really wanted to get home & see my kids and everything so I jumped on a plane. To see Roger's show would have meant a whole extra day hanging around because it was a three hour drive to Upstate New York.
A: Have you had much regular contact with Roger lately?
D: Yes we speak regularly.
A: Do you speak about Pink Floyd at all?
D: Yes.
A: Or the future?
D: Well I don't know if there is any for Roger.
A: Going back into the past a little bit, you re-recorded Money in '81. Why did you have to do it again?

D: Originally it was because, as you know, record company contracts are rather strange things & 'Money' was on the D.S.O.T.M. album which, in America, came out on Capitol Records which is the American version of EMI.
The compilation record was being made for CBS and they couldn't use the original recording because, Capitol in America - although they're an EMI company they somehow have different rights to EMI. They could stop that original recording coming out 'cos they owned the rights for that but they couldn't stop "Money" being released on record.
A: Good old contractual obligations..
D: So it was really old contractual reasons and someone said 'would you like to do it again?' & I said 'well I'll have a go at it for a laugh.' And we knocked it together at my studio at home.
A: Did you actually get Dick Parry back in to play that again?
D: Yes.
A: I've been asked to ask you about your work with Arcadia, which is again a bit of a culture shock for all the boring old hippies who listen to Pink Floyd all the time & nothing else.
D: Well it's dangerous to turn into 'boring old hippies who listen to Pink Floyd all the time & nothing else'..
A: Did Arcadia just phone you up & ask you to play?
D: Yeh, they just asked me if I would go to Paris & play on their record and I thought why not, it's good money. I like to see how other people work & what they do & it was actually quite good & quite interesting. The stuff I played on, some of the tracks, were quite nice.
A: Are you on many tracks, I haven't got the album, it's not out yet.
D: I'm on about five or six tracks as far as I know, but I haven't heard any of it since & I was there for 3 or 4 days - that was months ago.
P: That was, sort of, 3 fourteen hour days of playing.
D: I had terribly sore fingers. I liked the stuff that I was hearing much better than the single but I never heard the single at that time. They're nice guys, they're not stupid, we got on pretty well. Mind you, I wouldn't wear make-up to the studio all day like Nick Rhodes. He seems a very nice chap, I've no particular objection to it if that's what he wants to do.
A: I don't know if you remember in 1967 with Jokers Wild you recorded half an album or four tracks..
D: Yes.
A: There's a copy for sale in London recently for £400, did you know that?
D: I had heard that it was fetching quite a lot. I've still got the original master tape of it.
A: I suppose that'll never see the light of day?
D: No, I don't think so. I've also got another tape which my mum & dad played me the other day, which I hadn't heard since 1967, which is me singing "That's How Strong My Love Is" & "You Don't Know Like I Know" for Jonathon King in about 64/65 or something. They sounded great & I hadn't heard it since I did it.. it's stupid all this becoming collectors item rubbish. These aren't original songs or anything. It's just a local band doing their versions of Four Seasons Beach Boys & things like that. It's quite amusing I suppose.
D: We went into a studio in Denmark St, London, called Regent Sound & we were there three hours & we put down five songs & we made 50 one-sided albums & 50 two-sided singles with two tracks on, and that's all that we made. We sold them to friends of the band.
A: Another historical one, the Gini commercial that you did - what happened with that?
D: It was a commercial, they wanted to pay us a lot of money to go & do a commercial & when we were down there in the desert we posed in front of sand dunes with Avion spray water all over our sweaty bodies. & stuff. It all felt a little funny & we decided not to keep the money and instead gave it to some French charity or other. We rather wished we hadn't done it, it was uncomfortable. We'd never tasted the fucking drink anyway.

A: So you didn't record any music for it?
D: No we didn't record any music for it. It was literally a photographic publicity campaign.
P: Didn't you do a French tour in '74 sponsored by Gini.
D: Oh, yes.
A: The White City film, have you been involved in that at all?
D: No, I haven't seen it & know nothing whatsoever about it, apart from writing the music for the title track.
A: You were on 'Guitar Greats' in America on MTV, how did that come about?
D: They rang me up, asked me if I'd do it & I said fine, send me a Concord ticket & I'll be over.
A: On the other end of the scale you did a pub gig with Phil May,
D: I often do pub gigs with Phil May.
A: Will you let us know when the next one's on?
D: Some of the things I do, I do just because I feel like going & having a little play with people 'cos it's fun. The last thing I want is for all sorts of people to turn up & start turning it into some sort of occasion which it isn't, turning it into some sort of thing that's got anything to do with me rather than it just being a bit of fun for me. I reserve my right to do that & these things are never planned anyway. It's always like Phil ringing up & saying do you want to come & play on a gig tomorrow night, & me saying well why not?
A: Do you still live in England?
D: Yeh, we were tax exiles for 1979/80 for one year, the year we made 'The Wall'.
A: Was that something to do with the making of 'The Wall', company tax rather than private?
D: It was because we were working in severe financial trouble due to cock-up's. Norton Warburg & all that stuff. We were rather nervous of being skint & I was certainly nervous of being skint and we talked about going to earn a lot of money & not giving it to the taxman in order to pay the taxbills that we were liable to be faced with.
A: Presumably you came back because you didn't like being away from England?
D: Well we did the tax year out & the year we were out we were exempt from tax. So that the money we earned from 'The Wall' in it's first major year was tax exempt.
A: How did you come across the people for your solo tour?
D: I dunno-I just look around for musicians, who's available & who's good? I looked for people who were good, who looked good & looked enthusiastic like the drummer Chris, he's got a fantastic stage presence. Jodi's good looking & a good percussion player. I just wanted it to be interesting really.
A: What's next? Have you got any more sessions lined up? Or another solo album? Please?
D: I don't know what's next really, another Pink Floyd record, another solo record? Who knows? We shall have to wait & see. I'm still doing sessions-if people can pay me enough. It was Bryan Ferry last week & Grace Jones, there's a tiny bit of me on the mini album of hers. I'm on one or two tracks I think.
A: On the About Face tour, why didn't you do more U.K. dates?
D: Because I can't sell enough records, I can't get promoters enthusiastic, I can't get people to do a good enough job for me here. In America they were very keen, they'll take risks, they'll book big halls & they'll do major publicity campaigns with local radio stations. I can go around America & I can sell out halls everywhere and have an enjoyable tour. Here, it's very unfortunate but it's very different & it's painful. I don't like to play to half empty halls & I don't like not being able to put on a proper good show. I'm not prepared to go out knowing that I'm going to lose money on a tour. If I'm going to make a profit..
A: Why do you think the company won't promote you? Is it because you're so anonymous in Pink Floyd?



D: No, in England the people that do well are the Heavy Metal rockers and the new young kids. They do very very well but the record companies and radio stations just aren't very keen on a lot of the older generation of things. You can see here, last night, it wasn't sold out for Pete Townshend.. I mean it's unbelievable, really, to me.

A: It's been badly publicised.

D: I don't think it's been that badly publicised, it's been in all the papers, it's been on Capital Radio quite a bit. I would have thought it's partly the venue as well. But y'know, I did Birmingham, it was alright but it was only half full, it was a good gig but it was not properly advertised.

If people won't go & buy tickets then come to see the shows; I mean I'm not into it for charity. It's a great shame but I can't afford to do that. Unless I think & the promoter thinks that I'm going to sell tickets, I'm not going to do the gig - it's as simple as that. Because I put the gig together properly, I do my part properly, I spend a lot of money getting it right.

My overall tour last year, over four or so months of touring, made a profit, but that was all in America. We made a loss all through Europe.

A: A lot of bands seem to book a lot of gigs & then just cancel the one's that don't sell enough. Do you avoid that because you don't want to disappoint people who would've had to return tickets?

D: We tried to get some stuff together, but you've got to have an enthusiastic promoter. If there isn't a promoter up there saying 'I'd really like to do a gig for you' then it's not really worth going up there & doing a gig because if he isn't that enthusiastic he's just not going to do a good enough job & you aren't going to sell any tickets. If he believes he can sell them then he will. If no-one's prepared to do that... In London it was no problem, we sold out three nights, it was great.

It was depressing for me to go to Birmingham & not sell out one smallish cinema. Similarly round Europe, going to places in France & Belgium. We sold 800 seats in Brussels. It's fine, I don't really mind if people don't want to but I'm not going to keep flogging it. America's just so much more gracious about it. It's not very nice to be enthusiastic about America to the detriment of England but, it's just not that much fun.

A: In the past you've done session work with people like Quiver & Unicorn who've since disappeared.

D: I suppose I'm just the kiss of Death. Seriously, The Sutherland Brothers had a very big crack at it. They had a big hit single, "In The Arms Of Mary".

A: You're credited on a Quiver album as 'Fred Gilmour'..

D: It's a nickname from school, that some people in Cambridge called me & some people still do.

A: We were a bit surprised when Nick asked if we could track down the Point Me At The Sky video for him.

D: I think everybody seems to have lost it, Hipgnosis probably had the negative & lost it in the move somewhere.

A: Is there anything like that which you've lost track of & wish you'd kept hold of?

D: Well, of course we didn't have video machines all those years ago but there's loads of television appearances & things that I'd love to see again. Like, they used to ask us when they were about to land on the moon or something; old whatisface - Patrick Moore in the studio and some experts. We'd sit at the back, & they'd say Pink Floyd playing and we'd just jam something which we'd make up on the spur of the moment. They'd announce us & say 'here's a number by Pink Floyd' and we'd say 'well what key shall we do it in? E?' and just start, with no rehearsing, & no idea what we were going to do.

Every once in a while I hear one of these old things being used on a documentary. I've heard them on the BBC & I think what the hell is it? I know it's us, I know it's from the sixties but I don't know where the fuck it comes from, or what it was, or what its title was.



A: There's one track called Moonhead which is just as you describe, a jam.

D: Hour's of waffle.

A: You did some work with the BBC Radiophonic Workshop, or was that before you joined the band?

D: No, we didn't actually work with them but we used to know Peter Zinoviev quite well who was the main guy there. He invented EMS synthesizers—the VCS 3.

A: Looking back over the years, is there anything musically which you wish you hadn't done?

D: (Sings) No, no regrets..

A: There's nothing that makes you feel "Oh God, how embarrassing".

D: Oh, tons of things. Most of the early stuff I find embarrassing. It's all part of growing up & being British.

A: I can't quite see Saucerful Of Secrets as being British really.

D: Well it certainly isn't American. It's cosmic.

F: Swiss?

A: How do you go about songwriting? Do you go into a studio, pick up a guitar, or do you sit down & write lyrics first?

D: No, I don't write lyrics first, very rarely. Sometimes simultaneously, but not very often. I use a small cassette recorder most of the time I carry one around & just bung anything I pick up on guitar or keyboards, just stick little ideas down by the million. I have those cases that hold 24 cassettes & I've got tons of those filled up with tiny 10 second bits of garbage and every once in a while I listen to them all & edit out selecting my favourite bit's of the moment, and work songs out around them. But most get discarded thrown away, I've got thousands of them.

A: Was the music for "Comfortably Numb" an outtake from the first solo album? The same applies to "Run Like Hell".

D: About the same period, yes. Comfortably Numb, I actually wrote & recorded a demo at Bear Les Alps studio while I was there doing my first studio album, so I did actually write it there; but it was only a basic little chord pattern which was really not much else. It was too late in the day, it was after the drummer & bass player had gone home & I was on my own, working away.

A: Why on the first album did you only use two musicians, yet on the second album had a complete band?

D: I just felt like doing it that way at the time; it just seemed like a good idea. On the second LP it's basically a four piece, it's just keyboards, me & drummer & bass player. We did a lot more overdubbing afterwards. The first album only took three weeks to make.

A: You dragged Bob Ezrin back into the studio for the About Face album, after he'd done 'The Wall'.

D: I was trying to do it myself, but I got too tired to be able to deal with so many things. I wanted some assistance & he was the only person I could think of that I knew & thought I could get hold of. He's a very talented bloke & I like him a lot—he can be very good. The only drawback with him is that he really wants to stamp his personality on it more than I probably want to have someone else's personality stamped on it. It was difficult for him, doing my album because I'd already done over half of it. All the backing tracks were recorded & we were a long way into it before he came in.

A: Where was it recorded?

D: In France mostly.

A: At Super Bear?

D: No, at Pathe-Marconi in Paris.

A: Was it a case of recording backing tracks up in a small studio & then building the up in a bigger studio?

D: No, you do the backing tracks in a big studio, you use a very good room, a big room to get the sound. There was a tax advantage to be had by recording in France, but that's gone now, there's no tax advantage in recording abroad unless you live abroad for a year.

A: Nick was saying that you've sold your share in Britannia Row Studio's studio's as did Roger & Rick, why was that?

D: Myself & Nick bought Britannia Row from the four of us, from Roger & Rick about five years ago, I guess, because they weren't interested in it. It was losing money & we thought we could turn it around & make it into a profitable company—which we did do. It has been profitable, not very, but reasonably profitable. I don't live in that part of the world anymore. It used to be on my way into London & I used to maintain my own office there so I could keep an eye on it & I could be more valuable to it. At a certain point I realised that it needed a lot of energy spending on it. There were hard decisions which would have had to be taken in order to keep it operating & I just preferred to get out rather than have to start forcing the issue on things. Nick wanted to keep it so we struck a deal.

A: You're still managed by Steve O'Rourke but Roger isn't.

D: Roger isn't except for Pink Floyd. Steve O'Rourke manages the Pink Floyd & therefore manages Roger as part of the Pink Floyd, he doesn't manage Roger in any other capacity.

A: Does that lead to problems if Rogers got his own manager elsewhere?

D: Yes.

A: And if Pink Floyd got together?

D: No it wouldn't make any difference, Steve is the manager of the Pink Floyd, so Roger would have to go along with it.

A: Does Steve manage anybody else?

D: He manages The Explorer's which is Phil Manzara & Andy McKay out of Roxy Music. He manages Chris Thomas, the producer whose doing Pete's stuff, and that's it really; he's got his eyes on one or two other things.

A: Is there any other things you've done which people don't know about? Like the Grace Jones single..

D: No, but I don't go out & publicise everything that I do...

Well, that just about wraps things up, unless you want to hear Dave confessing to sessions with Vera Lynn in 1937 & the Wombles... TAP would like to thank Mr. Gilmour, Phil Taylor & Sue (Dave's secretary) for helping us arrange this interview. Any mistakes are due to Ivor's transcribing & spellin..

Andy Mabbett.



Madcap Merchandising.

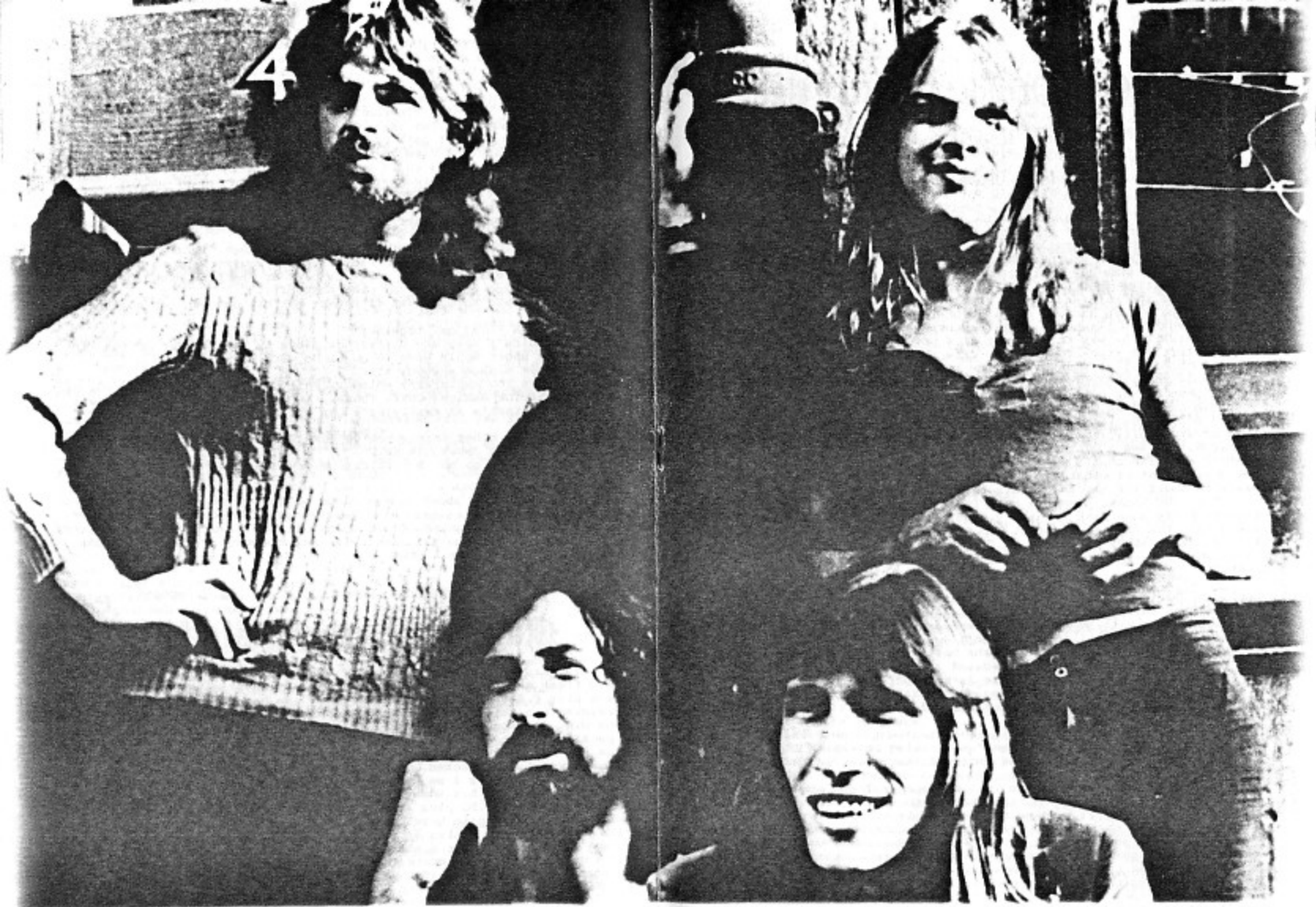


Stanford Thompson of Madcap Merchandising happens to be a megga Floyd freak and has kindly offered to sell tour programmes at cost price plus P & P (Details of which below). He has the following:- Screaming Man wall programme (85p); About Face programme (£1); Pros & Cons U.K. programme (90p); Pros & Cons U.S. programme (£1.10), postage & packing for the U.K. ONLY, is £1.00 for the first programme ordered plus 30p for every subsequent programme ordered. Programmes are sent first class & well packed. Overseas readers should write first to Stanford for details & we recommend that you also enclose an IRC.

Also Stanford has some T shirts from Waters 1985 US tour for sale. These cost £4.50 plus £1.00 post/packing, and show a picture of K&G on the front. Again Foreign readers should write first for details with an IRC/envelope. Also if you're buying a shirt please remember to say whether you want a small/medium or large size...

Stanford is also interested in buying or trading any other such merchandise for his private collection. Please make cheques payable to MADCAP MERCHANDISING, Unit 29, Hammerain House, Hookestone Avenue, Harrogate, N. Yorks. HG2 8ER. Please note: YOU MUST MENTION TAP TO QUALIFY FOR THESE DISCOUNTS.

Andy Mabbett.



Two Out Of Three Ain't Bad,

The two Deep End gigs at the Brixton Academy, London on 1/2nd November were fairly mediocre affairs, enjoyable but with definite high & low points.

The Faith Brothers opened the show on both nights, performing approximately 45 minute sets with songs from their own self-titled album & a cover version of Peter Gabriel's "Biko". They were recieved well & reminded me of bands like U2 etc. Most of the work rested on the shoulders of 'Billy' the vocalist/lead guitarist & the 'Brothers weren't bad musically speaking.

After the Faith Brothers had departed we were treated to a few "poems" by some guy calling himself the James Dean Of The Dole (Queue with titles such as "I'll Be A Punk Next week (If My Mum will Let Me)", "Me, The Moth And God" & "Heartbreak Jobcentre". He was entertaining & even had one American prat shouting "Good 'ol Ronnie" when he began his tirade against Thatcher on the 2nd night.

Eventually he was told to cut it & after "A Rebel without A Job" he left the stage to the Road Crew who were busily preparing for Deep End. That left us with a few minutes to admire the decor and sample the local brew. The inside of the Academy is not quite as run down as the outside, though it's age makes the Floyd seem young in comparison. The main stalls area is very high, making for rather muddy acoustics, and the walls & stage are decorated like some ornate 'folly': complete with balconies, windows, trees & statues even. (You can see a picture on the DEEP END Tickets). The local brew however was like gnat's piss (very expensive too) although we did see quite a lot of other substances on sale. Strange considering it was a "support for Heroin Addicts bash".

Then the lights dimmed & Pete Townshend entered onstage to perform "Mary Anne With The Shaky Hand" (from "The Who-Sell Out") all on his tod. And it was great too, Mary Anne is a fine melodic song with a great catchy structure. It fetched quite a lot of applause & still solo Pete began playing "won't Get Fooled Again" (from "who's Next").

After a little while the other members of the band joined in, including David Gilmour on electric guitar. Altogether there were 17 musicians onstage (Pete said 18 but I never counted that many at once). Obviously, with so many people making various noises at one time the sound was very full and I couldn't hear much that Dave played on this track. This was not one of the better who re-workings but it was very well recieved by the crowd.

The next track, (Just A) "Little Is Enough" (from Pete's "Empty Glass" LP) suited the band more, beginning with some nice keyboards & moving into an uptempo piece. Again Dave's solo was a little quiet.

A great funky descending bass line started the next track, "Second Hand Love" (from Pete's new "White City" LP) which left space to actually hear things much more (if that makes sense.). The track was o.k. but nothing really special.

The next song however was a real eye-opener. These shows, if nothing, were extremely varied. From rockers to Hip Hop to Motown to Country & western????? Imagine Pete on vocals & acoustic guitar, Simon Phillips on snare drum, Chuco merchan-double bass, Jodi Linscott on spoons & Dave adding small guitar fills and a short but sweet solo. "It's Alright" was a definite high point, in my books.

"Behind Blue Eyes" ("Who's Next" LP) was another fine melodic tune. Both the beginning & end were performed by Pete almost alone and the band helped out in the middle sounding in places like "won't Get Fooled Again".

Recently Pete Townshend has pleased many of his fans by releasing album's containing old demo's & stuff for those people who are sufficiently interested. And the next track, "The Shout" is due to come out soon on "Scoop Vol 2". Here, the song was very well performed with Jodi contributing some fine, almost tropical percussion Peter Hope-Evans giving rather tasteful harmonica embellishments, and Dave Gilmour playing some very peaceful guitar work.

Then came "Harlem Shuffle", the Kick Horns brass section had returned & the two female backing vocalists had finished polishing their nails & reading the newspaper (honestly). I think this is what one might call a 'boogie' number? I wasn't very keen on it, "Yeh yeh yeh Do the Harlem Shuffle" repeated endlessly was boring. zzzzzz.

"Barefoot" woke me up, briefly, to find a very nice lighting effect: -hundreds (I didn't count them, I'm not sure if Andy did.) of tiny white lights at the back of the stage sewn into the stagecloth. Again "Barefoot" is, I think, a "Disco" number & I can't discriminate between good or bad, it's all rather in the middle..

The next song, was written by Pete Townshend for The Who's re-union performance at Live Aid and gives us the message that after the Live Aid concert had 'put out the fire' it would still smoulder on. Unfortunately, they didn't get "After The Fire" ready in time for the show & consequently didn't perform it at Live Aid. (Though Roger has since recorded it on his latest solo LP). Pete's version was quite a pleasant middle-paced rocker with Dave playing another short solo. Unoriginally, Dry Ice was also used on the second night as well..

Dave then began "Love On The Air" which was pretty damn good and much the same as his versions on the "About Face" tour last year.

One non-Townshend composition followed another with "Midnight Lover"-sung & written by organist John 'Rabbit' Bundrick. This song however was a bit below par-especially on the vocals side in content and performance. It had a good intro & outro though.

And another; "Blue Light". I've got no idea if this is a good or bad song, Dave made excellent use of that Echo'y guitar effect of which he seems so fond and the song was extended by inclusion of a drum solo. with Simon Phillips on drums, Jodi Linscott on everything but the kitchen sink & bass player Chuco on the side of a Conga drum it was a rather interesting if not overlong percussive interlude.

"I Put A Spell On You" was for me the highlight & major surprise of the concert. Pete put so much soul into his performance that the spell was some kind of strange magic. Accompanied by double bass, harmonica, drums straight out of the "Nick Mason-Play Drums In 17 yrs" songbook and a heart wrenching solo from Dave. Fantastic.

Then came another Who tune, "I'm One" (from Quadrophenia) which was performed with organ, bass & acoustic guitar. It was okay I guess.

And then another solo spot where Pete began with a blue's tune which I couldn't identify, leading into "Magic Bus" (from "A Quick One While He's Away"). This has never been a favourite of mine but the crowd obviously lapped it up, Pete played around with the tempo & got quite a response from the audience.

"The Velvet Underground used to use it" he said referring to the tuning & "they're giving prizes away afterwards if you can guess what it's about". A cover version of the Beat's "Save It For Later" was another ace performance-acoustic guitar, male backing vocals, double bass & a fine saxophone solo.

The next track, an electric 12-bar blues titled "Eyesight For The Blind" (from "Tommy") was designed to showcase the harmonica playing of Peter Hope Evans & did so rather well I thought.

"walking", an instrumental written by Miles Davis was similiarly intended to give the Kick Horns an excuse to do their thing. Pete danced onstage & Dave danced backstage & I went to sleep. The Kick Horns are, by the way, Simon Clarke, Tim Sanders, Mick Toms, Robby Laurella

& Dave Blues, at least that's what their names sounded like over the P.A.

"Stop Hurting People" (from Pete's "All The Best Cowboys Have Chinese Eyes LP") was next and was a medium pace, rather unexceptional song. A shame considering the title.

The next track, "The Sea Refuses No River" (from Pete's Chinese Eyes LP) was one of the better 'more recent' Townshend compositions and featured some very emotional harmonica intervals. Dave also gave a fine solo towards the end as well, though all his solo's were a bit too short for my liking.

"Boogie Shoe Shuffle" written by Charlie Nicols? was another self indulgent song to let Chuco's ego out for a walk. It began with some very atmospheric active bass work (compressed?) before letting rip into a duel between bass & drums. O.k. I suppose but just not quite my cup of tea. I guess that because all the people involved with these concerts gave their services free you could expect to put up with a certain amount of ego wanking from the musicians, I'm just surprised the security blokes didn't have a sing-a-long on stage as well.

Then came "Face The Face", a Hip Hop Jive number before which Pete introduced the backing singers, Billy Nichols, Chris Staines, Ian Ellis (Male) & Gena Foster & Coral Gordan (Female). Sorry, but if this is Hip Hop then I'll give it a miss.

After that the band left the stage while we all clapped & cheered in this ancient tradition where everyone pretends they enjoyed it so much that they want more, clap & cheer until the band return & finish their set...

Before we could all finish clapping Pete returned & performed "Pinball Wizard" solo. Again he had the crowd like putty in his hands. With typical arm spinning antics & audience participation lyric wise it went down very well.

After that, the band returned for "Give Blood" (from "White City") This was opened by another Gilmour echoed guitar introduction similar to Blue Light etc. Otherwise it was just another of Pete's new songs after which the band departed & returned again.

The last encore was "Night Train" & featured quite a good solo by Dave though even that couldn't really breathe any life into it.

Overall, I didn't find any of Pete's later compositions stood up against the old who stuff, Dave's solo material or the cover versions. Perhaps people who appreciate Pete's solo stuff may have enjoyed the concerts more?

Both gigs had the same sequence of tracks in the order which I've written them. On the Friday night the concert was video'd for an American cable network and on the Saturday night it was video'd for a proper official release. (At least that's what I've heard.) On the Friday there was also one guy making a bootleg video in the audience as well...and of course many audio tapes were spotted in the audience on both gigs. Capital radio also recorded the first gig.

The concert planned for the 3rd of November was cancelled due to lack of ticket sales. It's rumoured that they didn't sell above 50 tickets but I find that hard to believe, especially considering the numbers on ours...

Luckily I also managed to see the soundcheck on the 2nd while we were waiting for the interview. I found this all rather strange, since I'm more used to seeing documentaries of bands getting ready rather than witnessing it personally. (Rather like a 3D video..)

Deep End had their soundcheck first although Pete was on his way out as we came in - so we were treated to vocal less versions of "Little is Enough" & "Face The Face". I think I preferred them but memory fails & I'm not sure.

In between these two Townshend compositions the band played a version of "Love On The Air" which was very good. It certainly was a treat to hear this & "Blue Light" during the concerts & the version of "Love On The Air" during the soundcheck was as good as the later versions. (With the added bonus of there being no crowd noise..)

Altogether I enjoyed bits of these concerts. They were certainly

Ivor Trueman.
for a good cause & I hope the video does well. Confetti ending & all.

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In At The Deep End.



On 11-Oct-85 Pete Townshend appeared on Channel 4's music programme 'The Tube'. First off, he was interviewed by Jools Holland about various things ranging from hairstyles to the death of Orson Wells. One of the subjects touched upon was the reason for his appearance on 'The Tube'.

J: You should tell us who you are going to be on with later.

P: Well, I've formed a band just for a week called Deep End and I've got Dave Gilmour, Simon Phillips and some other notable performers to play. It's like a big band and we're going to do 2 dates at Brixton Academy on the 1st and 2nd of November and then that'll be it. Then I'm disbanding.

J: Not much of a lifespan for them then.

P: They don't need me, it's me that needs them. They'll go back to their well paid session work.

The other interesting part of the interview was when Pete was asked about films.

J: Have you ever thought about making films?

P: I've made a film. I haven't directed it. I wouldn't try and direct films. I've just made a film based on my album which is called 'White City' and the film's called 'White City' and I used a young Australian director called Richard Lowenstein. It's only a short film - about 40, 45 minutes. I'm very interested in films like all we aging pop stars are interested in films as a sort of possible way out.

Deep End later appeared as the closing live act. Depeche Mode, who were to have appeared live themselves, had to cancel due to their keyboardist breaking his collarbone during a game of football. As a result, Deep End had to play for a few minutes longer than they would otherwise have done.

The line up, besides Pete & Dave, included Jodi Linscott, Simon Phillips, Chucho Merchan on bass, John 'Rabbit' Bundrick on keyboards, Pete Hope-Evans on harmonica, a six piece brass section, and three backing vocalists.

Deep End played three tracks and were on for 15 minutes altogether. Dave was on lead guitar for all tracks whilst Pete changed guitars between the first two and just sang on the third.

The first track was 'Give Blood' and lasted for just over 5 minutes. For this number Pete played an acoustic guitar and finished with a typical leap in the air. Pete introduced the second track as "A modern blues song" which was 'Second Hand Love'. This time Pete was playing rhythm on electric guitar and this track lasted for about 5 minutes. The final track was the new single 'Face The Face' which also lasted for roughly 5 minutes. During this track, the band gave the impression that they were very tight and had been together for quite a while and that they were just jamming together. The programme finished with the track still going strong.

Three days later Pete appeared on breakfast T.V. where he was interviewed by Frank Bough about the drug problem in this country and what needed to be done. The interview eventually came round to the subject of the Deep End concerts.

F: You've got a couple of concerts coming up.

P: Well, I'm doing a concert or two or maybe three, depending on how the sales go, at Brixton Academy on the 1st & 2nd, if the people can survive the curfew; and the proceeds of that concert will go to my own charity, Double O.

They later showed a clip from the 'White City' film. The film is about

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KARASTAR LTD PRESENTS:

PETE TOWNSHEND

with **DAVE GILMOUR**
& **DEEP END**

which includes

John 'Rabbit' Bundrick, Chucho Merchan, Kick Horns, Simon Phillips, Pete Hope-Evans and Billy Nichols.

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On the 1st 2nd and 3rd November 1985

The Academy Theatre, 211 Stockwell Road, London SW9.

Tickets £6 each and £4 for UB40 cardholders.

Doors open 8.30 Show starts 7.30

Tickets can be obtained from the The Academy Theatre on 326 1022. Cheques should be made payable to The Brixton Academy.

Credit cards will have a handling fee of 50p.

Tickets can also be obtained from:

Keith Prowse, LTB, Premier, Stargreen and Albermarle.

All proceeds to The Double O Charity Ltd.



a rock musician going back to his roots and is partly autobiographical. It is set on the White City estate where Pete was brought up and includes film of Deep End in concert. The line up in the film includes two female backing vocalists but does not include Dave or Jodi Linscott. The concert is supposed to be in the White City swimming pool (hence the name Deep End) and includes Pete's daughter as guest vocalist on 'Face The Face'.

Dave Walker

Vera!

You're not gonna believe this. An article on Vera Lynn in the Pudding?? Well this is the silly season...

Vera Lynn grew up in East Ham, London where she gained valuable singing experience in men's clubs & amateur concerts. Then via the bands of Charlie Kunz & Ambrose, she emerged as a solo performer, to become the forces 'sweetheart', a British institution. Thousands of ex-Servicemen set their memories by her.

She began recording in 1935 & within a couple of years was topping the charts with the "Maestro of Mayfair". It was the second world war however which made Vera more of an institution than anything else. Songs like "We'll meet again", "Who's taking you home tonight" and "The White Cliffs Of Dover" were perfect propaganda for the troops. Vera's songs were very "British" patriotic moral boosters, they were also very very good.

I don't need to elaborate on the track "Vera" on Pink Floyd's album "The Wall" as it speaks for itself & anyway I haven't room, But the opening song to the film of "The Wall" does need further investigation.

As you're probably aware, during the opening moments of the film when a cleaner in going about her duty in the corridors of a hotel, you can hear a song in the background..by Vera Lynn.

This song is called "The Little Boy That Santa Claus Forgot" and was recorded by Vera on the 26th October 1937. Written by Conner, Leach & Carr and recorded with Ambrose & his orchestra, it was released on a 78 with matrix number TB 3319. Fortunately it has been released more recently & when I found a copy I was quite surprised by the relevance of the lyrics:-

The Little Boy That Santa Claus Forgot.

Christmas comes but once a year for every girl and boy
The Laughter and the joy they find in each new toy
I'll tell you of a little boy who lives across the way
This little fellah's Christmas is just another day
He's the little boy that Santa Claus forgot
And goodness knows he didn't want a lot
He's sent a note to Santa for some soldiers and a gun
It broke his little heart when he found Santa hadn't come
In the street he envied all those lucky boys
Then wandered home to last years broken toys
I'm so sorry for that laddie
He hasn't got a daddy
The little Boy That Santa Claus Forgot.

O.k. you can wipe the tears from yer eyes now. If you're interested in digging this song out for yourself (& can face extreme embarrassment in Record shops looking for it) try a double album called:- "Vera Lynn-The Great Years". (Decca DPA 3023/4). I'll even lend you the paper bag if you want it.

Rock on Vera.

Quote Unquote,

During their career, Pink Floyd were known for their reticence towards interviews. Despite this, they still managed to come up with some amusing and often interesting quotes. Below are some of our favourite quotes but if your favourite quote by (or about) Floyd is missing let us know what it is and we will try and compile another list.

- "Have you got it yet ?" - Syd Barrett trying to confuse the rest of Floyd.
- "No, no." - Roger Waters replying to the above.
- "I smelt a few poofs." - Roger Waters replying to the question 'Didn't you smell a rat?' about the Roland Petit ballet.
- "It'll be a 2 year gap between 'Dark Side...' and the next one and thats too long in my opinion" - Rick Wright talking about Floyds recording schedule.
- "It's all jolly good fun." - Dave Gilmour (rear Hammersmith Odeon 29.4.84) about TAP.
- "I was demoted from lead guitar to rhythm guitar and finally bass. There was always this frightful fear that I could land up as the drummer." - Roger Waters referring to the addition of Bob Close & Syd Barrett to the group.
- "The crepes suzettes would finally slide down about a quarter to nine." - Nick Mason talking about recording Zabriskie Point.
- "What would Rock'n'Roll be without feedback ?" - Dave Gilmour in Live at Pompeii.
- "This is for all the pig lovers in the audience...and for all the disco freaks...and for all the paranoids and psychopaths; it's called 'Run Like Fuck'." - Roger Waters The Wall live.
- "We've been playing this since we were teenagers, which is a long time." - Roger Waters '71 introducing 'Interstellar Overdrive'.
- "For all those of you who were too mean to buy a programme, this is called 'If'." - Roger Waters Pros & Cons live.
- "You're a very pleasant chap aren't you ?" - Roger Waters to a fan who had just insulted him. San Rafael 17.10.70.
- "Eet's very beauteeful but eet's too sad." - Roger Waters quoting Antonioni.
- "I'd like some pie without crust." - Nick Mason (Pompeii Film).
- "Fucking awful, that record, wasn't it ?" - Nick Mason referring to "It Would Be So Nice".
- "We're all too domesticated and much too old for all this." - Nick Mason '70
- "Our music is very soothing. If any litter bins get kicked in it won't be because of us." - Pink Floyd referring to Hyde Park concert '68.
- "Well at least Neil Diamond isn't here: that's something isn't it ?" - Roger Waters The Wall live.
- "Sorry Neil." - Roger Waters 5 minutes later.
- "Basically we're the laziest group ever." - Dave Gilmour '71.
- "My mind's just a scrambled egg mate." - Roger Waters. Nick Sedgewick interview '75.
- "Bloody 1000s & 1000s upon 1000s of them have stood and pretended to enjoy something which they didn't understand." - Roger Waters.
- "But up until then I think I was still stuck with all the airy-fairy mystical bollocks from the 60's." - Roger Waters. Nick Sedgewick interview '82.

'It's OK Dave, I mean there's no hurry. It's only five past eight. I mean we only started at half past seven, I mean we have done one number, I mean you take as much time as you want mate, I mean don't mind me standing here, you carry on.' - Roger Waters. Sheffield '70.
 "Off we jolly well go then." - Dave Gilmour replying.
 "Well, here we are and you are here so let's get started."
 - Roger Waters Edinburgh '74.

Dave & Carole Walker and Andy Mabbett.



Pete Still Photography

P.O. Box No. 497, Crystal Palace, London, SE19 2AT.

There are currently two sets of live photographs of Pink Floyd available from Pete Still Photography in London. The photographs are 5.25" x 3.5" and come in sets of 10. We can recommend the quality of these photographs having seen them all.

5 sets of photos (ie 50 prints) feature "The Wall" live at Earls Court on 7-Aug-80. These sets feature the band and the wall in various stages of construction but NO shots of the puppets or films. There are several close-up shots, as well as full stage pictures, and these are equally spread throughout the 5 sets. Some of these pictures were featured in the revised Miles book (including the front cover of the group on stage).

The second series were taken on 15/16-Jun-81, again at Earls Court and featuring "The Wall" live. These 12 sets feature all the puppets and many of the film sequences as well as band and stage shots similar to those of the previous series - obviously, he went knowing what to expect second time around. There are also two enlargements available from this series:

- 1) A horizontal shot of the whole band with wall and dry ice - Ref No 712
- 2) A horizontal three-quarter length shot of Dave Gilmour - Ref No 713

Recently added to the catalogue is 1 set of Dave Gilmour at Live Aid (there are also 5 sets of Brian Ferry) and one enlargement is available from this set Ref No DG1. Half of the money from all Live Aid photos goes to Live Aid.

Prices for photos are:-

| | | |
|-----------|------|---------------|
| 1 - 2 | sets | £3.60 per set |
| 3 - 5 | sets | £3.30 per set |
| 6 or more | sets | £3.10 per set |

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| Post & Packing:- | U.K. | Europe | Elsewhere |
| 1 - 6 sets | 40p | 80p | £1.30 |
| 7 - 12 sets | 80p | £1.50 | £2.50 |
| 13 - 20 sets | £1.20 | £2.80 | £5.00 |

Enlargements are £1.90 for 1 and £1.70 each for 2-5. Post & Packing:

| | | | |
|--------------|-----|-----|-------|
| 1 - 3 prints | 50p | 80p | £1.30 |
|--------------|-----|-----|-------|

The full catalogue contains a large variety of photographs and is available from the address at the top - send 2x17p stamps plus a stamped, addressed envelope 9" x 7". If sending from abroad, we estimate 2 IRC's and a self addressed envelope should be OK. You can also get a sample photo for 2x17p stamps and you can specify which group you would like.

Payment should be in the form of cheques or postal orders which must be crossed and made payable to "Pete Still Photography". If you are ordering from abroad, send an International Money Order or Bank Draft in British Sterling. If you do order any photos, don't forget to mention TAP.

Dave & Carole Walker

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Julia's Post Grad Diploma,



The impatiently awaited Dream Academy L.P. finally saw the light of day recently. For the benefit of anyone who's been hibernating recently (like Andy Leslie?), there's a not inconsiderable David Gilmour involvement, as he explained in TAP 12's 'phone call.

Fact Freaks should note that the L.P., named after the band, is on Blanco Y Negro, cat. BYN6. The band comprise Gilbert Gabriel (another ex-Act member) on keyboards & vocals, Nick Laird Clowes - lead vocals, guitars, harmonica and Kate St. John - Cor Anglais, piano accordion, tenor sax, vocals with various well & little known musicians helping out.

Dave Gilmour and Nick Laird Clowes produced all but one track, "Love Parade" (produced by Alan Tarney). They were joined by George Nicholson on "Life In A Northern Town", "(Johny) New Light", "In Places On the Run", "This World" and "Moving On". Gary Langan assisted on "The Edge Of Forever" and "Bound To Be".

The album opens with the band's debut single "Life In A Northern Town", a haunting song with which you should all be familiar (see review in TAP 10). In the accompanying press release, Nick Laird Clowes says the band tries to make "great, cinematic pop music". On the strength of this song alone, they succeed.

Variety being the spice of this particular album, "The Edge Of Forever" follows in a completely different style. Halfway through this song you realise that despite being "pop" music, the lyrics are well written, far from "Moon In June" stuff, and therefore require attention. Here, as throughout the record, Laird Clowes' writing is real and thoughtful - it would stand up as poetry without the music (that's not to say that the music isn't enjoyable in it's own right). This track features some neat sax by Benedict Hoffnung. "(Johny) New Light" brings a further change of both tempo and style. Songs about dreams tend to have an atmosphere of their own, and "In Places On The Run" is no exception. Kate St. John's Cor Anglais, merely by being an uncommon instrument (at least to my ears) makes this song very distinctive.

Side One closes with "This World" a song with drugs, loneliness, money, violence and Pino Palladino on bass. This song's lyrics would be trite, if they weren't so damn close to the truth "Why should they try to hold on/to the dreams of this world/where they never quite belonged" indeed - more to the point, the message of this song sits comfortably alongside Dave Gilmour's work with Pete Townshend's "Double O" anti-heroin campaign.

The second side opens with "Bound To Be", again with Pino on bass and some geezer called Gilmour on guitar. A deceptive "Motown" opening soon gives way to "heavy funk" (the first "disco" sound on the album). Pino is heard at his best here. "Moving On" does let the side down slightly, by straying into A.O.R. territory, but even then it's good A.O.R. Swiftly following this is "Love Parade", the second single on the album, discussed in the telephone conversation in TAP 12. I can see why Dave wasn't interested in this rather dull song, but to make up for Dave's lack of involvement in this track, we next have "The Party", with Dave on acoustic guitar, Gregg Dechert on Hammond organ and Mickey Feat on bass - About Face, anyone? Also on the track are Tony Beard on drums and Peter Buck from R.E.M. playing Dave's Rickenbacker electric 12 string. As Dave said in issue 12, you'd never tell that he was playing here - it's certainly not "Comfortably Numb", but it'd be pretty boring if everything Dave played was!! The album closes with "One Dream" which could easily be a Frank Sinatra party piece, but I have to admit it could grow on me.

In closing, the album's strong point is its variety. It's just what some die-hard rock fans need to widen their horizons, while at the same time being what the banal Radio One pop industry needs to remind it of craftsmanship. Well done, Dream Academy. Well done, Dave.

PS:

Since I wrote that piece a new single has been issued. Although not on the album, "Please, Please, Please Let Me Get What I Want" is produced by Dave Gilmour and Nick Laird-Clowes. It's on Blanco Y Negro, Cat No NEG 20 (12" NEG20T). It is, of course, a cover of a song by the Smiths.

Andy Mabbett.

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Continued

It's a very simple song, with acoustic strumming, Kate's Cor Anglais and little else. It sounds just like the korgis. The twelve inch has an instrumental version with the same production credits, but as it sounds like just Nick Loud-Clothes (Dave Gilmour's term) accompanying himself on acoustic guitar it may well be a demo. Or the guitar may be Dave G. Who can tell.....?



Andy Mabbett.

The Barron Knights in the Pink Floyd magazine - You must be joking.

Not quite, 'cos the 'Knights 1980 Christmas release, the "Never mind The Presents" single, was a three part song, comprising of new words to three of that years hits rolled into one. It opens & closes with Another Brick In The wall pt 2, in between which we have Day Trip To Bangor and The Sparrow. Wow!

The amended words on the 3min 35 sec single are printed above right:

You must be joking!

Hope In A White City.

The new Pete Townshend album, White City, opens with a promising pseudo-Floydian feel quickly developing into the unique Gilmour guitar sound for the opening track, Give Blood, (5m 44), possibly the highlight of the album, is a definite foot-tapper (as anyone who heard it at the Deep End Brixton gigs will confirm). No matter how hard you try, you can't ignore the rhythmic blend of Gilmour's guitar and the incessant drumming.

There follow several non-Gilmour tracks, featuring permutations of John Bundrick, Peter Hope Evans, The Kick Horns, Chuco Merchan, Simon Phillips, Clem Burke and another About Face, Pino Palladino.

Briefly, Brilliant Blues (3m 06) is neither, but does offer an interesting 1980's sixties sound (?!). Next up is the poppy single 'Face The Face' (5m 51), (Another song from Brixton) followed by the single's B side 'Hiding Out' (3m 00), a light tropical sounding number. The first side closes with 'Secondhand Love' (4m 12), again performed at Brixton which misses Dave's guitar but is still powerful.

At this point, a few words about the White City project. Conceived as an album, film, novel and copious sleeve notes, it tells the story of a rock star (Pete Fountain) whose band is Deep End, returning to his home in the White City estate. It should be noted that this is not however a concept album. The LP is on the ATCO label (through WEA), Cat No 252 392-1, The video will have music not on the record and vice versa.

Side two, to continue, opens with 'Crashing By Design', (3m 14), followed by 'I Am Secure' (4m 00). This latter song opens with simple but immensely effective keyboard & drums, switching to vocal and acoustic guitar.

Mr G. returns to play lead on the title track, a song which he co-wrote called 'White City Fighting'. (4m 40). This song has quite a history. For those of you who haven't been paying attention, Dave wrote this music for About Face, but had no lyrics for it. He sent it to Pete, who wrote these lyrics for it. Dave didn't think the lyrics applied to him (they tell the tale of a stars rise from "rags to riches"). Roy Harper heard the tune and wrote different lyrics, which Dave also rejected as inappropriate. (This time it's a message to future generations). Roy used the tune with his lyrics, as 'Hope' on his 'Whatever Happened To Jugular' album. Dave is uncredited on this & Roy's son plays a guitar that sounds more like Gilmour's than Gilmour's does.

Pete then decided to use his version for this project and asked Dave to play on it. -hence his involvement here.

Roy's 'Hope' is slower, with more echo on the guitar and a laid back Harper vocal which reaches deep inside the listener.

Pete's interpretation, faster and with a clearer guitar sound, has it's lyrics sung in a much more aggressive fashion. It's ironic that one is looking forwards and the other looking back.

I can't choose between the two - each has it's own attraction and it's great to hear them back to back. This recording featuring Dave & possibly Pino, is presumably closer to the original, but I'd love to hear it and see.

The last song 'Come To Mama' (4m 40) brings the album neatly to a close.

White City is not an album for Floyd Purists, but anyone with a musical sense of adventure should find it well worth while.

Remember, Remember, Spirits Disappearing.

Andy Mabbett.

Special thanks to Tommy Vance, (Mr TV on the Radio), for broadcasting 60 min's from the Roger Waters Radio City NY Show (See TAP 10), and for plugging the Amazing Pudding. Cheers. Tommy.

Christmas Turkey, you can stuff it.
 Roast Potatoes, Sprouts and All
 Whose this Geezer, Father Christmas?
 He Got Stoned and Lost Control
 Hey. Santa. (Wot?)
 Leave The Booze Alone
 Drank so much that, He drove his Sleigh through
 the wall.

The music is quite close to the original. Released on the Epic Label, (SEPC 9070) the song also appears on the J&S TA GIGGLE album, (SEPC 84550). I wonder if Roger found it funny?

Andy Mabbett.

The Thailand EP, (See TAP 12), has been sold to Wayne Newirth for about £35, (\$50). After much deliberation we decided to go for this offer because we did exchange a LOT of mags for the EP in the first place & if we had accepted offers of tapes etc we couldn't really have used them for the magazine.

TAP would like to congratulate Wayne, we hope he likes the EP & a big "sorry" to everyone else who made bids.

Next issue is due mid January and we should warn you that it's going to be full completely with Old Tat, from 1969 to be precise. The next proper issue will be around in early Feb & is already getting quite full..



The Importance Of Trebor Glittermints

In twenty years of following rock music I have discovered that the artist who is not swayed by the lures of fame and fortune is a very rare animal, and that all statements about not being pigeonholed or selling out (which are often seen in interviews) usually fade into dust at the first sniff of chart success.

The Hero of this piece, however, is one of these artists who follows his own, often offbeat, music wherever it leads him. His name is Ron Geesin.

In the middle sixties, Ron was to be found in the clubs playing trad. jazz with a band called The Downtown Syncopators, and at this time he began to play his legendary solo gigs (See TAP 5). In typical Geesin fashion his first recordings were pretty unusual for any budding star, namely jingles for TV adverts, and perhaps the most famous of these was for, yes you guessed, Trebor Glittermints!

By 1967 our hero had managed to attract the attention of Transatlantic Records and his first release for them was the LP "A Raise Of The Eyebrow" (TRA 161). This, incidentally, was the first full stereo release on Transatlantic which was one of the most important labels for 60's music (Artists Rosta included Pentangle, Sallyangie i.e. Mike & Sally Oldfield and it was also responsible for the UK release of Zappa's "Uncle Meat" LP). (It was later responsible for signing Unicorn and releasing their debut album - Eds.)

Ron's LP received superb reviews and was to set the only consistent pattern in his work which was that it was written, performed and produced completely single handed by Ron himself in his own home studio. This Do-It-Yourself attitude has been a constant factor throughout Ron's career. Another characteristic of his work is the dedication with which he tackles every project; nothing slipshod ever leaves his studio.

By 1970, Roger Waters was playing golf and began meeting this short and possibly insane Scotsman at the club. Friendship and mutual respect developed between the two which led to a collaboration on the soundtrack for the film "The Body". The actual film was unusual to begin with, particularly for a main feature. The book of the same title by Anthony Smith (George Allen & Unwin 1968) on which the film was based, is a work which attempts to examine, in detail, how the human body works, how it reacts with others and is, surprisingly for such a dry subject, a very entertaining read made more interesting by the inclusion of strange facts and figures like: How fast does hair grow? and how much does human milk cost? You'll have to read the book if you want to know!

Given this strange but incredibly fascinating book as subject matter, Roger & Ron made a very good soundtrack to the film. As a result of this successful collaboration Ron was given credits on "Atom Heart Mother", the full story of the making of this album can be found in TAP 5. After completion of the soundtrack, our two friends were informed that EMI wished to release it as an LP. Ron, with the meticulous nature typical of any project on which he embarks, called a halt to the release until he had re-recorded the themes, arguing that while the soundtrack was interesting as accompaniment to the film it was not necessarily so interesting as an album on its own. So was born the LP "The Body" by Waters and Geesin which is substantially different from the film soundtrack. It would be interesting to know, in fact, how much of the album work was done by each party as Waters is believed to have gone on tour after the film was finished therefore probably leaving Geesin to do the lions share of the album himself.

By the seventies, much of Ron's work was concerned with film, radio and TV soundtracks, and anyone who notices the TV credits will be surprised at the frequency with which Ron's name crops up. Two to watch out for are Junior Maths and Maths Workshop, but he also composes the incidental music to many adult programmes such as Losing Track. Over the last 15 years, Ron's name must have appeared on the screen dozens of



Upon The Work Of Pink Floyd.

times and the commercial cinema has much to thank him for. Other than The Body he has provided music for many films including the Shell History Of The Motor Car series of shorts which just happened to be made by Nick Mason's father. His most famous work in the cinema, however, is probably the soundtrack to Sunday Bloody Sunday starring Glenda Jackson.

In 1970 he composed most of the music for the British Pavillion at the Japanese Expo '70 exhibition, and in 1973 Ron was given a whole program in the series "One Man's Week".

A lot of Ron's work for the cinema has in fact never been released commercially, but much of it has been heard as sessions on the show of his long time friend John Peel. This friendship goes back a long way and there are a couple more links to this chain worth mentioning. The first concerns a meeting between Geesin and Bridget St John. She was a highly acclaimed songstress on Peel's Dandelion label in the early 60's and was due to record an album when John Martyn (well known singer/guitarist) introduced her to Ron at a club in Sheffield. The upshot of this meeting was that Ron agreed to produce her album which became the very popular "Songs For The Gentleman".

Ron was to release his next album on Peel's label but Dandelion unfortunately folded before the album was complete. Dandelion records were never particularly easy to get hold of so, as you can imagine, they are highly prized collectors items and essential possessions for devotees of English Hippiedom! It is also worth mentioning that by this time Ron was playing dates with performers like Roy Harper - another friend of the Floyd and John Peel.

If Dandelion records were hard to get hold of, then Ron's solo album, once released, was near impossible; he had started his own label and to get hold of a copy you had to write to him directly although he had sent copies to all the main music papers who all gave it glowing reviews and a handful of shops that actually stocked it. "As He Stands" (RON 28) subtitled "16 Tracks of Diverse Excitement 1970-72" was again completely created by the one man with help from Geoffrey Mitchell who provides tenor vocals on one song and Jeremy Dale Roberts who supplies left hand piano on another. There are also credits to Pete Townshend (The Who) for encouragement and financial assistance and also to John Peel for encouragement through the years. The sixteen tracks are quirky instrumental pieces, poems and electronics, but never does Ron's work venture into obscure electronics. It is very easy to assimilate the tunes but repeated listening gives better understanding of the depth. Two tracks on the album were taken from the Shell BP film "Dawn Of Motoring" and another three songs are from the film work which Ron did for James Archibald and Associates. The most important track on the LP for Floyd fans is, of course, "To Roger Waters, Wherever You Are" a two minute 59 second send up of "Several Species Of Small Furry Animals...". In 1976 Ron said of this track "It's a sarcastic statement, but also loving and caring because of the fact that I didn't know where he (Roger) was at the time." Being a great friend, he didn't know where he was or what he was doing and that was a kind of statement - just a little squeeze of the hand or a nod.

Hard on the heels of "As He Stands" Ron assisted on the Syd Barrett tribute tape for Terrapin by adding two songs to this 100 copy limited edition. The whole tape was called "Madcap Special, No Small Beer".

Although difficult to get hold of, the album helped to spread Ron's name and it was not long before he received a phone call from a band who were just beginning to do well and about to make their first national tour of England. The result of this phone call was the couple of weeks in 1973 which Ron spent supporting Genesis. The first of these gigs at Glasgow Apollo was a disaster as Ron had never played to such a large crowd before and was unannounced. He struggled through however, only to find that Genesis could not play due to an electrical fault. Following



this incident the remainder of the tour went well, but these were the last gigs which Ron undertook for quite some time, claiming frustration at concert organisers and also wanting to concentrate on completing a large piece of writing. He has now resumed playing the odd date, hence his 1982 appearance on Channel 4's "Jazz On 4".

The next item of interest on Ron's agenda was the release of "Electrosound" (KPM 1102). The next album but not really a follow on from "As He Stands" as can be seen from the number, not on the RON label, but instead it was a transcription disc intended for soundtrack usage in film, television and radio recorded for Keith Prowse (The KP in KPM). It's a very good album to hear for its own sake but ultimately not as satisfying as one of Ron's personal series. The sleeve notes to this album are interesting as he describes each track for the assistance of producers using the music; i.e. track 1 side 1 "Glass Dance" 1 minute 53 seconds is a "fast flowing, complex rhythmic tinkling sound." and his introduction to the album as a whole is "I present some tunes, anti-tunes, delightful and undelightful for all sorts of purposes." He goes on to say that the pieces "may be combined with themselves (as much out of synch as possible) to achieve a thicker, diffuse atmosphere" and playing things at different speeds would not be wrong.

It was 1975 before the next proper Geesin album was released and again this received some good reviews and was again very different to anything which had previously been available. "Patruns" (RON 31) consisted of 15 tracks of grand piano solos played as you have never heard a grand piano played before, much of it was spontaneous, all of it is very listenable and one of the advantages of having to write directly to Ron for the record is, of course, that he will always autograph the copy for you.

Not only did we get an album from Ron in 1975 but also a book. Once again his own publication, titled "Fallables" and subtitled "not All Fables" thus exposing the punning title to all but the simplest mind. The book comprises poems and pieces mainly humorous but, as is often the case with Ron's work, containing a serious cutting edge, and a very good read indeed.

"Right Through" (RON 323) released in 1977 is the most recent of his albums and shows the man stretching the length of his tracks so that we only get 9, one running into the next. Playing this album through a couple of times before writing this article, I was struck by just how many moods and textures he manages to get across here. Up to now this must be his master work and thoroughly satisfying as a whole. Ron tells me that he has repressed this album recently and it now has a different cover. He is also in the process of re-recording his entire output to date to obtain better results on more modern equipment: now how many independent labels pay that degree of attention to detail?

In the eight years since the release of "Right Through" there has not been a Geesin album proper, but he has done two more transcription discs on the KPM label. The first is "Electrosound 2" and the other is "Atmospheres" both follow in the same vein as the "Electrosound 1" album and as such are good to listen to but without the entertainment value of the albums on the RON label.

In these last eight years, we have seen Ron following a new direction and any blues fans out there may well have noticed what it is - especially if you own any of the Interstate Company's albums on the FLYRIGHT or MAGPIE labels. These are reissues of classic blues recordings from the 1920's to 50's but, as is usual with recordings of this age, many faults appear. For instance, in many cases the master tapes have been lost (prior to the 40's the masters were not tapes at all but 78 rpm discs) and this is where Ron came in, as it is his job to remaster the recordings, cleaning up the sound from 78's taking away the clicks and frying bacon, and often having to recentre the hole in the recordings from the 1920's to 50's but, as is usual with recordings of this age, many faults appear. For instance, in many cases the master tapes have been lost (prior to the 40's the masters were not tapes at all but 78 rpm discs) and this is where Ron came in, as it is his job to remaster the recordings, cleaning up the sound from 78's taking away the clicks and frying bacon, and often having to recentre the hole in the middle! These discs are often so rare that only two or three copies are still in existence. Ron remastered most, if not all, the Flyright issues since 1978 which consist mainly of blues from the 40's and 50's including reissues from the JOB or COBRA labels of Magic Sam, Otis Rush etc... The

other series Ron has been involved with is the Magpie piano blues series of 21 albums from the 1920's and 30's, an excellent series which has received nothing but praise from the blues press. Ron has now completed the piano blues series and is cutting down on his remastering activities if not giving up altogether, even though this work is very close to one of his own favourite hobbies, that of collecting early piano jazz recordings. Referring back to Ron's appearance on "Jazz On 4" he stressed "I don't class my music as jazz, I leave that to the blacks who have done it all better." He's absolutely right of course.

So what of Ron's present plans? Well he can always get enough work of one sort or another to keep the wolf from the door, but he is again planning a new album on the RON label and I, for one, will be eagerly awaiting its release.

One thing you'll never see is a centre spread in the NME advertising Ron's work. He works on a small scale keeping total control of his destiny, even though some may say that by doing so he is limiting his potential. Ron defines his ideal state as when he wakes up in the morning ready for work instead of spending half the day in getting around to it, and feeling the way I do this morning, he may well be right.

JOHN GOODINGS

For those of you who are interested, these are the currently available Ron Geesin albums: They are all £5 (+50p per item P+P)

As He Stands (RON 28)
Electrosound (KPM 1102)
Electrosound 2 (KPM 1201)
Patruns (RON 31)
Atmospheres (KPM 1202)
+ The book "Fallables" (£3.50 + 50p P+P)

From:

Ron Geesin Products,
Headrest,
Broad Oak,
Heathfield,
Sussex,
England

Send a large SAE to this address for further information.

South Bank Show.

On Sunday 3-Nov-85, Pete Townshend was featured on ITV's arts programme, The South Bank Show. The show consisted largely of Pete and Melvin Bragg discussing Pete's life and the history of The Who besides Pete's latest project.

Most of the talk about "White City" investigated the history behind the project and didn't deal with the recording of the album to any great extent, although it did show Pete editing the film for the album.

Dave's involvement with the project was not mentioned but he did appear for the last few minutes of the programme when it showed Deep End rehearsing 'Give Blood' for their T.V. and live appearances.

Dave & Carole Walker

Competition.

Right then, on the back page of this issue is a copy of TAP 12 signed by Dave Gilmour backstage at the Deep End gig. If you would like to win this rare & much sought after item then put pen to paper & answer the following question: "Who plays electric guitar on the USA 8 Track Cartridge version of Pigs On The wing on Animals?"

Simple isn't it? So get yer finger out & only one answer per person this time. All correct answers will be put in a hat & one lucky person shall be sent the autographed rag. The closing date for this competition is 1st February, '86. Thanks to Phil Taylor for suggesting the question.

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(I've got it in for Birthdays too you know)

Ron Geesin (Terrapin 13)