





# Turn On The Tap Zap!

Issue NO. 16.

26/2/69.

Well here we are again,

First off, thanx to everyone who sent us Christmas cards & best wishes, we didn't quite manage to get back to everyone, but the thought was there.

As you might notice, this edition of TAP is a bit different from our usual mixture of past & present Floydian news. We hope you can forgive us for getting all nostalgic & we promise to restore 1986 next time.

Just for a complete change, here are the new subscription details. Due to inflation, the ever increasing cost of living (not to mention beer), we've had to put the cost of TAP up to 35p.

## SUBSCRIPTIONS

	UK	EUROPE	AMERICA
TAP (6 Issues)	£3.30	£3.80	£5.55
OPEL (6 Issues)	£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 foreign 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, (or by I.M.O.'s if abroad.)

If you just want back issues then it's 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 overheads. If you do order from Ivor remember to make the cheques/PO's out to him and not Andy.

1986 looks as though it's going to bring quite a few changes pudding wise, after Andy's finished his finals, Ivor's going to drop out of TAP in order to concentrate on other things. In the meantime we've got a few issues planned, including another "special" on the Pompeii film. Anyone who could provide still photographs from this film should get in touch with Dave.

Issue 17 should be due in about a months time, photocopiers, typewriters & vibes permitting.

1969 begins here.

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# the end of an era.

1969 was the year of the festival with at least 14 festivals with crowds of over 25,000. It saw the formation of new bands - Curved Air formed under the name Sisyphus - and saw the demise of old bands - The Velvet Underground split up. Several bands such as Iron Butterfly, Steppenwolf & Deep Purple underwent personnel changes and John Mayall went acoustic. The major record companies formed new labels to accommodate progressive music: Pye - Dawn, Phillips - Vertigo, Decca - Nova & EMI - Harvest. Jethro Tull were voted best new band and Christine McVie won best female vocalist. The Grateful Dead release the excellent Aoxomoxoa whilst The Fugs released the dreadful "Belle of Avenue A". Paul Simon & Art Garfunkel were separated for several months whilst Art appeared in Catch-22. As a result most of Bridge Over Troubled Water is a Paul Simon solo effort. Frank Zappa released "Mothermania", "Uncle Meat" & "The \*\*\*\* of the Mothers" and worked with Jean-Luc Ponty on Hot Rats.

- January Twink Alder starts his year by playing his last shows with the Pretty Things - two nights at the Roundhouse. Fairport Convention release "What We Did On Our Holidays" produced by Joe Boyd just before Ian Matthews leaves. Neil Young releases his eponymous album.
- 2 The Beatles start recording the Get Back sessions at Twickenham Film Studios.
  - 3 In New Jersey, police seize 30,000 copies of the Two Virgins sleeve for being porn graphic.
  - 10 George Harrison walks out on The Beatles after a disagreement with Paul McCartney.
  - 12 The Complete & Utter History of Britain starts its run on BBC. It stars Michael Palin & Terry Jones.
  - 13 King Crimson officially start. The line up is Robert Fripp, Ian McDonald, Greg Lake & Mike Giles.
  - 29 Albatross by Fleetwood Mac reaches No. 1 in the UK.
  - 30 The Beatles play their last public performance on the roof of the Apple Office.

February Soft Machine reform after the loss of Kevin Ayers and bring in their road manager, Hugh Hopper, as bass player. Blind Faith is formed by Eric Clapton, Ginger Baker, Ric Grech & Steve Winwood. Jefferson Airplane release the excellent live album "Bless It's Pointed Little Head" and Deep Purple release their last single on Parlophone - Emmaretta. On the live front, Gram Parsons, The Byrds & The Flying Burrito Brothers all appear at the Boston tea Party.

- 2 Yoko Ono's divorce from Anthony Cox is finalised.
  - 3 The Beach Boys release their last album for Capitol - 20-20
  - 17 Bob Dylan and Johnny Cash record a duet called "Girl From The North Country". This song then appears as the first track on Dylan's "Nashville Skyline" album the cover of which features the poem "Of Bob Dylan" by Cash.
  - 20 Ringo Starr's first non-Beatle film "Candy" opens. It also boasts the talents of The Byrds & Steppenwolf as well as Marlon Brando.
- February - March. David Bowie appears on the T-Rex UK Tour performing a one-man mime based on the Communist Chinese invasion of Tibet!

March Peter Frampton leaves The Herd (which also included Andy Bown) to form Humble Pie with Jerry Shirley. His next group was to be Frampton's Camel and included Ricky Wills. On the literature front, the late Barry Kramer established Creem magazine in Detroit and the underground paper Berkeley Barb is prosecuted for publishing a photograph of some of MC5 committing indecent acts with a female member of the White Panthers. Album releases include "From Genesis To Revelation" "Moby Grape '69", Spooky Tooths "Spooky II" and Colloseum's "Those Who Are About To Die Salute You" and the excellent Cream album "Goodbye".

- 2 The Doors perform in Miami and singer Jim Morrison is accused of exposing himself on stage and is subsequently charged with lewd and lascivious behaviour.
- 7 Pinball Wizard by The Who is release.
- 12 Paul McCartney and Linda Eastman marry at London's Marylebone Register Office.
- 13 George Harrison and wife Patty Boyd are busted for cannabis possession.
- 20 John Lennon & Yoko Ono marry in Gibraltar.
- 21 Led Zeppelin is released on the same day that Zep make their only UK television appearance on "How It Is". They perform "Communication Breakdown".

April "Soft Machine Volume 2" is released.

- 9 King Crimson play their London debut at the Speakeasy
- 10 Syd Barrett starts the Madcap sessions in Abbey Road Studio 3.
- 14 Floyd play at an event titled "More Furious Madness From The Massed Gadgets of Auximines" unveiling their Azimuth Co-ordinator. It is held at the Royal Festival Hall and they play The Man & The Journey.
- 16 Elektra records dump the MC's after the group have insulted a major record store in a newspaper advert.
- 21 Janis Joplin appears at the Royal Albert Hall with her Kozmic Blues band.
- 22 John Winston Lennon becomes John Ono Lennon by deed poll.
- 25 The Byrds release Dr Byrds & Mr Hyde - a fine album which was ruined in the mix by Bob Johnston. John Lennon & Yoko Ono's film "Rape" is screened at the Montreux Film Festival.

May Easy Rider wins an award at the Cannes Film Festival.

- 2 Tommy is played for the first time live at Ronnie Scott's Club in Soho for the Press. Instead of playing the expected brief appearance they played for 1½ hours.
- 4 Malcolm Jones's last studio session with Syd Barrett.
- 16 The Who premier Tommy at the Fillmore East. As they go on stage the adjoining store caught fire. A policeman who goes on stage to warn the audience is kicked off by Pete & Roger unaware of his reason for interrupting. Pete was fined \$75 and spent the night in jail.
- 23 Tommy is finally released on record. It is Kit Lambert's last production for the group.
- 30 Ballad of John & Yoko is released. Despite being banned it still became the Beatles last No. 1.

June This was the month that saw the launch of Harvest records. On the album front Love release the poor "Four Sail" album and Crosby, Stills & Nash release their eponymous album. Martin Lamble, Fairport Convention's drummer dies in a car crash. Dave Mattacks is named as replacement and Dave Swarbrick is confirmed as a permanent member.

- 7 Blind Faith play their debut gig at Hyde Park.
- 9 Brian Jones announces that he is leaving the Rolling Stones.
- 14 Chicken Shack and Jethro Tull enjoy their first UK Top Ten Hits with "I'd Rather Go Blind" and "Living In The Past" respectively.
- 20 -22 Newport 69 Festival, Northridge, California. This was the first rock festival where widespread property damage occurred, most of it caused by gate-crashers. Sixty-seven crashers were arrested and fifteen police were wounded and hospitalised. It was also Noel Redding's last appearance with Hendrix. 150,000 crowd.
- 27-28 Denver Pop Festival. 50,000 crowd.
- 28 Led Zeppelin appear at the Bath Festival . 12,000 crowd.
- 29 The Jimi Hendrix Experience play together for the last time in Denver.

July Edgar Broughton Band release "Evil" which is the first single on Harvest as well as the "Wasa Wasa" album. Deep Purple release "The Book of Taliesyn" -the first album on Harvest - and then change their line up. Other albums include Fairport Convention's "Unhalfbricking" produced by Joe Boyd, Simon Nicholl & Fairport, "Beck-Ola" by Jeff Beck, "Alchemy" - The Third Ear Band, "Everyone Knows This is Nowhere" - Neil Young, "As Safe As Yesterday Is" - Humble Pie. Rod Evans and Nick Simper are fired from Deep Purple and are replaced by Ian Gillan & Roger Glover respectively. Genesis decide to go professional.

- 3 Brian Jones found unconscious in the swimming pool of his Sussex house. 21 year old girlfriend and nurse Anna Wohlin applies artificial respiration but Jones was dead by the time the doctor arrived.
- 3-6 Newport Jazz Festival, Rhode Island, USA. The line up includes Led Zeppelin, Ten Years After, Jethro Tull and Jeff Beck. 78,000 crowd.
- 4 Give Peace A Chance is released.
- 4-5 Atlanta Pop Festival. Janis Joplin, Led Zeppelin and Creedence Clearwater Revival are among the performers. 140,000 crowd.







- 5 The Stones appear at Hyde Park. Also appearing Third ear Band, King Crimson, Family & Battered Ornaments. 250,000 crowd.
- 10 As Brian Jones is buried in his home town of Cheltenham, Canon Hugh Evan Hopkins reads Jones' own epitaph "Please don't judge me too harshly".
- 11 "Honky Tonk Women" is released featuring Mick Taylor even though he has not yet joined. "Space Oddity" is also released and later gives David Bowie his first hit.
- 25 Neil Young, a recent addition to Crosby, Stills & Nash, makes his first appearance with them at Fillmore East.
- 25-27 Seattle Pop festival. 70,000 crowd.
- 27 "More" is released.

- August Album releases include "Soft Parade" - The Doors. Yes and Blind Faith both release eponymous albums. "truly Fine Citizen" - Moby Grape & "Pious Bird Of Good Omen" - Fleetwood Mac are also released. Ian Gillan & Roger Glover play their first Purple gig at the Speakeasy. Genesis record a demo tape including "Dusk", "White Mountain", "Going Out To Get You" and "Pacidy". Christine Perfect leaves Chicken Shack to form Christine Perfect Band and to become Christine McVie.
- 1-3 Atlantic City Pop festival. 110,000 crowd.
- 8 9th National Jazz & Blues festival at Plumpton. Pink Floyd appear.
- 9 The bodies of film actress Sharon Tate and 3 others are found in record producer Terry Melchers Los Angeles home; would be recording star Charles Manson is later charged with the murders.
- 10 Born unto Anita Pallenberg & Keith Richards a son - Marlon.
- 15-17 Max Yasgars farm plays host to Woodstock Music & Arts Fair, New York State. 400,000 spectators give birth to the "Woodstock Generation". 31 top acts appear over three days.
- 21 "In The Court Of The Crimson King" is completed at 8.30 am
- 28 Daughter Mary born to Paul & Linda McCartney.
- 30-Sept. 1 Texas International Pop festival, Lewisville. 120,000 attend. Also the Second Annual Sky River Rock festival, Washington. 25,000 crowd.
- 31 The Who appear at the Isle of Wight Pop festival at freshwater Farm. The bill is topped by Bob Dylan (especially out of retirement) and The Band.
- 31-Sept. 1 New Orleans Pop festival. 25,000 crowd.

- September Richard McPhail (former vocalist with Mike Rutherford & Anthony Phillips in The Anon) becomes Genesis' road manager. Genesis perform their first professional gig for Mrs Bahms for £25. Fleetwood Mac release "Then Pray On" and The Electric Elves (Ronnie Dio) release the "Walking In Different Circles" single.
- 13 John Lennons Plastic Ono Band after only several hours rehearsal appear at the Toronto Peace festival, Ontario. The band's line up includes Eric Clapton, Klaus Voorman and Alan White. 25,000 crowd.
- 20 Creedence Clearwater Revival reach No. 1 with Bad Moon Rising.
- 24 Deep Purple debut Jon Lord's Concerto for Group and Orchestra at Royal Albert Hall with the Royal Philharmonic Orchestra.
- 26 The Beatles release Abbey Road.
- 30 John Lennon records his song about heroin withdrawal - Cold Turkey.

- October saw the release of the eponymous Free album, and "I Got Dem Ol' Kozmic Blues Again Mama" - Janis Joplin & The Kozmic Blues Band, "Arthur" by The Kinks, and the Rolling Stones Promotional Album. The latter is extremely rare and desirable, but only 200 copies exist.
- 5 The first episode of Monty Python's Flying Circus is transmitted on British television.
- 10 In The Court Of The Crimson King is released.
- 18 The Nice perform Five Bridges Suits at Croydon's Fairfield Hall with the London Symphony Orchestra.
- 22 Paul McCartney officially denies rumours of his death.
- 25 festival D'Amougies in Belgium. Pink Floyd appear and jam with Frank Zappa. On the same day "Ummagumma" becomes the first double album released on Harvest.

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# PINK FLOYD

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November This month's notable releases include the excellent "Volunteers" - Jefferson Airplane, Mott The Hoople's eponymous album, Autumn Stone - The Small Faces, The Best of Cream and John Mayall's first album on Polydor - "The Turning Point". Flaming Youth (featuring a young Phil Collins) release Ark 2 and Kevin Ayers surfaces for the first time since leaving Soft Machine with "The Joy Of A Toy". This features all of Soft Machine and Pete Jenner as manager/producer. Ashley Hatchings leaves Fairport Convention. Hawkwind sign to United Artists.

4 David Bowie album is released.  
 7 John & Yoko's Wedding Album is released.  
 8 Led Zepplin finally gets released in the UK.  
 26 John Lennon returns his MBE in protest against British involvement in Nigeria & Vietnam.  
 28-29 Palm Beach Festival. Acts include Rolling Stones, Iron Butterfly, Country Joe & the Fish, King Crimson & Janis Joplin.  
 30 David Bowie appears at "Save Rave '69" charity shows in aid of Invalid Children Aid Association.

December Syd Barrett releases his only solo single "Octopus". Fleetwood Mac release "Blues Jam at Chess" - their third album this year. Fairport Convention release their third album "Liege & Lief" also produced by Joe Boyd. The Stones release "Let It Bleed" & Humble Pie release "Town & Country". Janis Joplin folds the Kozmic Blues Band.

3-6 Mike Giles & Ian MacDonald leave King Crimson on the way to a gig in Los Angeles.  
 6 Black youth Meredith Hunter is murdered by Hells Angels at the Stones free concert at Altamont, California. The Hells Angels were hired on advice from the Grateful Dead who had successfully used them at one of their concerts. A fan Festival of Progressive Music - Pink Floyd, Fairport Convention.  
 12 "No Ones Gonna Change Our World" released. The album which featured several top artists and had sleeve notes by Prince Philip & Spike Milligan, donated all its royalties to funds dealing with rare animals in danger of extinction. The Plastic Ono Band/Live Peace In Toronto is also released.  
 31 Jimi Hendrix's Band Of Gypsies made their first appearance at New York's Fillmore East.

Other albums in this year include "With A Little Help From My Friends" - Joe Cocker (Friends include Jimmy Page, Albert Lee & Steve Winwood), Leonard Cohen "Songs From A Room", Ten Years After "Stonehenge" & "Ssssh", Joni Mitchell "Clouds", T-Rex "Unicorn", Pentangle "Basket Of Light", Captain Beefheart "Trout Mask Replica", "The Band", "Soft Machine Volume II", Grand Funk Railroad's debut "On Fire" and last but by no means least Roy Harper's Folkjokeopus.

*Dave & Carole Walker*

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# PINK FLOYD

**A** DIM church hall somewhere in that no-man's land between Paddington and Shepherds Bush. Years ago now. Before underground, before instant acceptance/success. UFO, that was where the Pink Floyd started.

Talking to Rick Wright about change:

"Drastic change. The sort of thing we just couldn't visualise when we started. In the early days it always used to be a battle between us and the audience + and they normally won. They had the beer bottles you see.

"Audiences listen now, so it's a joy to play. When we started out you had to have a hit single, or nobody would listen to you - but it's different now. The non-hit groups are drawing bigger crowds. I suppose at the time of "Emily" we had a bit of a teenybopper image, and then we did try and make a couple of singles after that, but they failed. Looking back on it, it just wasn't important. Nowadays there's just no need for us to try and have a hit single - in fact if we had a number one record it would be a hang-up. It would restrict us. I'm not saying that we won't ever release a single again - if we do something that would make a nice single, then we'd release it. But we'll never consciously try for a hit single. I think they're slowly becoming obsolete anyway - what can you get musically out of four minutes?"

"I'm glad of the change, obviously. In those days, music was to dance to - now people go to see a group to listen - but it's a pity people don't dance in a way. At the moment audiences are involved in their heads and not physically. But it's bound to change again.

"We noticed this at UFO. When we started there the whole audience used to dance, and gradually they stopped dancing and started listening.

"UFO played a very big part in the change I think. It used to be held in a church hall in Powis Gardens - very much a sort of workshop atmosphere. It was all very experimental, and at that time we were working things out with music and lights. I suppose our whole life was centred around UFO then - but it was a complete way of life. It all came out in the open, and that was such a nice feeling. The whole thing was an entity in itself - you know, the Floyd were on stage, but the audience and everything else that was happening was just as important.

"It was all an experiment in those days. Money had nothing to do with it. Now we've had to adopt a more professional attitude - we still experiment a lot, but it isn't the same. People know about us now, and they know what to expect.

"The audience feeling now is nice, but there's that thing behind us that we had to fight through to get established. Then we just played basically to dig the music, and the future didn't concern us - we didn't think about it. But now we have the confidence in ourselves to know we'll be going for some time."

In what direction will the Floyd be going for some time?

"We're going more and more into films - doing film music. We've always wanted to get into that, and now it's beginning to happen for us. We did the music for "More," and that's doing well abroad - it's supposed to be the most popular film in Paris at the moment.

"In the beginning it was important for us to play to earn money, gigging all over the country, but now we're trying to work things out filmwise. It's a good way of working, because it leaves us a lot more time than if we had to travel all over the country every night, and we can go into other things. It'll leave us more time for recording and writing - we want to release a lot more albums that we have done in the past. We'd like to do more concerts rather than straight club venues. Eventually we'd like to make our own films.

## Scenes

"Doing the music for films is a very challenging thing - it means that we have to express facts and scenes in music. And, as I say, financially it pays off, and so it leaves us more time on our own to develop our own individual ideas. Gigs take up so much time, and they're very hard work. I'm not saying that gigs aren't satisfying: we'd never give up playing clubs - there's a good feeling when you're playing to an audience in a small environment.

"But personally we need time so that we can formulate ideas on our own. For example, I would very much like to make an album - but it would take time to get together. It's good to work on your own so that you're totally responsible for whatever you create.

"So films seem to be the answer for us at the moment. It would be nice to do a science fiction film - our music seems to be that way orientated. I don't know how conscious that is - I suppose a lot of it is, because Roger is fairly well into science fiction. We're doing the music for a cartoon by Alan Aldridge, called Rollo - it's about this little character who goes



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round in outer space collecting animals for his zoo.

"I suppose much of what gives our music a space-like quality is that it's very free-form — especially on stage. We work out basic formats, but it's all improvisation on known themes. A lot of people seem to think that on stage we work with tapes — but that's just not true. We spend a lot of time looking for new sounds, especially when we're in the recording studios. A lot of it just happens — you know, spontaneous, random sounds that happen when we're on a gig — then we remember the sound and use it afterwards.

## Albums

"We start recording again in December—the idea for the album will probably come out of our next concert tour. We haven't released all that many albums — we've only done four since we started. We'd like to try and release four a year from now on — and I think we shall probably be able to — we should have a lot more free time from now on.

"Eventually we'd like to build our own studio — at the moment we have to record everything in the EMI studios, and that does tend to restrict us a bit. Not that the studios aren't good — but the record company sets aside a period of time, say two weeks, in which we have to record. It can quite easily happen that we aren't feeling our best over some of that time, or we can't really work out all our ideas as we'd like to. It's impossible for us to just phone up and say we'd like to do some recording. Anyway, we're all going to build our own little studios where we can work out our ideas and record them."

Change.

UFO and the Floyd paved the way, put up many of the signs, that led to today.

## Influence

Rick: "I suppose we did have an influence on a lot of what's happening now. We were lucky in that working with UFO in the early days we had a freedom to do what we wanted that nobody else had. Looking back on it, we were doing some extraordinary things — the sort of things that would just be accepted now. But at the time we were experimenting — and we were very aware of that. But because of that, because we did that very early in our careers, it changed things so that now we have no fear whatsoever of ever having to just play pop music. Chart music. And we're confident in that fact that what was originally an experiment has now been accepted on its own level. I suppose in some ways, because we started early on, we have influenced a lot of people and helped to change things to what they are today. But I've no doubt that a lot of people influenced us to go in the direction that we did."

The freedom that was once UFO is still. But it's outgrown its playpen, crawled out from between the bars, and swelled itself up to adulthood. Grown into an all-pervading atmosphere of experiment and acceptance on a wide, wide level.

Greater experiments/greater acceptance  
Greater change.

D.B.

rather strange progression piano, then harpist-chord, melotron(?) and finally returns to the first organ theme. Roger Waters' section is split into two tracks, the first a song accompanied by guitar and simulated birds and bees while the second is an amazing piece of lunacy which can be described as a literal interpretation of the title 'Several Small Furry Animals Gathered Together In A Cave And Grooving With A Pict'

The second side opens with Dave Gilmour's track which is much more what one would expect from The Floyd, except with a great bias towards guitar. The final piece, Nick Mason's, opens with a baroque flute theme, which is followed by a long percussion sequence with extremely effective use of stereo and a final return, in true Floyd manner, to the original theme.

International Times  
John Shields.

MICK FARREN

### U.M.A.G.U.M.A - PINK FLOYD HARVEST SHDW 1/2

This double album package is above all an essential purchase for anyone who has ever got into the Floyd at any time. I must confess I came to dig The Floyd somewhat late in their career but having made that step, I can only say that these two albums are a really magnificent package.

The first disc comprises four pieces from their live repertoire, beautifully played and really well produced by Norman Smith. I think it is probably one of the best live recordings I have ever heard.

The second disc consists of a section by each member of the group. The first side starts with Richard Wright's 'Sisyphus' which begins with a slow dignified theme, goes through some

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Ticket Office, Civic Hall, Dunstable, 14/6  
By post, Friars, Princes Blaborough, Bucks. (i.a.s.) 14/6  
Tickets will definitely be on sale at the door. This venue is suitable, with  
suitable facilities. There will be no handling  
Twenty minutes from Hamilton, on M.1.  
Enquiries: 08-444 3549 (Princes Blaborough 3549)  
See the posters for the hour of the day

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## GREAT GIGS IN THE SKY

The second in our series of gig listings, please, if you know of any more items then write & let us know.

Listing supplied by Dave Carlin.

12/01/69	England	Mother's Club, Birmingham.
18/01/69	England	Middle Earth, London.
22/01/69	France	Recording of ORTF TV show. (Shown 15/2/69).
18/02/69	England	Manchester University, Manchester.
21/02/69	France	Triumphal, Bordeaux.
28/02/69	England	Queen Elizabeth College, London.
01/03/69	England	University College, London.
08/03/69	England	Reading University, Reading.
15/03/69	Wales	Kee Club, Glamorgan.
14/04/69	England	Royal Festival Hall, London.
27/04/69	England	Mothers Club, Birmingham.
29/04/69	England	Royal Festival Hall, London.
02/05/69	England	College of Commerce, Manchester.
03/05/69	England	Queen Mary College, Mile End, London.
10/05/69	England	Camden Free Festival, London.
16/05/69	England	Town Hall, Leeds.
24/05/69	England	City Hall, Sheffield.
30/05/69	England	Fairfield Hall, Croydon.
??/05/69	England	Southampton University, Southampton.
08/06/69	England	The Rex, Cambridge.
09/06/69	Sweden	
10/06/69	N. Ireland	Ulster Hall, Belfast.
15/06/69	England	Guild Hall, Portsmouth.
16/06/69	England	The Dome, Brighton.
16/06/69	France	Paris ORTF, (Broadcast Date).
18/06/69	Holland	Hague, TV.
20/06/69	England	Mothers Club, Birmingham. (Recording for Ummagumma).
21/06/69	England	Royal Philharmonic, Liverpool.
22/06/69	England	College Of Commerce, Manchester, (Recording for...).
29/06/69	England	Royal Festival Hall, London.
04/07/69	England	Selby Arts Festival, Selby.
10/07/69	Holland	Tour.
20/07/69	England	Moonlanding music for Apollo, BBC.
22/07/69	Germany	Beat Club-TV Show, Bremen.
24/07/69	Netherlands	TV.
25/07/69	Netherlands	TV.
26/07/69	England	Royal Albert Hall, London.
08/08/69	England	9th National Jazz Blues & Rock Festival, Plumpton Race Course.
??/09/69	France	Vincenne Theatre, Paris.
17/09/69	Holland	Concertgebouw, Amsterdam, Hilversum 3 Radio.
25/10/69	Belgium	Amougies Pop & Jazz Festival, Amougies
31/10/69	USA	Science Fiction & Voodoo festival, Detroit???????
01/11/69	England	Manchester University, Manchester.
07/11/69	England	Waltham Forest College, London.
10/11/69	Germany	Song Days Festival, Grughalle, Essen.
26/11/69	England	Friars', Aylesbury.
30/11/69	England	Lyceum Ballroom, London.



11



06/12/69 Wales Talbot Festival, Talbot.  
 77/12/69 Belgium Theatre 140, Bruxelles.  
 77/12/69 Italy Studio, Rome, Soundtrack for Zabriskie Point.  
 18/10/69 England University College, London.

## the man & the journey.

One of the great unanswered questions about the Floyd relates to two pieces of music entitled 'The Man' & 'The Journey'. Just what the fuck are they?

Andy sez a "Journeyman" is somebody who earns his living traveling around, like a musician for instance.

But what about the music? Books about the Floyd are extremely vague. Miles reports that "More Furious Madness From The Massed Gadgets Of Auximenes", Royal Albert Hall, 14/4/69 saw the Floyd performing 'The Man' as the first half of the show, whilst Jean Marie Lieduce in his book "Pink Floyd" says "The Man, a track lasting about forty minutes, represents a day in the life of the average man. It begins with the dawn of morning, then work, a pause for tea (a roadie serves tea to the whole group which they drink on stage), then love and finally nightful, sleep, dreams and nightmares."

Not a lot to go on and absolutely no mention of 'The Journey'. Fortunately however, the 1969 tour programme lists the tracks as follows:

Part 1 The Man	Part 2 The Journey
Daybreak	The Beginning
Work	Beset By Creatures Of The Deep
Afternoon	The Narrow Way
Doing It.	The Pink Jungle
Sleeping	The Labyrinths Of Auximenes
Nightmare	Behold The Temple Of The Light
Daybreak	The End Of The Beginning

Still not totally helpful though as one could surmise (wrongly) that The Man & The Journey consisted of new material, whereas in reality the pieces are composed of fave Floyd tracks and instrumentals.

The Journey is the easiest to pin down. From a tape of Plumpton Race Course 8/8/69, Roger Waters announces The Journey & the Floyd then play:

Green Is The Colour - The Beginning  
 Careful With That Axe Eugene - Beset By Creatures Of The Deep  
 The Narrow Way Pt 3 - The Narrow Way  
 Pow R Toc H - The Pink Jungle  
 Instrumental 1 - The Labyrinths Of Auximenes  
 Instrumental 2 - Behold The Temple Of Light  
 Celestial Voices (final section of Saucerful Of Secrets) - The End Of The Beginning.

(\*NB, the first instrumental is similar to the middle section of Interstellar Overdrive as performed circa 69/70)

But what about The Man?? This is not an easy mystery to solve but with a little guess work & help from more tapes, track titles can be assigned to some parts of The Man.

From the Floyds Top Gear session, broadcast 12/5/69 we can identify Daybreak as Grantchester Meadows (remember that Ummagumma hadn't been released at this time and so the song was recorded for the BBC under this alternative title.)

Daybreak is also the first song on a tape of a Dutch radio broadcast from a Floyd gig in Amsterdam on the 17th September '69.

The song is followed directly by Biding My Time which thus becomes pt 2 of The Man, 'Work'. This view is supported both by the lyrics and the sound effects which link the two tunes: - a noise representing a factory whistle & machinery (or alternatively train whistle/steam train noises - the method of transporting 'The Man' to 'Work').

Unfortunately there is a cut in the recording after the end of Work, presumably due to the tea break referred to by Jean Marie Lieduce. Whether this tea break constituted the whole of 'Afternoon' I wouldn't like to say.

The Amsterdam tape continues with a short instrumental, mainly consisting of Nick Mason drumming, this can be identified as Doing It from the Radio stations announcer, though some tapes circulating do not have this voice. The announcer also identifies the next instrumental as Sleep.

Doing It. lasts about a minute and is very similar to The Grand Viziers Garden Party, mainly consisting of drum patterns and electronic noise.

Sleep, which is another electronic excursion leads directly into Cymbaline which is thus 'Nightmare' pt 6 of The Man. So The Man could possibly look like:

Daybreak - Grantchester Meadows  
 Work - Biding My Time  
 Afternoon - Tea break, tea being served to the group by a roadie.  
 Doing It. - Instrumental, often credited as A Short Drum Solo.  
 Sleep - Instrumental  
 Nightmare - Cymbaline  
 Daybreak - ??



Of course we won't really know for sure until/unless a complete unedited tape is found of 'The Man'.

Thanks to Edoardo, Dave & Vernon for info used in this article.

## bootlegs.

Ivor Trueman

Since there are only a few tapes & bootlegs surviving from 1969 we thought we'd review all of those that we know about for this 'special' issue.

Top Gear 14/1/69

Point Me At The Sky/Baby Blue Shuffle In D Major/Embryo & Interstellar Overdrive. These tracks have cropped up on a few bootlegs, indeed some of the titles are also credited to other BBC sessions - notably Point Me At The Sky & Embryo from '68. We've covered these titles before so I won't say any more.

ORTF French TV 22/1/69

Set The Controls For The Heart Of The Sun. Quite a close version to that found on the Saucerful LP with wind chimes & very little (if any) guitar. So far this has not been included on any bootleg LP.

Top Gear 12/5/69

Daybreak/Cymbaline/Green Is The Colour & Careful With That Axe, Eugene/The Narrow Way Pt 3. All of the tracks except Cymbaline have cropped up on bootlegs, the best quality one being "The Great Lost Pink Floyd Album". Along with any other BBC Sessions you may find, it is highly recommended.

BBC TV 20/7/69

Moonhead. This is another piece that hadn't until recently been included on any LP. It's kind of a pastiche of different Floyd bits, all the cliché's... Andy Leslie summed it up as nice to have but not very exciting. The quality is also poor with a lot of hiss. Another recording claiming to be Moonhead from Omnibus TV, is actually a segment of a soundcheck from San Tropez '70, and we'll be covering this further next time.

BBC Radio 3 Laying Down The Tracks.

Cirrus Minor. Although this is another poor quality recording it's quite interesting because it shows the Floyd & Norman Smith in the studio recording backing tracks for Cirrus Minor, it lasts about six minutes



Plumpton Blues & Jazz Festival, England 8/8/69.

Set The Controls For The Heart Of The Sun/Cymbaline/The Journey.

Quite a decent quality recording & some fine performances. The set opens with Set The Controls which relies less on the electronic noises than later versions. Particularly notable is Roger Waters basswork in the later section of the song which comes right to the fore and then withdraws for the final verse. After such a fine intro they then play Cymbaline which is a standard live version with organ solo/improvisation before the last verse.

Then comes the announcement of 'The Journey'. A tape of gulls begins and the Floyd float into Green Is The Colour (The Beginning), this is very much a typical rendition and in turn flows into Careful With That Axe Eugene (Beset By Creatures Of The Deep). Dave seems to unwind a bit more and gives the song some great guitar lines, the ubiquitous wind machine and Gilmour vocal then lead into The Narrow Way.

The Narrow Way is a straightforward version but suffers from Dave singing to a Tibetan modal scale. It is however a fine song & I do wish they'd played it more often. After this, the tape is cut and begins again with Pow R Toc H (The Pink Jungle).

Pow R Toc H is very heavy, at first dominated by Ricks organ and Rogers primitive animal squeals. The song follows in the same way as on Piper At The Gates Of Dawn though I miss Syd's guitar. It ends with Rogers vocal and a tape link of a bubbling liquid. This then becomes The Labyrinths Of Auximenes, an instrumental 'freaky' number built around Rogers bass line which in turn crops up in some live versions of Interstellar Overdrive. After a while the walking & banging doors sequence usually found in the middle of Cymbaline takes over. When the final door slams a guitar chord strikes & 'Behold The Temple Of The Light' begins. This is another instrumental and is described in more detail elsewhere.

Finally there is the Celestial Voices section of A Saucerful Of Secrets (The End Of The Beginning) which is not really any different from any other live rendition, though the vocals are louder.

Concertgebouw Amsterdam Radio 17/9/69.

Grantchester Meadows/Biding My Time/Short Drum Solo/Sleep/Cymbaline Labyrinth/Green Is The Colour/Careful With That Axe, Eugene/The Narrow Way Pow R Toc H/Instrumental/Celestial Voices.

Grantchester Meadows (Daybreak) begins with the familiar bird chorus and after a few moments the acoustic guitar enters. The vocal to the song is the same as the BBC session with harmony vocal on the chorus. After the second chorus, Rick enters for a short organ solo before returning to the song. The tune finishes with the organ playing out the end of the song until there is suddenly a shrill whistle & a train whistle sounds several times in the background. "Biding My Time" starts; this is basically the same as the studio version though the timing on the vocal part is different. When this finishes there is a cut in the tape recording.

The next section is the short drum solo (Doing It,) which sounds as though Nick is on drums & one of the others is trading drum patterns with him on a tympani drum (one of the big things on the rear Ummagumma sleeve). After about a minute the solo rises to a crescendo of crashing cymbals before stopping suddenly to applause from the audience.

The tape is again cut and re-entry occurs with an instrumental passage that later goes into Cymbaline. This piece of music (Sleep) turns up on side two of the Barrett's Revenge album under the title Cymbaline & is from this concert. "Sleep" begins with wind chimes & Davids guitar work before settling down into a soothing melody with the bass coming in & guitar lines being layed gently down. Cymbaline (Nightmare) then begins with the lyrics being sung quicker. The middle section is a steady rhythm from Nick & Roger with organ and occasional guitar. David then resumes the vocal to finish the song and Rick finishes the piece with a nice organ solo.

The next song on the tape is The Labyrinths of Auximenes which is out of sequence and is presumably just included here to squeeze everything onto one tape.

Side two of the tape opens with Green Is The Colour (The Beginning) It starts with the wind sound effects with calling seabirds over it, as it does in the 1969 Top Gear Radio session. This is a very short version of about studio length and is segued beautifully into Careful With That Axe, Eugene (Beset By Creatures Of The Deep). The first vocal on this is the scream by Roger but there is an interesting wordless backing vocal from David & Rick. This piece played at a frantic pace for several minutes before slowing into the standard recognisable version. The wind returns and the piece moves into The Narrow Way (pt3) which is very similiar to the album cut. David's singing sounds strained and he misses many of the high notes. After a slow fade the drums take up a steady beat and move into Pow R Toc H (The Pink Jungle). After a few moments the rest of the Floyd enter to the accompaniment of the strange animal sounds as on the Piper album. Again this piece is played at a frantic pace until Rick's organ comes to the fore and slows the whole thing down. Eventually the end comes and this is the ending from 'Several Species' just before the Pict comes in.

The next track should be the Labyrinths Of Auximenes but that has already been grafted onto the end of side one so instead we fade into Behold The Temple Of The Light. A very pleasant guitar piece starts the track off and this is gradually joined by the rest of the Floyd and rises in volume until it fades back to the guitar being gently strummed over a rhythm on the drums. This lasts about three minutes before the organ and bass rise to take it into Celestial Voices (The End Of The Beginning). This stays with Rick and Roger for a while and then Nick and Dave come in to swell the sound and then the vocals enter with renewed power from Rick on the organ to finish the concert. Both The End Of The Beginning and Behold The Temple Of Light are on Barrett's Revenge side two, titled, A Saucerful Of Secrets.

Amougies Pop & Jazz Festival, Belgium, 25/10/69

Green Is The Colour/Careful With That Axe, Eugene. Only two songs exist from this concert, and they aren't particularly good quality. Although the vocals are clear distortion occurs when the Floyd start to get loud..still the sound is comparable with many later tapes. The performances are also pretty standard, Green Is The Colour is much the same as other renditions, the linking between the two songs is very beautiful and Axe is just great. Starting quietly it picks up pace & volume, the tension beginning to rise-Roger whispering Careful, Careful, Careful...Come On Now, before the inevitable screams. Only the distortion impairs this tape. Pity its so short too.

Song Days Festival, Essen, Germany, 10/11/69

Astronomy Domine/Green Is The Colour/Careful With That Axe, Eugene Interstellar Overdrive (cut?). A rather more complete & better quality tape exists with the above tracks. The tape begins with some tuning of guitar & an apology from Roger Waters for being late, explaining that some of the equipment was late & he hoped the crowd would bear with them while they tune up. Astronomy Domine starts, and it's a really hot version, similiar to the Ummagumma cut but better. Green Is The Colour & Careful With The Axe are again joined together and follow the same pattern as the previous tape, except here the sound is clear and well balanced. Interstellar Overdrive also begins well, possibly being the best version I've heard by this line up, it's just a shame the tape ends in the middle..Interstellar here is a little more energetic than other versions I've heard, though it follows the same pattern, including the heavy metal riffing/quiet bits as per The Great Lost Pink Floyd LP. It then goes into a percussive lull, some of the crowd cheer (did the song end?), and the tape cuts.

Ivor Trueman

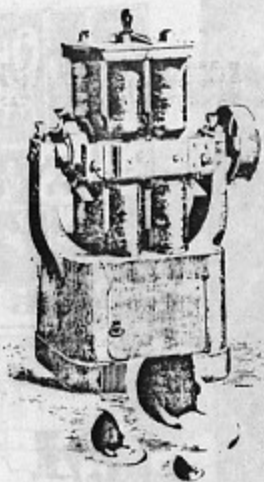
(except Amsterdam 17/9/69-Dave & Carole Walker)











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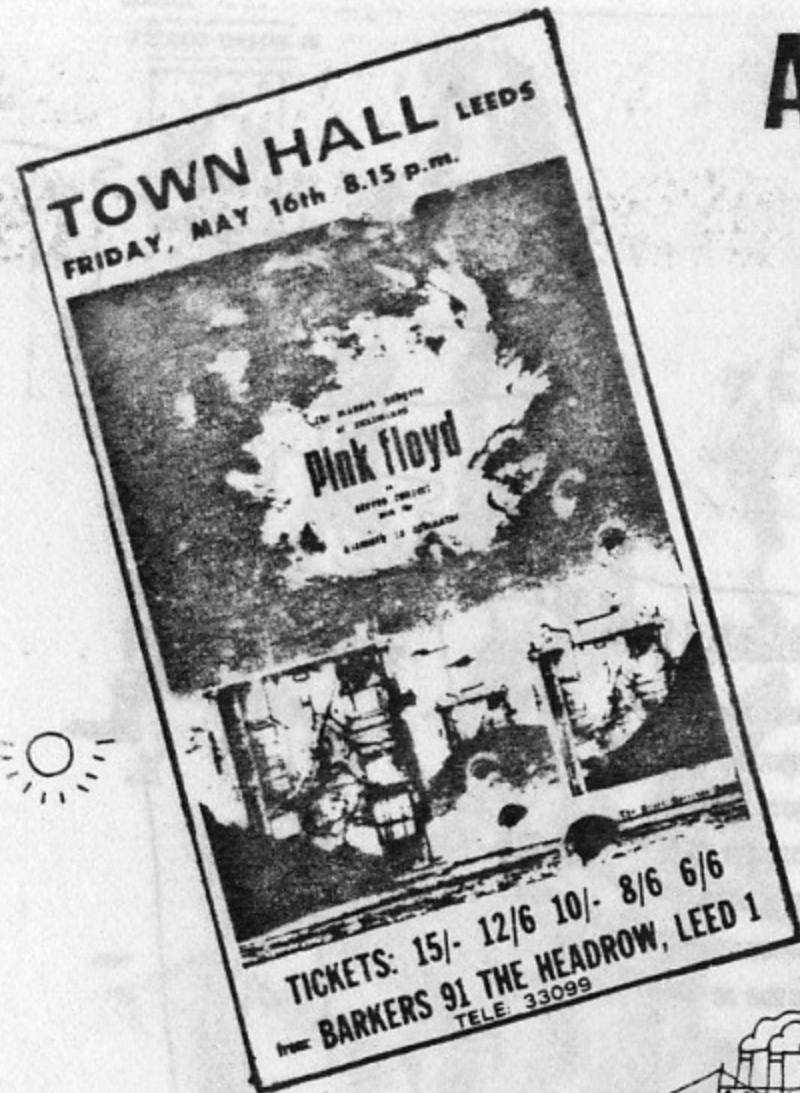












# Are spacemen Floyd on the way back to earth?

"We just want to get on and get through to people with the things we do. We want to get through to every person in the country, to every person in the world even. It's just communication, that's what it's all about," says guitarist Dave Gilmour.

"I suppose we all want to improve the world, make it a better place to live in, like everyone else. There is a great revolution taking place at the moment which seems to have emerged from the pop movement, the Underground scene. The same thing is happening in all the Arts.

"We all have very strong views, differing views, but we try to keep it out of our music. Some of it comes through in our writing, obviously, but we are mainly concerned with just communicating with people through our song.

"I don't think it's wrong if someone well known uses his position to get over his beliefs, or influence people. Why shouldn't he? It could be wrong if it is a bad belief.

"We're just not very good at writing that sort of song.

"We never really set out specifically to protest about violence or anything. We don't want to come across with some incredible message."

How does he define their music?

"There's not really much to explain. I don't know why it works out like it does. There's no special thing that we deliberately work at. We are just trying

By Roy Shipston

to move ahead, to get things done—for enjoyment and soul.

"We find that people dig what we are doing, and the way we work is to do things that we like at the time, rather than things they will like us to do. It's always been that way and it seems to work.

"Of course you have to do some numbers that they know, but they're ones that we still enjoy doing."

Why is so much of Pink Floyd's music space-orientated? "We don't deliberately try and make everything come out like that. It just works out that things happen that way. We all read science fiction and groove to '2001,' it's all very good. But some of our things happen completely accidentally."

It is difficult to imagine what sort of music Floyd will create in, say, a year's time. Their style has not changed much since the beginning. It has evolved significantly, but a style can only be exploited so far. If perfection is ever reached, the Pink Floyd, in their field, are probably as near to it as possible. So how will they progress?

"I don't know how it's going to go. It's tended to get a little less 'spacey' lately. It's just a matter of doing new things, new pieces of music, and seeing what happens.

"You can have an idea, then when the whole group gets together it will change completely. How a song is originally and how it eventually turns out may be two different things.

"The group has changed a lot since the early days, and come a long way. The worst period was after the two hit singles. We went right down then because people expected us to do them and we wouldn't.

"Now we are as busy as we want to be. We do two or three gigs a week, and that keeps us going. But I never seem to have

any cash—it's such an expensive business. We are also a bit slow, especially on recording. It takes us months to get out an LP.

"We get in the studio for a couple of days then someone else, like the Beatles, wants to record and we get shoved out. So a couple of weeks later we go back and we've forgotten the mood. It takes a lot of time getting back into the thing.

"What we really need is a block session to get something done in one go. We have great fun in the studios mucking about. But I don't think I could go on recording without doing appearances. It's great to do a live gig, but we can do so much more recording. I don't see why we should limit ourselves on record to what we do on stage.

"There are a lot of things we haven't really touched on yet. Television, for instance, which is good publicity. We have been approached about doing programmes but nothing's ever come of it. I thought we had some nice ideas for a TV show—they'd probably still be OK. But TV generally is so boring.

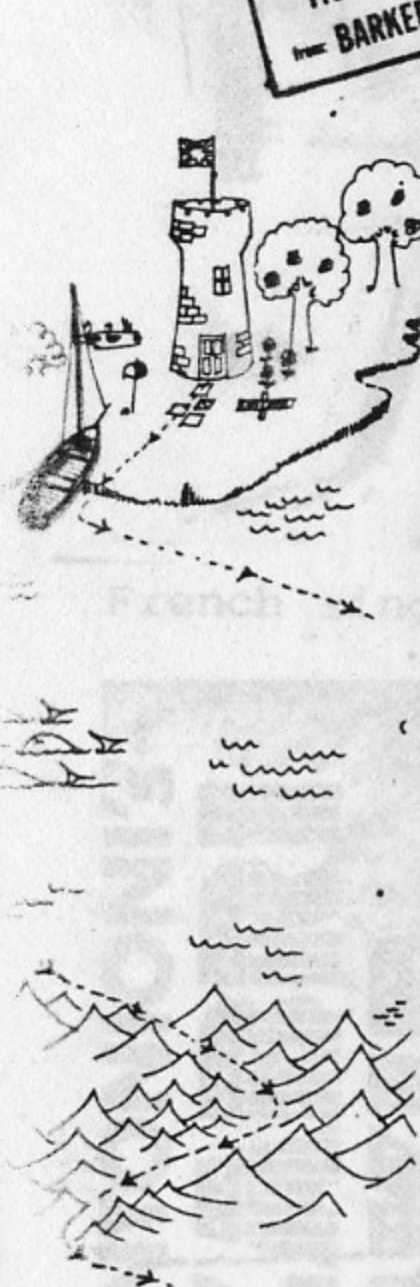
"I suppose everybody's ego would be satisfied by a lot of fame, but it seems that if you have a record in the charts you are rejected by the so-called Underground movement. Hit parades do spell death for our sort of group, but if we did a single I'd be quite happy if it got into the charts.

"Our main thing is to improve, and we are trying all the time. We are striving to improve our amplification, on stage and in the studios, we want to clean-up the sound equipment.

"But I don't foresee any drastic changes. We've used a choir and brass section and we tend to play any strange instruments that happen to be lying around. We don't feel limited.

"One of our hang-ups is that people who haven't seen us come along believing that we're going to be good before we start. And we're not always quite what they expected.

"Myself, I don't think we'll ever get through to the masses "



**OK YOU can come out now! Pink Floyd only want to communicate — not frighten or destroy people with an overdose of decibels as they appeared to be trying to do in the early days of the psychedelic thing.**

I first saw them about four years ago, before they made those two hit singles—the very mention of which makes them visibly sick these days.

Then, their music seemed limited to playing in one key, lyrics were practically non-existent, and I was convinced that the beautifully coloured bacteria shapes on the back-cloth were there only to draw attention from the row they were making.

They don't need light-shows now. Their music has matured to become acutely interesting and exciting. But what are their aims and ambitions? What is the point of the Pink Floyd?

Disc & Music Echo 22/11/69

I WONDER IF I'M REALLY A HIPSTER AT HEART...?







Michelangelo Antonioni, born 29/9/12 in Ferrara, Italy, is one of the masters of Italian cinema.

During the early sixties he made a number of Italian films such as: The Adventure (1960), The Night (1962), The Eclipse (1962) and Red Desert (1964).

After Red Desert, Antonioni began to film outside of Italy and in 1966 made "Blow Up", a classic film, in London. "Blow Up" incidentally included footage of The Yardbirds with Jimmy Page on bass and Jeff Beck on lead guitar, although originally The Creation were supposed to have been featured. (This is why Jeff's guitar changes make between him playing it and busting it Pete Townshend style).

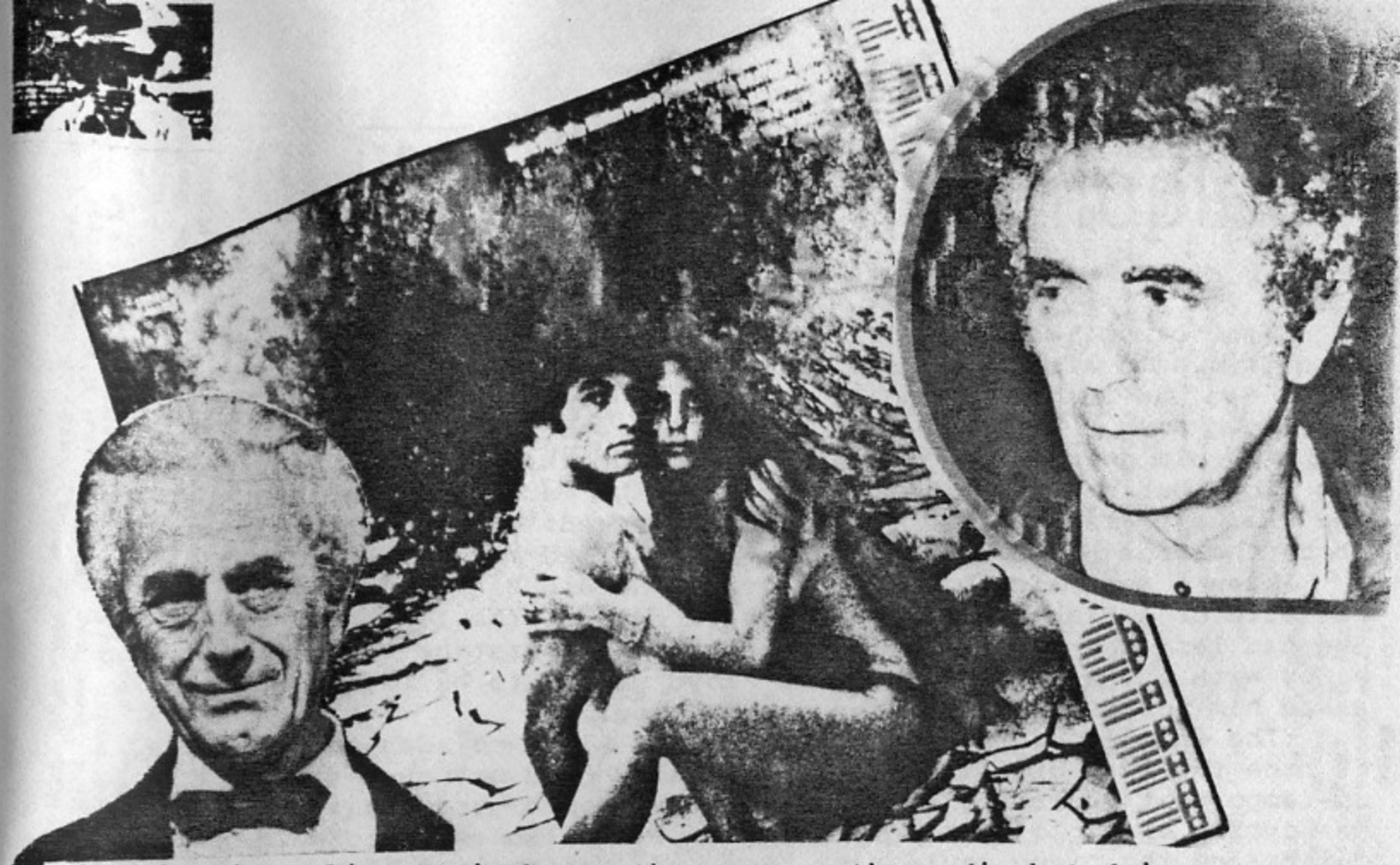
During the making of "Blow Up", Antonioni went to the launching of International Times at the Roundhouse, 11/10/66, at which the Floyd played. Perhaps if he'd made the film a little later the Yardbirds may have been replaced by The Floyd, who knows?

Antonioni's next film, Zabriskie Point, as you all know included tracks by the Floyd in the soundtrack. Due to a rather strained relationship between Antonioni & the band only three tracks were accepted & used: "Crumbling Land", "Heart Beat Pig Meat" and "Come In No 51, Your Time Is Up".

"Heart Beat Pig Meat" was used over the films credits with images of young people gathered in assembly and is much shorter and different from that released on the soundtrack album. "Crumbling Land" is again totally different in the film but alas only lasts a few seconds when Daria Halprin, the leading lady, listens to her car radio. While "Come In No 51 Your Time Is Up" is another studio version of "Careful With That Axe Eugene". (Perhaps they had to change the title for copyright reasons?) This track is by far the most prominent piece of the soundtrack and is well remembered as the accompanying music to the scenes of explosions in the desert.

In 1969 the youth revolution in the Western world and in particular Amerika, came to a head. Zabriskie Point is a good documentation of this revolution. Previously in "Red Desert" Antonioni had examined the feelings of mans alienation from modern society. Now, in Zabriskie Point he was to illustrate the frustration as the Hippie dream died. Antonioni spoke about the film: "The idea for Zabriskie Point developed during my stay in the U.S.A. but it was the discovery of a place called Zabriskie Point in the heart of Death Valley, California, which was the shock focussing the work. The film follows the story of a young man who stole an airplane and was killed by the Police. The story is true, it happened... it had happened a few months before.. Maybe the film is a story of the research of an attempt at liberation. But this story is in contrast with the provoking reality of all Amerika. If the individual lives are no more extricable from the violent and confused realities that pester them everyday, it isn't my fault nor my characters."

Zabriskie Point starts with riots on a college campus in Los Angeles. Mark Frechette who plays a student, flees after a policeman is killed, stealing a private plane and flying across the Arizona desert. There he meets Daria Halprin, playing a hippy secretary who is driving to meet her boss for business negotiations in the desert. Mark and Daria discuss how to change the 'system', (she thinks change comes from inside your head, he thinks change requires force), reality (she smokes dope, he doesn't) and then they make love at Zabriskie Point, a parched prehistoric site looking like the Earth did eight million years ago. Afterwards they celebrate by re-decorating the plane with words and symbols, transferring it into a revolutionary



dead by the Police. Daria hears the news on the radio but drives on to her meeting at a luxurious villa where a group of businessmen are clinching a real estate deal. Daria leaves abruptly then turns back to stare at the villa which is suddenly consumed by a gigantic explosion. It explodes again and again and again, and gradually this image of violent destruction is transformed into a hypnotically beautiful, slow motion pattern of disintegrating TV sets, fridges, libraries and drink cabinets, while the Floyd bash out "Come In No 51 Your Time Is Up". Powerful stuff indeed and perhaps it's not surprising that after this film Antonioni went to China to amake a TV documentary "Chung-kuo China".

Apart from the officially released tracks, bootlegs do exist (Midas Touch & Omay Yad) which include: "Fingals Cave", "Oneone", "Rain In The Country" and "Crumbling Land(long version)". The titles may be the invention of the bootlegger.

Crumbling Land is already on the soundtrack LP and the only difference that I can spot is in the length of the traffic noise at the end of the piece. One One seems to be an unfinished piece and is very relaxing and dilated; I think that the Pink Floyd made this track for the Love scene-it's the only piece of the Floyd score that is of similiar length to Jerry Garcia's track 'Love Scene' which accompanied the film.

The rest of the soundtrack was filled with more Amerikan artists, although the Rolling Stones contributed Brown Sugar, and the songs are generally below par.

Perhaps it is a tribute to the effect of "Come In No 51" that everyone regards the Floyd to have made the soundtrack. "Zabriskie Point" and the Floyd are synonomous.

Zabriskie Point is a vary good film, even if it's often called "one of the worst films ever made". This judgement, (often from Amerikans) is probably all one could expect from the very establishment that the film attacks.

Edoardo Bertolaletti  
& Ivor Trueman.

PS-As an epilogue, the main character, Mark Frechette was later arrested for armed robbery and died in prison strangled by weightlifting dumbbells. Michelangelo Antonioni continues as a rigorous artist. He is 74.



# malcolm's harvest.



Some of you may remember in OPEL 8's Malcolm Jones interview I said that he'd also made some interesting comments about the Floyd after Syd had left the band. At long last here is what Malcolm had to say.

Malcolm joined EMI just about the time that David Gilmour joined the Floyd. During '69 he helped produce "The Madcap Laughs" and set up the "Harvest" label which the Floyd subsequently joined. In 1970 at about the time Syd's second album was released Malcolm left EMI.

When I met Malcolm, the first thing he did was to play me a cassette of a Pink Floyd backing track dating from 1968 just after Syd had left the band. Malcolm's boss, Roy Featherstone wasn't too happy with the direction that the Floyd seemed to be taking and asked him for a second opinion on the tape.

The snippet of the song that I heard (I've no idea of the title) is none the less brilliant, it has a really good melody, a strong up-tempo beat and rather straightforward though strong guitar which has cyclic arpeggio's at intervals—there is also some backwards guitar and the piece could have been very interesting if a vocal track had been added.

Malcolm then showed me photocopies of the Floyd recording sheets from '69, as far as I remember, "Embryo" was started or recorded in '68 and was sometimes listed as something else (I've forgotten what). More interestingly came recordings called, "Country Song", "Highway Song" and "Jews Harp And Windchimes"...Ok, so these are probably alternate titles, or experiments best left in the vaults.

1969 was of course the year that Harvest records were set up and the Floyd switched from Columbia to Harvest, it is rumoured that some copies of Ummagumma came out on Columbia and I asked Malcolm about the changeover. Malcolm: "There was a couple of months when they weren't decided, they weren't sure if they wanted to be on Harvest or not, because up until Ummagumma all the Harvest bands were brand new names; it might have been at that time."

Apart from Ummagumma, the Floyd were also featured on the Harvest compilation "Picnic (A Breath Of Fresh Air)" with "Embryo". Supposedly the Floyd were horrified when the album came out as the track was an unfinished demo recording used without their permission. However Malcolm recalls that they did give their permission, or at least Steve O'Rourke did. In fact if you recall the Art School Dancing compilation LP, which came out a couple of years ago, the reason that there isn't any Floyd tracks has more to do with Harvest still waiting for Steve O'Rourke to give his permission than the fact all the Floyd stuff's too long..

Finally Malcolm spoke about the live recordings which were made for the Ummagumma LP. "They more or less had the whole shows in Manchester & Birmingham recorded and chose the best versions for the album, the other stuff is still around somewhere."

Thanks to Malcolm for the interview, if you're interested in Syd there's a large interview in OPEL 8 about Malcolm's involvement in The Madcap Laughs.

Ivor Trueman.

NEXT ISSUE: Arcadia LP Review, A Letter From Ron Geesin, Roger Waters On Everyman, Final Cut Video EP, Another Book Bit, Nick Mason's Stars, Unreleased Roger Waters MTV interview, & lot's more.  
ARRIVAL TIME: Approx 4 weeks. (?)

## WHEN the Tremeloes can talk about playing progressive material then the day is dawning for the complete establishment into pop of a stream of music once laughed at and contemptuously dismissed as a short-lived fad.

Three or so years back when it was all starting, Pink Floyd were getting a rough ride from the pop pundits... but went on to do perhaps more than any other group to open the way for the new breed of pop musicians who in 1969 have made their presence felt in no uncertain manner.

As far as last laughs and all that, Pink Floyd have plenty to chuckle about... "When we started in UFO it was a beautiful place to play," recalled Floyd keyboard wizard Richard Wright when we spoke last week. "But when we went outside London nobody wanted to know. People used to throw bottles at us."

"At the same time we had a slight hit with 'See Emily Play' and people expected us to play Top 20 stuff. Instead we came along with this strange music they didn't understand."

"People just didn't believe in us; I think they regarded us as a huge joke," continued Richard without bitterness. "They saw us as a lot of freaks getting up on stage and playing freakish music. I'll never forget Murray saying on 'Juke Box Jury' that we were just a cult and would last for six months..."

## Groundwork

From the groundwork laid by the Floyd and their contemporaries the whole Underground network, along with the University circuit, built up.

Could Richard foresee the progressive boom? "I knew it would happen some time but I didn't know if it would happen quickly or slowly."

"I don't think we could have seen it happening to such an extent where today the Underground is now the overground and Underground groups are getting better money than the teenyboppers."

"Yes I would agree that it is today's pop music, and it is really nice because there are so many groups playing good music and it is accepted everywhere."



## Successes

After a couple of medium successes with singles, the Floyd dropped away from the market to make their name through albums. Their double set, "Ummagumma," is at No 9 in this week's NME Chart.

I asked Richard if the group had any inclinations to return to singles, with the successes of Fleetwood Mac and Jethro Tull in mind.

"Well we had that one hit and then two after that didn't make it," he replied. "Then we came to realise that it was not important to get hits and that, in fact, a No 1 for us might be a bit of a drag."

"I find the whole business of pop and Top Of The Pops a drag, and the singles scene is a dying market anyway."

"I'm not putting it down. If we got a single that went to No 1 it might be nice but it wouldn't be important because that's not what we are about."

He sees nothing wrong however, with other groups breaking into the singles field; nor does he feel it will do them any harm.

"It is rubbish to say they have gone commercial," he maintains. Bands like Jethro Tull and Fleetwood Mac believe in what they are playing, and in the end it always comes down to the music."

"It is not a question of a sell-out — it means in fact that pop is growing up."

"From now on I believe pop music will be good music. There will be still more change but the standards have been raised and I cannot see them going down."

"It's nice too that what has happened in the past three-four years has encouraged really good musicians to care about what is happening in pop and to form their own bands."

"It is very encouraging to find that what you believe in is commercial."

Pink Floyd, of late have encountered a great deal of success in the film world with their scores for "The Committee" and "More," released as their last hit album, and Richard sees this as further proof of the new acceptance for progressive music.

In this field they've recently completed the score for a TV cartoon series in the States — the producer asked them to do it after hearing "Saucerful Of Secrets" — and for an Italian film to be released here in February.

An album of the music will be released at the same time and as the group will be recording a further album later this month there are plenty of Floyd goodies on the horizon.

"Film scores are very hard work," commented Richard. "On the Italian film we worked solidly day and night for two weeks to produce 20 minutes of music. But it is very satisfying work and we'd like to do more of it."

He went on to reveal that the score also contains some un-Floydian segments; the group using blues and country and western music at certain points.

## New Tour

In February they start a concert tour at London's Albert Hall and plan to develop more the Azimuth Co-ordinator used on previous dates.

Richard explained it is a stereo system with either four or eight speakers that can be set up around a concert hall so that the audience is completely immersed in the sound — 360 degrees stereo if you like.

They would also like to work with an orchestra. "We want to write a complete work for the orchestra and ourselves so that the group is another part of the orchestra."

Then, if it is possible, the orchestra would be split up and positioned around the hall — along with the speakers — so the audience would be sitting in the middle of the music.

I don't think they fear any competition from Tremés with