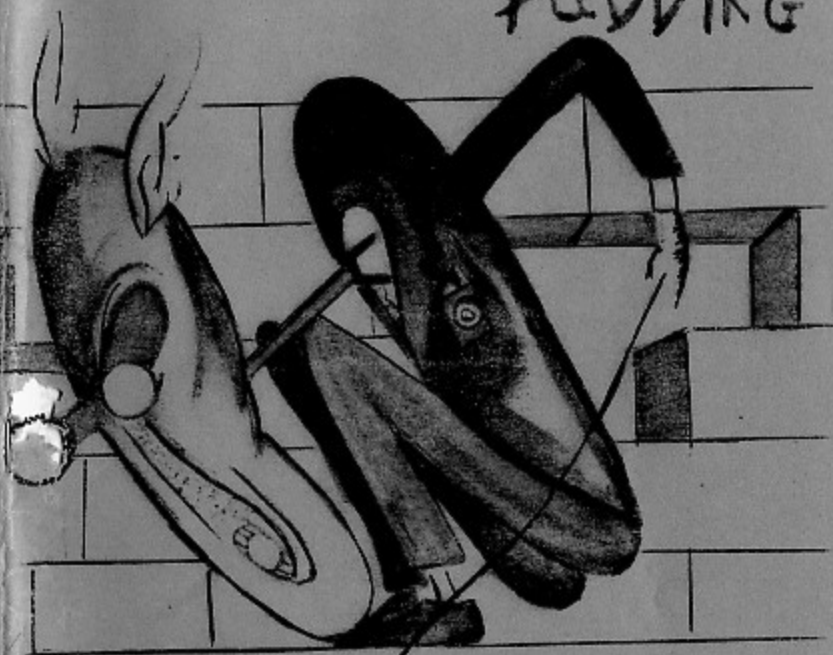




Front Cover by Deborah Wagstaff.

THE AMAZING PUDDING



PINK FLOYD

ISSUE 17.

1st April '86.

...Unless You're Seventeen

Welcome back! The big news at the moment is that David Gilmour has made two live appearances already this year. He played a charity gig at the Albert Hall on Feb 9th for the Columbian Earthquake Relief Fund, organised by bassist Chucho Merchan, himself a Columbian. Among the many acts involved were Pete Townshend, Chrisie Hynde, Annie Lennox and members of the Comic Strip, so it seems likely that Dave played only a short set. Dave also played with Deep End again, on Jan 23 at some form of trade fair called MIDEA in Cannes. We believe that some or all of this concert was broadcast on Italian TV on Jan 29. More details of both events as and when we have them - can anyone oblige?

Whatever you do, don't go out and buy the Miles 'Visual Documentary' about the 'Floyd. No, we haven't got a grudge against the publishers, but a new edition is being prepared, to bring the story up to date. How do we know? Because we're providing most of the information - that's how. Expect to see the results some time in the Summer.

The TAP name crunching machine is back in full swing - Pete Cunliffe's wife is Gill, not Jo. Apologies to them both. Their new address is 26, Barton St, Golborne, Warrington, Lancs WA3 3DH, from where copies of issue 5 of The Roy Harper magazine Hors D'oeuvres can be had for £1.10 and a nice letter. In the same vein, Ron Geesin wishes it to be known that he helps re-press old blues records, not repress them!

Before the boring (you guessed it...) subscription details, please note that Opel magazine has now ceased to exist, the current issue being the last. Subscribers will find further details in that magazine. A special 'Best Of' issue is being prepared, we'll bring you details when we have them.

SUBSCRIPTIONS	U.K.	Europe	USA/Canada
For six issues	£3.30	£3.80	\$5.55

As always, each of the 16 back issues are available, cost is 35p plus post & packing. This is (in the U.K.) 20p for the first copy and 5p each thereafter. Foreign readers should guess the postage and add a little extra, surplus will be added to their subscription. Please pay by crossed cheque or postal order (International Money Order in Sterling if abroad) made out to Andy & sent to his address (for subscriptions) or Ivor (for back issues). Write to Andy if you want both. Tommy Vance gave us yet another mention on the Friday Rock show on Feb 28th and, while we're extremely grateful to him and production secretary Eileen Hull, it does mean that there is once again a considerable delay in replying to orders for back issues. Your patience would be much appreciated.

Many readers say they would like to write for TAP but can't think of anything to write about - never fear. Just drop any one of us a line, we have several ideas for future articles which we need help writing. One particular area in which we need help is the translation of foreign articles into English, so if any of you are students of a foreign language, or indeed if any of our European readers want to practice their English, please get in touch. We can't pay for any such work, but you will get a credit. More touch-typists are needed to help with transcribing interviews.

This issue is dedicated to two readers who've helped with a lot of the 'back room' work - Dave Carlin, for activities above and far beyond the call of duty, and Dave Clarke, who's pen is mighty indeed. Cheers, lads.

Andy

Dave

*Bob**

Harvest Publicity Photo: Stanford Thompson.



ROGER WATERS



NEWS

Rick Wright's Zee partner Dave Harris is currently in Los Angeles, rehearsing as a duo called Blue Bamboo with an unnamed girl singer. The project is being managed by the Purple prat, Prince. This presumably means that the projected second Zee album and tour will not now materialise. (A.M.)

The (In)famous Innerview with Jim Ladd made the brave step from radio to the small screen a while ago. The first ever subject on video was Roger Waters, filmed at his home. The Video Innerview included clips of the Floyd's back projection films for Money, Time, The Machine Song and Wish You Were Here, as well as the videos of the Wall, The Final Cut and The Pros & Cons. We hope to have a transcription soon. (D.C.)

Confusion reigns over David Gilmour's appearance on the new Grace Jones L.P. 'Slave to the Rhythm' (ZTT GRACE 1) Dave Carlin thinks he can hear Dave on two tracks, 'The Fashion Show' and the title track, but Andy isn't convinced. The latter song also appears on the compilation 'Island Life' (Island GJ1) and was a single. Anybody else got any ideas? (D.C./A.M.)

The latest in the Shane/Blood City saga (part 94). A reader says "I saw Roger Waters at Paris Court in '84 and the film I saw was definitely 'Shane' although it was not correctly dubbed" (AAAAAAAAAAGGGGGHHHHHH - Eds) (M.E.)

Pete Townshend is to release a second single from the White City album. 'Give Blood' (Atco/WEA U8744) features David Gilmour and will be backed by Pete's solo rendition of 'Magic Bus' recorded at the Deep End concerts last November. The 12" (Atco/WEA U8744T) will also have 'Won't Get Fooled Again', recorded at the same time, but featuring the whole band, including Dave. (A.M.)

More fanzine news:- Peter Hamill/Van Der Graff Generator in 'The Ment', 80p inc p&p from Richard Foort, 85, White Farm Rd, Four Oaks, Birmingham B74 4LQ: A new prog rock zine, 'The All New Fab And Cool Wiggly Proggy Fanzine' (Don't ask!) FREE for a TAP sized SAE from Creamy, 1, Kingsdown Rd, Epsom, Surrey KT17 3PU.: Hawkwind, The Greatful Dead, The Damned and others in 'The Music Never Stops' SAE for details to Alasdair MacDonald, Wildfield House, Clenchwarton, King's Lynn, PE34 4AH.: Tangerine Dream in 'Ultima Thule'. Issue two out now for 50p from Steve Hodson, Flat 5, 36, Chesterfield Rd, North Shore, Blackpool: Also out now is Ergot, 55p inc p&p from Simon Ecstock, 18, Gallows Inn Close, Ilkeston, DE7 4BU, covering various bands. Please mention TAP if you order any of these. (A.M.)

The Damned's Nick Mason produced 'Music For Pleasure' is now available as a double album with their first LP, on coloured vinyl, by mail order only. it's £7 inc p&p from Stiff Mail Order, 45, Coronet St, London N1 6HD. (A.M.)

The Driving Force competition featuring Nick Mason (see TAP 10) was repeated on BBC1 on Feb 26th 1986. This time the Mirror remembered to mention Nick! (A.M.)

Many readers ask us for David Gilmour's date of birth - its March 6th, but how old he is depends on which paper you read. We think he's 42, but if he's younger, we're sure he'll point it out! (A.M.)

The Spanish edition of Meddle credits 'Seamus' as 'Museo Marino' which translates as 'SEA MUSEUM' (EB)

'Arms Of Mary', the no 1 single for The Sutherland Bros. & Quiver, had as it's B-side 'We Get Along', a 3m 52sec song produced by David Gilmour. Released on CBS as SCES 4001 in 1976, the currently available version has a different B-side. 'We Get Along' was written by John 'Willie' Wilson, Tim Kenwick and the Sutherland Bros. Its a very laid-back-middle-of-the-road-country-rock-type number. Its possible that the slide guitar is Dave's work. (AM)

Spotted recently at a record fair was a Yugoslavin copy of Wish You Were Here, similar to the UK issue but with a paper, rather than polythene, black wrap. This had no sticker, but was printed with the band's name in 4cm high silver lettering. Labels and sleeve proper were also similar to the UK edition, Harvest logo and all. The cat. no. was JUGCTON LSVH 73032. Asking price was £12. The Damned single 'Don't Cry Wolf' b/w 'One Way Love' in pink vinyl (both from the Music For Pleasure album) was fetching £7. Cat. No. was Stiff BUY 24. The single apparently appeared in Belgium on Yellow Vinyl. (A.M./A.D.)

NEWS CREDITS

AD = Alasdair MacDonald, DC = Dave Carlin, EE = Edo Bertoletti, ME = Mark Bennison, AM = Andy Mabbett.

Pools Of Sorrow Waves Of Joy

On December 5th 1985, the 5th Anniversary of the death of John Lennon, the BBC ran as a tribute a 90 minute special edition of it's Everyman documentary programme. 'A Journey In The Life', as it was called, is best described as "Abstract". Various episodes from John's life were played out against an animated background, with the script mostly comprised of various quotes, some out of context, made throughout his life. Paul McCartney has criticised the programme for presenting an "incomplete" view of John's personality, but Yoko Ono apparently liked it.

The week prior to the screening saw many rumours - Pink Floyd would be seen in archive footage - they had recorded a Beatles song for the show - Roger Waters would be interviewed. The only concrete evidence was the name Roger Waters in a long list of credits in the Radio Times, but was it THE Roger Waters?

The reality was as interesting as any of the rumours. For two minutes exactly Floyd fans were treated to something many would have not believed had they not seen it themselves. From a screen full of Startrek type stars came a comet, metamorphosing into the sound hole of a Washburn acoustic guitar, a hand plucking the opening notes of 'Across The Universe'. Then a big shock. For the first time since the screening of Live at Pompeii, the Face of Roger Waters filled television screens all over the land. Wearing oversize Red cans, he sang the first verse with eyes half closed. As Andy Fairweather-low played (or mimed?) guitar, Roger accompanied on bass. Both dressed in black, they shared a ridiculously large microphone for those choruses not sung by Andy alone, Roger singing on the verses. A shot of both singers took us past the moon in a graceful sweep of the heavens, fading into a further surprise - Roger was seen against an oil-slide background of turquoise, orange, purple and green, more suited to the Floyd of 1967 than as a sequel to the Pros & Cons of Hitchhiking. Mere words cannot express the power of this scene, completely out of step with the Floyd's low profile and dearth of cover versions. Unseen female backing singers added to the intense atmosphere, easily the most moving performance of the show (biased as I am). Without warning, the shapes of Roger and Andy were glaring red against a black background, before retuning to normal. The duet continued as the next scene faded in, a scene ignored by those stunned by the event.

Apart from a name check in the closing credits, no mention was made of Roger's participation, either in the program or elsewhere, and his reasons for taking part remain unknown. Should we ever get the chance to talk to Roger, that will be one of the first things we ask him!

Andy

Roger Waters vs MTV

by Vernon Fitch

For those of you who are unaware of what MTV is, the initials stand for Music Television and in the United States you can watch MTV twenty four hours a day, programming nothing but music. MTV is America's first all music channel, and by watching it you can catch all the latest rock music videos. Right? Wrong. MTV, while an interesting concept, fails dismally to live up to it's potential. Like many FM radio stations, MTV is programmed into a top forty format. This means that by watching MTV you will see the top forty commercial videos over and over and over, until you can't stand them anymore (if you could stand them at all in the first place) and many videos that you'd rather see are not shown at all because they fail to fit into the format. So just what does this have to do with Roger Waters? First off, it is necessary when promoting a new album to do a video to promote the music. Secondly, in order to use the video to promote your music, it is necessary to have the video shown, and MTV is the place to have your video seen by the most people in the United States.

So, in the spring of 1984, to coincide with the release of his new album 'The Pros And Cons Of Hitch Hiking', Roger Waters did two videos. One video was made of the title track to the album, The Pros And Cons Of Hitch Hiking, and the other video was for the song, Every Strangers Eyes. Both videos are quite excellent, but as I mentioned before, it is not enough to make the videos. You must find a way to get them shown. Since Roger Waters is not a top forty commercial artist (Pink Floyd who?) it became necessary for Roger to bring himself to the attention of the programmers at MTV. The most likely way to do this was to grant an interview with the people at MTV. This way they would have a chance to meet Roger, find out what a nice likeable guy he is, and they would even have some interview segments to show on TV since the interview would also be video taped. However things didn't go as planned.

The interview was set up for June 21st, 1984 in London. It took place in the afternoon before his concert at Earls Court, London that same evening. The cameras were set up, the tapes were rolling, and here is what took place:

MTV: Ok, well, we've been looking forward to your stage productions as, as always, actually, and can you describe to us, briefly, what this particular show is going to be about.

RW: Ah, yes I can. It's two halves. And the first half is some of my old songs, and that runs about an hour, and I'm using some of the old animation from past shows from old Floyd shows for a number of tunes. And then the second half is a visual presentation of the Pros And Cons Of Hitch Hiking, which also, I think, runs about an hour.

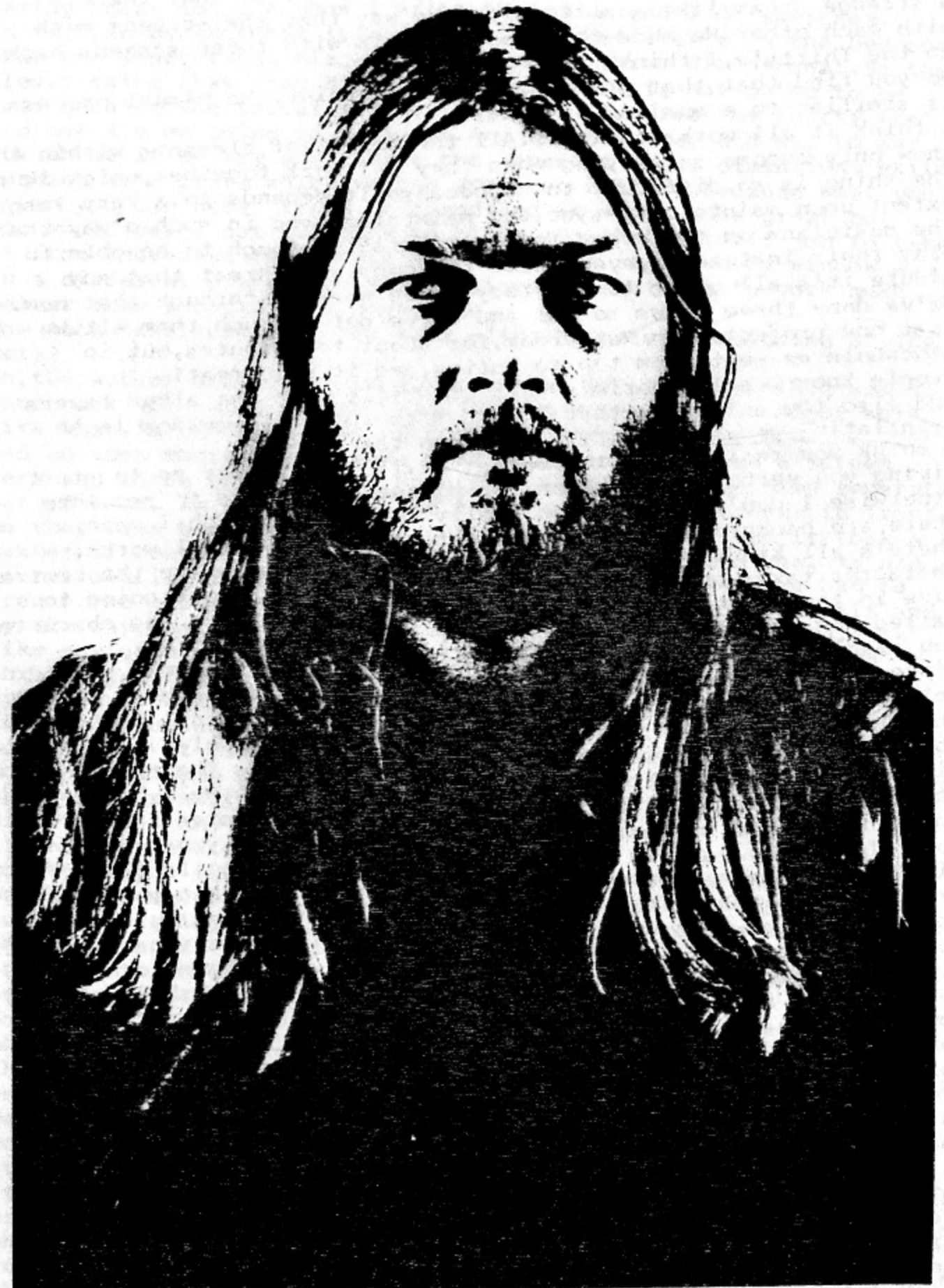
MTV: So now the look of this particular show is based more on film images than the stage set that you used for the Wall?

RW: Well there's no Wall, but there is a set and there are a series of flats with false perspectives brought into them that come in in front of the screen to create the illusion that the audience is party to the bedroom within which the piece takes place, the Pros And Cons Of Hitch Hiking we're talking about. In the first half the movies all, ah, anybody who's ever been to a Floyd show will remember there's a sort of circular screen format that we used to use the last ten years or so, and so all the material in the first half is projected using that format.

MTV: Do you feel that you are creating a visual type of counterpoint with all the different images being on the three screens at one time?

RW: A visual counterpoint? What? Amongst themselves?

MTV: Yes.



DAVE GILMOUR

Harvest Press Photo:
7 Courtesy Stanford Thompson.

RW : Ah, at certain points, yea, absolutely. Some of the stuff that Nick Roeg shot in death valley and in Oregon is cut so that there's a strange dream like quality with the way that the screens work with each other. He made the Napoleon film with three screens back in the Thirty's, I think.

MTV : Do you find that that process, the counterpoint, the visual process is similiar to a musical process?

RW : I think it all works together. All the different elements within the show only become satisfying when they all work together, which is why the thing is so difficult to do, because it depends to a very large extent upon maintaining sync, and maintaing sync in such a way that the musicians on the stage feel comfortable enough to be able to play their instuments, even under the constant threat that any minute it's all going to go crazy. We're working through that now. We've done three shows so far and we've got through them all. We lost one projector in Rotterdam, for about ten minutes, but in Stockholm we went from top to bottom, and it was great!

MTV : People know Gerald Scarfe's work primarily from the album covers and also the animation that he did with the Wall. Now, how is he translating your images, visually, onto the screen?

RW : I think you really have to look at it. It's silly for me to start giving you verbal descriptions of pictures. You need to see them otherwise I don't think I can really convey very much. I mean, there are backgrounds, there are pictures of Krupp steel works, there's all kinds of things. There's a whole scene where the central character takes on the persona of a dog. The song about going to live in the country, in the States, is all based upon a dog character called Reg, but you're none the wiser till you see it.

MTV : You also have used the same set designers, right, that you've used since the Animals tour. Why do you enjoy working with them?

RW : Well, they're very very good at their jobs. It's a mutual thing. They like being given these ludicrous problems to solve. I think they enjoy the fact that I take risks, and it makes their business risky as well because they're certainly faced with, well, how do you get scenery in and out in ten seconds to cover an area that's one hundred feet by forty five feet, silently, where you have no room above the stage. In a normal theater you just build flats, right? You have masses of room above the stage so that you can drop stuff in behind the proscenium, and it just flies out into this huge space. Well, we dont have that space. It's very hard, in fact to find auditoriums that have the necessary... we have to have sixty feet from the floor to the ceilings to fit the show into it. So there are all kinds of technical problems which they really love to solve. But, having said that, they're not just, this is Mark Fisher and Jonathan Park, they're not just technical. The buzz for them is the fact that when they've solved the technical problems, they can sit there and be moved by it all. We all go through a process where eventually, because it's all, in the design and planning stage, nobody knows what it's going to look like. It's a real act of faith. Nobody has seen all the film together until we get three projectors running in a large auditorium. When that happens, and we run a tape with it, we'll sit there in our chairs trembling slightly. You know, if you get the chill up the spine the first time you look at it, then you know you've cracked it. And if you don't, you know you've got to go working on it, and do something else.

MTV : When you come to the set designers, do you come to them with a specific idea that's written out on paper or designed, or do you throw out mental ideas to them or do you have them listen to the music? How do you do that?

RW : No. Mark and Jonathon, I brought them in, played them the album, and then I showed them the drawings, sketches, I do sketches, you know just as an exercise, but I tend to keep a book and when I start having ideas about a show I write them down and I do sketches. In fact, in my sketches it's a television set that's in the bedroom that the story takes place in, is actually three dimensional. So the clever thing that they did was say well, this is not going to be easy because the television set is forty five feet by thirty feet and how are we going to build it. And so what they did was to say how about if we try and create the sense of three dimensions while working with flats which we can store on rollers, because what you've drawn you can never track it round, and it would look great but you would never get it round to cities. So that's their job to take it from there. And then there's a window in it, which my window was in a different place. They re-organised my sketches to work much better than I could ever have done.

MTV : How much involvement do you have with the actual designing of the sets?

RW : Oh, the actual drawing board work, none at all. But they then would come back with some drawings and say look we think it might work like that. In the first set of drawings they bring back to me, they had an idea where the screens were seperate, there was a screen here and there were screens on either side that came down seperately out of boxes in the ceiling, and there were other screens in front, so they came back with an idea of multiple screens, and it took a number of meetings back and forth before we realised that we had to rationalise it down to it being one big screen. And we had to create the illusion of depth by the way that we made the film and by the way that we used the scenery in front of the screen. It's like any other kind of theater. It's a prosess of meetings and thrashing things out and then the trick is to half close your eyes and look at it and really imagine what it might look like in an auditorium.

MTV : Do you find it difficult to trust work to other people?

RW : Not to them. Some people I do, yea. Some people. I mean, the film stuff obviously an editor has to do an awful lot of work, and so, and I didn't shoot any of the film myself, but, I would go, Nick Thompson is the film editor, and I would go I said as soon as you've done something you ring me up and then I go down and look at it. And we change some of it, or start again, or scrap it, or say Oh Christ how are we going to make this work, or whatever it is. And you go on and on until it's done. And it's not done now because this is only the third show. So every day we have meetings and we're improving it. I think by the time we get to New York it will be done, it will be finished, cause it will be another three weeks or something.

MTV : That's actually what I was going to ask you. How has the show changed once it has gotten on stage?

RW : Well, very little as yet. But the stuff is in the pipeline. And when you are working with film you can't just go we'll change that and it changes. If you've got to reshoot something you have to reshoot it, then it has to get into the labs, then you have to get an answer print back, then you have to go back to the cutting copy and work out where you are going to slot it in, then you have to look at the recut that you've made, then you have to think in terms of recutting the negative if that's possible, and so on and so forth. It's a very long process. And so the changes that we decided to make after Stockholm, we wont actually get until Birmingham which is in another three or four days time.

MTV : Has your show differed from night to night?

RW : Oh yea.

MTV : In what ways?

RW: Well, each night a different percentage of all the technical things go right. Eventually, I hope, as with The Wall, I hope that eventually everything will go right every night, the machine will start to work. And also, of course, the musicians play differently every night. From night to night we are all different.

MTV: This is actually going to be your first solo show in London. Do you feel a little bit nervous playing for this audience?

RW: No. I will by five to eight. But it's only quarter past seven now. I've got another forty minutes before I really start going to pieces....

MTV: Are they particularly critical here?

RW: No, I don't think the audience are, I think they'll be right there. The English press are unbelievably, they're really savage. Silly people.

MTV: I'd like to get back to the music itself. The Live musicians in your band are playing with...

RW: There are no dead musicians in the band. Ho. Ho.

MTV: Does that go on for the whole show, them playing with the track?

RW: No. Where ever we have film that has to be in sync, we have to play to a click track. We have this code coming off the dubbing head of the projector, and that drives a twenty four track tape that gives us click and the sound effects and other things that have click and sound affects. And then we have to play to a click. In the first half there are three tunes like that I think, out of eight, three or four out of eight. The second half is all done to click, except for two tunes. The Pros And Cons Of Hitch Hiking, the title track we do free of click, and we do Sexual Revolution free of click as well. But everything else is done to click because everything else is married to picture.

MTV: Was that a challenge for everybody to get used to doing that, or was it just nothing?

RW: Yes. It's difficult. It's a very difficult discipline to work with. The real challenge, actually, was getting through the first gig in Stockholm three days ago, because we were supposed to be rehearsing for a week with the projectors, in England, and the projectors never worked for the entire week. So for that whole week I was getting tenses and tenses and paying less and less attention to the band as I raved and ranted around the building screaming at people. And so by the time we actually got out on the road we were pretty fragmented. And we had no idea whether anything was going to work. But that first night was an amazing revelation. Everybody just went click. Because they're all brilliant. They are wonderful musicians and they all just snapped into top gear and it all happened. It was great.

MTV: Do you produce the tapes yourself?

RW: Yes.

MTV: What sort of reaction do you expect when you take this tour over to the United States?

RW: I think they'll go absolutely berserk with delight. I really do. American audiences, I think, are just going to go completely crazy..

MTV: I understand that you're quite a private person, and the real Roger Waters might have been in back of the Wall with Pink Floyd. But now you are going out and you're playing solo. How do you feel about that?

RW: Wonderful. I feel great about it.

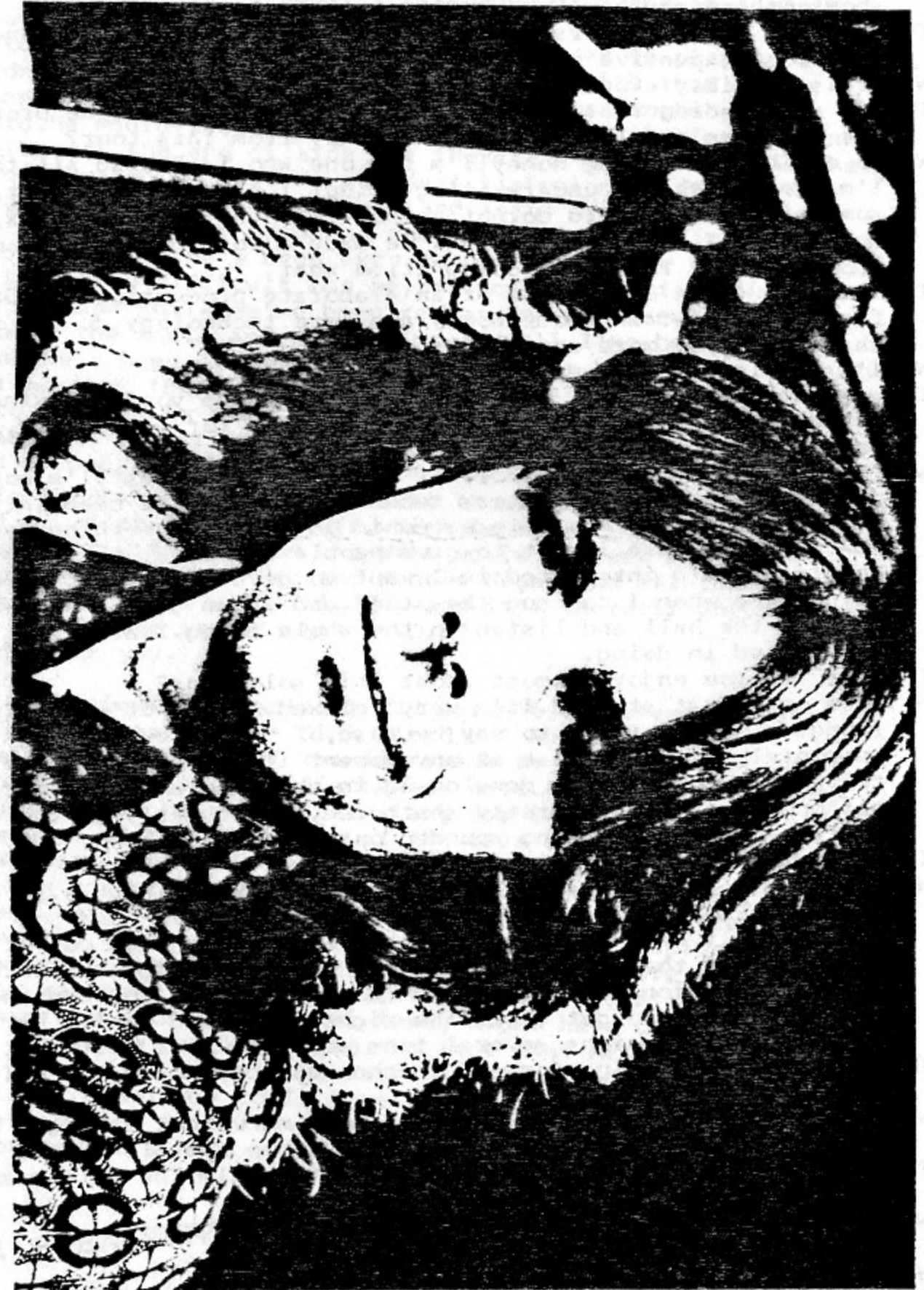
MTV: Do you miss the band mates?

RW: NO.

MTV: Not at all? When you walk out on stage, a lot of people that have gone to the shows are Pink Floyd fans. How do you find that they are reacting to you? They're buying tickets...

RW: We've only done.. Well they're not buying tickets, well they are in New York, actually. New York is the only town in the world where they've bought tickets. Bless them. Which is great. Everywhere else they're not buying tickets at all. I mean these shows here are

RICK WRIGHT



Harvest Press Photo:
Courtesy Stanford Thompson.

actually sold out, but God it's been a struggle. It's been terrible. That's why I've started doing odd little bits of, you know, things like this. Because suddenly the realisation has come home to me that nobody made any connections between me and those old Pink Floyd shows. Otherwise they'd be buying tickets for this.

MTV: Now from what I understand also, this particular show is one of your most expensive productions.

RW: It is terribly expensive. Yes.

MTV: Are you finding that you are feeling pressure from the promoters, the business people, etc., to make money from this tour?

RW: No no. They're making money. I'm the one who is losing all the money. I'm the one who is underwriting it. But I have a feeling it was something I wanted to do, not needed to do. So in the end if I lose some money, I lose some money. I've made a lot of money out of rock and roll. If I lose some doing it, so what.

MTV: You seem to be doing more of an elaborate production now. Given the fact you're getting more money and more technology, do you find that that makes you more creative?

RW: I'm getting more money? What do you mean?

MTV: Well, with the success and all that, that maybe you're making a little bit more money and you're able to use that for technology, in other words.

RW: The technology doesn't interest me in the slightest. I'm completely disinterested in all matters technical. I've never been interested in technique. What I'm interested in is making something happen that moves people. I want to give people chills up their spine. That's all I'm interested in. I want to give myself chills up the spine, like when I can run the stuff and I can go out and watch it from the hall and listen to the whole thing. That's all I'm interested in doing.

MTV: What are you enjoying most about this solo tour?

RW: It's only just started. It's very relaxed. I mean it's not. That sounds a stupid thing to say because, of course, everybody's completely wired, because at any moment it can all collapse. But there's a good feeling developing, in the band and in the crew, although everybody's pretty shattered, particularly in the crew. There's a lot of walking wounded out there.

MTV: Already?

RW: The work for us is hard, but for them it's unbelievable. To drive from Stockholm to Rotterdam, and then put that up when you arrive is unbelievably hard work, because they're ironing bugs out of it all the time. And the effects truss only has to be eighteen inches out in one direction or another, and it doesn't work. So then there's a terrible panic to get it in the right place, and you're moving something that weighs several tons about, so it's difficult.

MTV: What are you looking forward to the most coming to the United States?

RW: The States? UM, just the shows. Assuming we've got it right by then. I think the shows will be really enjoyable for all of us.

MTV: I understand also that the making of the film *The Wall* wasn't quite...

RW: Newmark! (Andy Newmark briefly enters the room)

MTV: So what's it like playing with Eric Clapton?

RW: It's great.

MTV: Now how did you get together with him?

RW: I rang him up. I said I'm making this album, would you be interested in playing guitar. And he said, well, yea, I'd like to come and hear it. So I played him the demo I'd made, and he liked it, and that was that.

MTV: Was he an old friend of yours?

RW: No. I mean I knew him, you know, if we passed back stage, but we were never friends.

MTV: How much of an input does he have? Into the music.

RW: Well, he puts his guitar playing into the music, that's what he puts into it, which is quite different from anybody else in the world. When he came in to make the record he very much said, look, just tell me what you want me to do and I'll try and do it. And if I can't let's leave it out. I think he thought that I was going to try and get him to play outside styles which he was used to playing in. But I didn't want him to. I wanted him to play with that pure intonation and feeling which he does better than anybody else. And he did. He would suggest instruments as well. Like, for instance, on the album at the end of side one there's a dobro solo, and that goes into side two as well. He was just listening to it one day and he said why don't I play dobro, and I said great, bring it in. So there's that kind of input as well, which is terrific. He's been a tower of strength. He's been very supportive of the whole thing, because it's been difficult for me, particularly putting the show together because while we've been rehearsing the band I've been having to do the movie and everything as well, I've been in the car and... and he's been extremely supportive. It's been quite wonderful.

MTV: I understand that the making of the *Wall* wasn't really a very happy experience for you. Is that true?

RW: This is an area that I don't want to get into. I'll tell you why. I've done a long, long, long interview with a great friend of mine called Jim Ladd, who is trying to sell it at the moment. And so I just want to stick to this stuff, which is something that I've never discussed with him. And the *Wall* movie and sex and drugs and religion and nuclear war and Ronald Regan and all that I've done. I did five hours with this guy and it's there if anybody wants to know about it, he's got it. O.K.

MTV: Yeah, good, thank you.

So ended the interview. The people at MTV weren't too pleased that Roger didn't want to talk about Pink Floyd but Roger evidently wanted to restrict the scope of the interview to current events. As a result the interview ended on a discordant note. As far as interviews go, I found this one to be most interesting for two reasons. First, the interview was done at the beginning of the tour and was obviously one of the earlier interviews Roger gave with regard to his Pros and Cons tour. He was answering many of the questions for the first time and his answers were more spontaneous and direct than in later interviews. He also managed to cover a wide variety of topics not covered elsewhere. Secondly, it is very interesting to note that none of this interview was ever used on MTV. It seems that Roger's dislike for MTV (as expressed in later interviews) might have resulted from the way this interview concluded and the fact that MTV never used this interview or his videos to help promote his album and tour. Even with their ridiculous format, MTV could have improved their programming with the use of some of the material. Looking back on it, I find the interview very enlightening and I hope you do too. Until next time, THINK PINK.

FREAKBEAT! FREAKBEAT! FREAKBEAT!

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Wanted: LIVE PSYCHEDELIC TAPES-Contact Ivor.

DESTINATION-?

Pink Floyd-"Destination-?" (P 1986 CAT No SHSY 0104)

This time Pink Floyd have really excelled themselves! The band, notorious for almost total anti-media contact, have released a new album without even so much as a whisper from the music press. Having borrowed an advance, promotional copy, sent to Andy, it soon began to dawn on me how different this album was from the previous two.

The sleeve is a haunting shot of a darkened, thunderous skyline, above a ruined city and opening up the gatefold sleeve reveals photographs of the band on stage, circa 1974.

Not surprisingly, it is another concept album, using post-nuclear war survival as a theme for what must be Floyd's most doomy album to date.

The three-piece Floyd draft in well known session guys Andy Bown and Mel Collins to perhaps compensate for Rick Wright's absence and this time Gilmour joins Waters on the production credits, whilst Mason is credited with co-writing one song (his first Floyd writing credit since 1973!)

The Floyd have drifted back 9 years into a similar vein to Animals with much of the album being raucous, cold, clinical music and all four tracks riddled with choppy guitar riffs. Destination Earth, the first track on Destination-?, opens with radioactive crackles amidst hollow forlorn, space-wind blowing in the distance. Distorted, electric, fuzz guitar crescendos to a mass of confused feedback.

No lyrics to this scene setter, those being reserved for Destination Space, a lengthy, tormented description of what has forced mankind to seek a "new Earth".

Side 2 and Destination-? starts with a similar sort of feel to it as "On The Run" yet much slower and more hypnotic leading into what must be one of the best pieces of music Pink Floyd have ever written. It is fierce, loud and a thundering bass line fights against Gilmour's trademark syncopated-echo guitar, occasionally interrupted by a flowing, curvy solo. Waters steps down from lead vocals on this track, Destination Cancelled, and gives Gilmour a chance to air his lyrics. The album ends with the same chord sequence being repeated for about 2 minutes then slowly fading away, being overshadowed by more radioactive crackle which eventually ends suddenly, leaving only the spacewind blowing until the album closes.

Destination-? creates vivid images in the mind's eye. It is musically more involved than the "empty" Final Cut. This is more of a band project, rather than a Waters solo piece being released under the Pink Floyd banner, as other albums have been.

After all three members have indulged in risky, solo ventures it is perhaps refreshing for them to come together again and produce a band album in a different light, without any lingering solo projects at the back of their minds.

I heard two rumours last year that Floyd would be doing a set at Knebworth; obviously untrue, but perhaps this year, especially now they have two albums worth of material they have yet to perform live!!

First came Dark Side Of The Moon, then came The Wall now the Pink Floyd present us with Destination-?, A well made album..

Dave Carlin.

ANDY MABBETT
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ENGLAND
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DAVE & CAROLE WALKER
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IVOR TRUEMAN
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HOUNSLOW
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Review Of Supertracks

"If you thought that the R. Waters' hit single "Every Strangers Eyes" went a bit quick then how many of you missed this little gem? I picked it up for two sov's in an old second hand LP shop about a year ago. Since then I have never seen another copy; anywhere, record fairs et al. So, what, you may ask is so special about this record? Well, for a start, it's one of probably only a handful of compilation albums where Pink Floyd have graced their presence alongside other artists. Secondly, it isn't on an EMI associated label. What makes this piece even more intriguing is the absence of any date marks on either labels or cover. You can hazard a guess at 1976 but only judging by the dates of the songs and the sleeve notes. It includes a range of musicians as far afield as Monty Python and Uriah Heep! In fact, to give you a clue, the tracks go as follows:

SIDE 1	Brown Sugar	The Rolling Stones
	Bungle In The Jungle	Jethro Tull
	Stealin'	Uriah Heep
	Trampled Underfoot	Led Zeppelin
	Money Song	Monty Python
	Money	Pink Floyd
SIDE 2	Farewell	Rod Stewart
	Merlin The Magician	Rick Wakeman
	Carpet Crawlers	Genesis
	And You And I	Yes

The catalogue number is Vertigo SPORT 1 (LP)
Vertigo SPOC 1 (cassette)

The sleeve notes indicate (not too helpfully) that the record is produced with the intentions that the Royalties from this all go to the Sports Aid Foundation, who in 1976 contributed to the Olympic Games in which Britain won X amount of medals and goes on to list all those medal winners. All the record credits are good and proper - i.e. who they were written by and what album they were taken from - all compiled by Tony Stratton Smith.

The only other source of information about this LP, that I am aware of, comes from the Genesis book "Turn It On Again" which quite helpfully informs us that the record was released in 1977! Apart from this little snippet of info, little else is being given away about this album. The big question mark hangs over this:- For what reason did the Floyd go on to this album - after all it is rather unusual to see them on such a compilation.

Any further ideas about this, or even if it is worth anything to a collector?

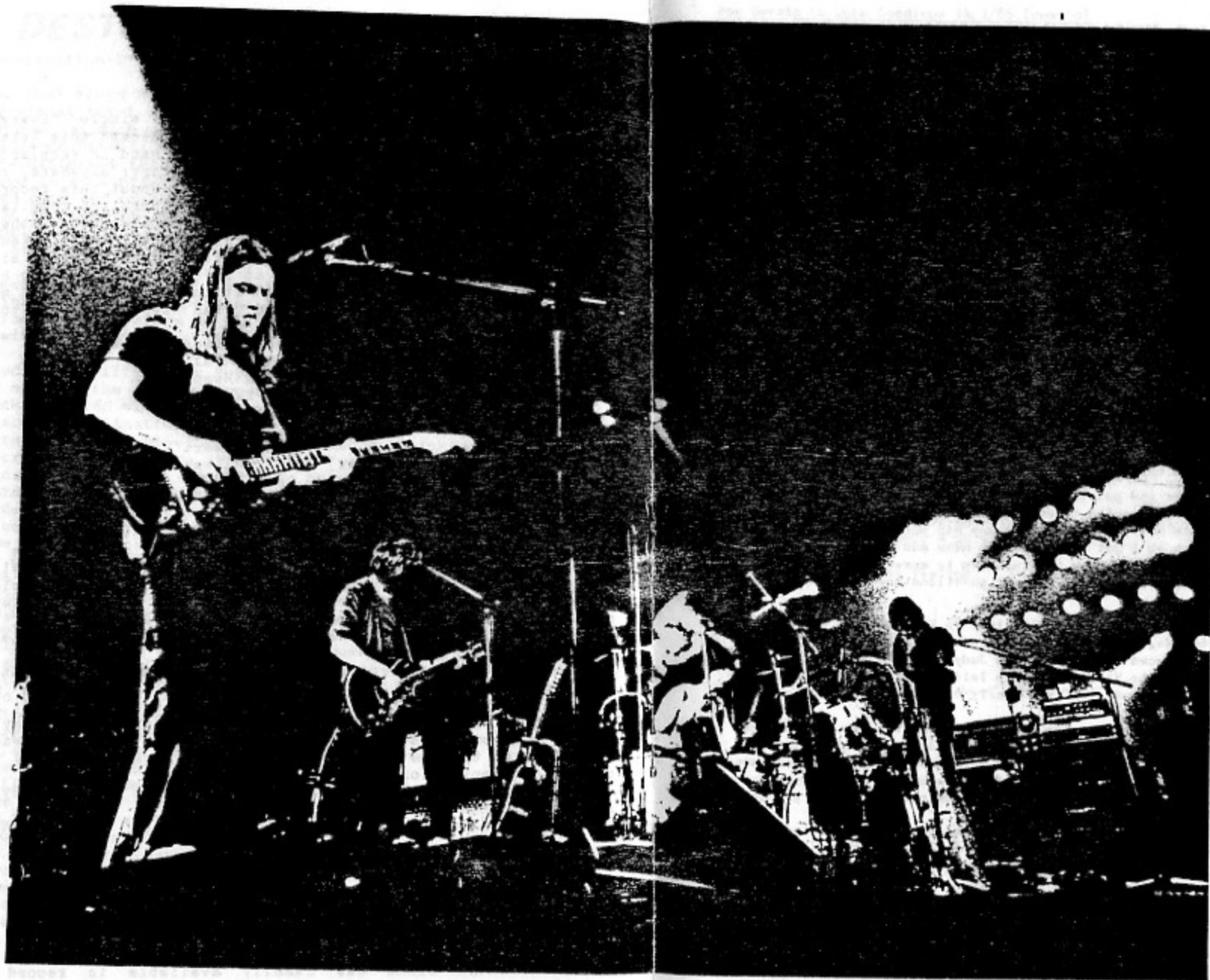
GLENN POVEY

Ps.

The record was indeed released in 1977 to help the Sports Aid Foundation, featuring as it did the best of British rock artists and for a while the album was readily available in record shops and department stores for slightly less than the normal price of an album. Now it still appears fairly frequently depending on which part of the country you live in and usually sells for around £2. As to why Floyd agreed to appear on it, we can only surmise that they supported the cause. (EDS)

MISC ITEMS

Reader Mike Bell wants a good quality recording of the recent Roger Waters/Friday Rock Show Broadcast. If anyone can help will they please contact him at 53, Orchard Road, Ivy Park, Spixworth, NOLWICH NR10 3CE. No dealers please.



PINK FLOYD

Harvest Publicity Photo:Stanford Thompson.



RON & FRANCES GEESIN

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14/1/86

John Goodings
38 Victoria Ave.
Barrow-in-Furness
Cumbria LA14 5LA.

Very many thanks for your letter of (no date!), asking me some questions about Floyd relationship, and for stomaching my not answering and going ahead anyway with the article - about which I've just learned through receiving some enquiries about The Products! Could you send a copy?

I treated 1985 in a heavy manner and got treated heavily in return. All through the summer I made the music for a forthcoming cinema feature film 'The Girl In The Picture' - general release late March 86 - and then the Big Money Boys decided the music was not bright enough so I got re-engaged to make additional music from mid-Nov to end 85. All is now done and I am getting down to answering the difficult (specialist) personal stuff. Am going to answer your questions now - maybe you can do a supplementary article.

MEETING: I met Nick Mason first through a mutual friend in Notting Hill where I was living at the time - Oct 1968. We, Frances & I saw a lot of them, Nicky & Lindy through 1969, who in turn introduced us to Roger and Judy almost a year later. First entry in my diary for going to Waters house in Islington was 8/10/69. First round of golf w. Roger was 4/11/69 and we played nearly once a week for the next 6 months.

THE BODY: The producers of this Techni-rainbow Documentary for the Big Cinema asked John Peel: 'who was hot on music?' He suggested me! They wanted songs too. I didn't do songs and suggested working with a friend, Roger. We worked separately, me instrumental, he songs through 1st 1/2 of 1970. New material was made through Sept-Oct 1970 by Roger and me, very much together this time, for the EMI album. He produced me, I produced him.

ATOM HEART MOTHER: The Group, influenced by Nicky & Roger, asked me in the early summer of 1970 to collaborate on a large-scale piece on which they wanted a big sound with voices and instruments. They had done what I would call backing tracks - their usual guitar/organ/bs/dms + some electronics - running continuously roughly the length of the finished work. The only way to get the thing done was for me to say: 'leave it with me', partly because I'm a stubborn individual and partly because none of them, except Rick, had knowledge/experience of written standard music. And I tell you that because of my facility with electronics and improvisation, recorded and live, I was only half-a-step ahead of them here. So, literally stripped to my underpants only in my little 4th floor studio in Ladbroke Grove, London (it was hot that year) for one month in the summer of 1970, I wrote all the brass, cello and choir on their original 'backing track'. Rick came round once or twice to put his views on the choir section and Dave had 1/2-a-melody idea for another section, but the rest of the afore-mentioned instrument sections, including the original melodies (horns, cellos, etc) were written entirely by me. This is a very personal view of

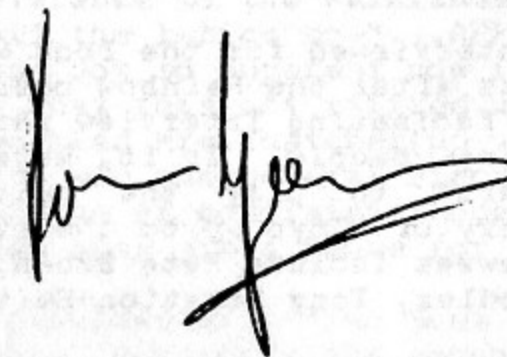
Ron Geesin to John Goodings 14/1/86 (cont'd)

course, and I think that they had had so much pressure from Management and EMI (the great Japanese Sunrise of Success glowing over the hills) around that time that they were almost completely creatively done in and could do little else than let me get on with it. I think they were a bit worried! When the time came to record this Thing (there was no title yet), I cracked up. I was not, and still am not, used to communicating with and controlling orchestral players. Brass players, it is generally accepted, no matter how brilliant, can be particularly belligerent. I very nearly hit a horn player. They all sensed my insecurity in that environment and had their meal. John Alldis, the Choir leader, took over and conducted for the recording and subsequent live performances (not in USA). The piece was first performed on the John Peel Programme on Radio 1 (BBC). It still had no title. We were in the little control-room at the BBC and I noticed a popular newspaper lying on a table. 'Roger', says I, 'I bet you'll find a title in there!' There was a little article about a mother who had just had a successful atom-powered heart operation and that was it. The Waters-Geesin creative team again - I slightly regret not progressing at that time, but Roger was drawn to the Floyd's Imminent Hugeness. When the EMI recording was finished around late-summer 1970, I wanted to do it all again, for various technical reasons, but that was neither in the budget nor in anyone's energy. I was a bit surprised to see none of my name on the cover when the record emerged, just a tiny label credit. An oversight? No, I think they were not able to acknowledge real help from outside at that stage.

TO ROGER WATERS, WHEREVER YOU ARE: (A short piece by me on 'As He Stands') is a comical cut at his Scottish Obsession (but he is 1/2-scottish, as I am, both on mother's side), also he used to be frightened of close friendship (see the song 'If') and I had been hurt a few times by his Calculated Astral Wandering (very much my term). The last bit 'ach, burned the hairs on my legs' indicates that no deep damage had been done to me, but experience gained.

I can't think about a discography just now - very tedious - and it reminds me I haven't issued a record since 1977 - so I'm off to get on.

Continually, with great feeling,



RON GEESIN

TAP would like to thank John for sending us this letter & to Ron for doing the honours in the first place.

BRAIN DAMAGE. A new Pink Floyd fanzine. Write to: Glenn Povey, 9 Pollard Avenue, Denham, Uxbridge, Middx, UB9 5JN, England. Issue 1 concentrates on Roger Waters solo Pros/Cons & costs 50p. 6 issue subs cost £3 UK & £4 elsewhere. It's a good read and we wish Glenn all the best for Brain Damage-Eds.

Books

For all those of you that have been wondering what happened to it, here is the 'regular' book column that we promised you in TAP 14, albeit three issues late. This time we shall deal with some of the books that include sections on Pink Floyd.

One of the best books to include a feature on Pink Floyd was "The Road To Rock : Zigzag Book Of Interviews" which came out in the mid seventies and is now, sadly, long since remaindered. The journalists that worked for Zigzag in those days were motivated by their love of their subject rather than by any ego trip that so many modern journalists seem to be called by.

The book is a collection of pieces which had previously appeared in the magazine and the Floyd section contains two pieces. The first piece is by Pete Frame and is taken from Zigzag 25 (August 1972) and is a fascinating view of how the 'underground movement' started in Britain including a piece on how Floyd were discovered and Blackhill was set up. This piece is a very entertaining look at the situation in this country at that time and mentions most of the leading lights including Miles, Joe Boyd and John Hopkins and the International Times.

The second piece is from Zigzag 32 and is the interview that Roger and Nick did for Zigzag in early 1973. During the interview they talk about their history, their music, the pitfalls of success and Syd. This is the only interview that Floyd ever did for Zigzag (which is a shame because it is very good) and consequently is the source of all Miles' Floyd quotes from Zigzag.

The book also includes interviews with Family, Jimmy Page, Pete Townshend, Jeff Beck, Rod Stewart & Elton John and is well worth hunting for in second hand shops and jumble sales.

Another book worth hunting for is "Voxpop : Profiles of the Pop Process" by Michael Wale (Harrap) which appeared in 1972. This book has frequently been referred to as "the best book ever written on rock music" which is fair comment as it contains a series of unbiased, in-depth interviews with people from all parts of the music business. The areas covered range from composers to music publishers, managers to accountants, producers to disc jockeys and record company managers to the performers themselves.

One of the performers interviewed for the book was Roger Waters who was interviewed a few weeks after the Rainbow concerts performed by Floyd in early 1972. It is a fascinating interview which seems to have gone largely ignored by many people. In it, Roger talks about his career from when he first learnt to play the guitar, through the formation and eventual discovery of Floyd up to the state of their live shows in 1972. Other interviewees include Pete Brown, Glyn Johns, Marc Bolan, Dick James, Chas Chandler, Tony Stratton-Smith, Derek Taylor & Jack Good.

All those of you who were impressed by Gerald Scarfe's artwork for 'The Wall' may be interested in a book of his work simply titled "Gerald Scarfe" (Thames and Hudson) which was issued in 1982 but which quickly disappeared from book shops.

This book looks at the twenty plus years of Scarfe's work, features an autobiographical introduction and covers his career from his early days at Private Eye through his war reportage days and his work for the Sunday Times up to his work with Floyd examining his work for The Wall album cover and live shows. It contains 174 monochrome illustrations and 15 colour ones and one of the colour ones is a one page photo of the teacher puppet. The book is a well presented and comprehensive retrospective of his work which was prepared with his active collaboration.

Unfortunately, the original £6.95 paperback version is no longer available and the only version that is still available is the special £75 edition. There were only 250 copies of this issued and each one was personally signed by the artist, came in a cased binding, was boxed and contained an original 4-colour, hand-drawn lithograph. Should any of you be interested in obtaining a copy of this, you had better be quick as there may not be too many left.

Dave Walker

FINAL CUT

The Final Cut-A Realisation Of Post War Britain.

The Final Cut may not have the keyboard prowess of Richard Wright in it's armoury, nor the extended guitar improvisation of Mr. Gilmour; but it is the most meaningful, far reaching album ever produced by the Pink Floyd.

For many it was the last straw-a final blow of Roger Waters's "morbid preoccupations". Even if this was true; The Final Cut is not a catalogue of complaints, it is a statement of social (not political) facts. It is disturbingly accurate and sends a shiver down the spine of every decent person-the obvious exception being the monster from outer space 'Mrs. Thatcher'.

The Post War Dream has turned into a nightmare that is for sure. Roger has his finger on the pulse of the working classes when he says, "Maggie what did we do?" (to deserve this?). He reflects on Mrs. Thatcher's promises of 1979 ("You believed in their tales of fame, fortune and glory...the pie in the sky turned out to be miles to high.") This record is not doom laden; it is realistic. The leader -s here and abroad (ie good old cowboy Ronnie) have had their heads up their proverbial arses too long-"They can appear to themselves everyday...to make sure they're still real, it's the only connection they feel."

The Hero's return shows what the private feels like when he get's home after fighting an avoidable war-"Jesus, Jesus what's it all about?" And those which don't come back are noted in "The Gunners Dream" which is surely the most emotion ripping song Floyd have ever written. (along with 'The Fletcher Memorial Home').

Side 2 of The Post War Dream opens up with the most far reaching political statement of the whole album. "Maggie over lunch one day took a cruiser with all hands apparently to make them give it back." This direct reference to the Falklands seems simple enough to begin with; but wait the lyrics go-"...APPARENTLY to make them give it back", what was not so apparent now is then but so obviously apparent now is that that this act stirred up so much patriotism in Britain that it enabled Mrs. Thatcher (up until then the least popular leader ever) to win the general election some months later.

After this catalogue of complaints; Roger brings forward the solutions. To lock them away in a "home for colonial wasters of life and limb".

An epilogue is provided with "Two Suns In The Sunset". A beautifully simple song which considers the apocolypse which we live in the shadow of everyday-"could it be the human race is run?"

If the Final Cut is the last Floyd offering it should be recognised as a masterpiece-one of the most blatant, realistic comments on Post War Britain ever heard on vinyl. What a fucking way to go.

Recommended Further Listening:

- Forgotten Sons/Marillion.
- Sheep Farming In The Falklands/How Does It Feel To Be The Mother Of A 1000 Dead?/Crass
- Between The Wars/Island Of No Return/Billy Bragg.

Shaun Rogan.

An apology: due to type-writer failure, Opel 12 is delayed slightly - hence this rather 'scrappy' writing! *Bob*

NICK MASON



Harvest Publicity Photo:
Stanford Thompson.

Nick The Aquarian

Nick Mason was born on January 27th under the sign of AQUARIUS, THE WATER CARRIER. The glyph itself represents the free flowing of the tides as well as bolts of lightning. Neither the tides, the lightning nor the Aquarian responds to control.

As an Aquarian Nick is, without doubt, a true individualist with his own ideas. He possesses an inventive mentality with a talent and skill in thinking for himself. As a communicator he will excel in expressing his views to all who listen (and some who don't), so that he can impress them and win their approval.

He will resent any form of strong authoritarianism out of fear that his freedom to do what he wants may be curtailed. Aquarians are AIR signs and just as the air flows freely, they also have this attitude in life, to be free to follow their own ambitions and ideas - which they are usually full of. Aquarians are very much "ideas" people, although they usually need someone like a LEO (Rick Wright) or a VIRGO (Roger Waters) to actually pick it up and take it from there and put it into practice.

People born under the influence of an AIR sign tend to be intellectual and do most of their living in their heads. One of their favourite past-times is penetrating the feelings of others. Aquarians like people and plenty of company so that they can scrutinise each person avidly. These people tend to be well-mannered, well-liked and have plenty of friends.

He will have a very strong interest in people, like what makes them laugh and what makes them cry.

They also have a love affair with speed and fast living so it is not surprising Nick is very keen on Motor Racing as is fellow Aquarian Paul Newman. Aquarians also like flying as not only does it bring them closer to the air which rules them but you can bet that when Nick is at the helm and up in the air the freedom of flying for a short time lets him forget about worldly problems and pressures and also lets his imagination (which almost certainly is working overtime) take over, because he will love to break away from reality.

He will not be afraid of work and may even be a slave to it, but unlike others he will not seem worn out as Aquarians love to have their fingers in many projects all at the same time as it stimulates their ever active minds. It also comes as no surprise that he is a drummer as they love nothing more than a good 'beat' to keep them bopping along. A fellow Aquarian drummer being Phil Collins (Genesis).

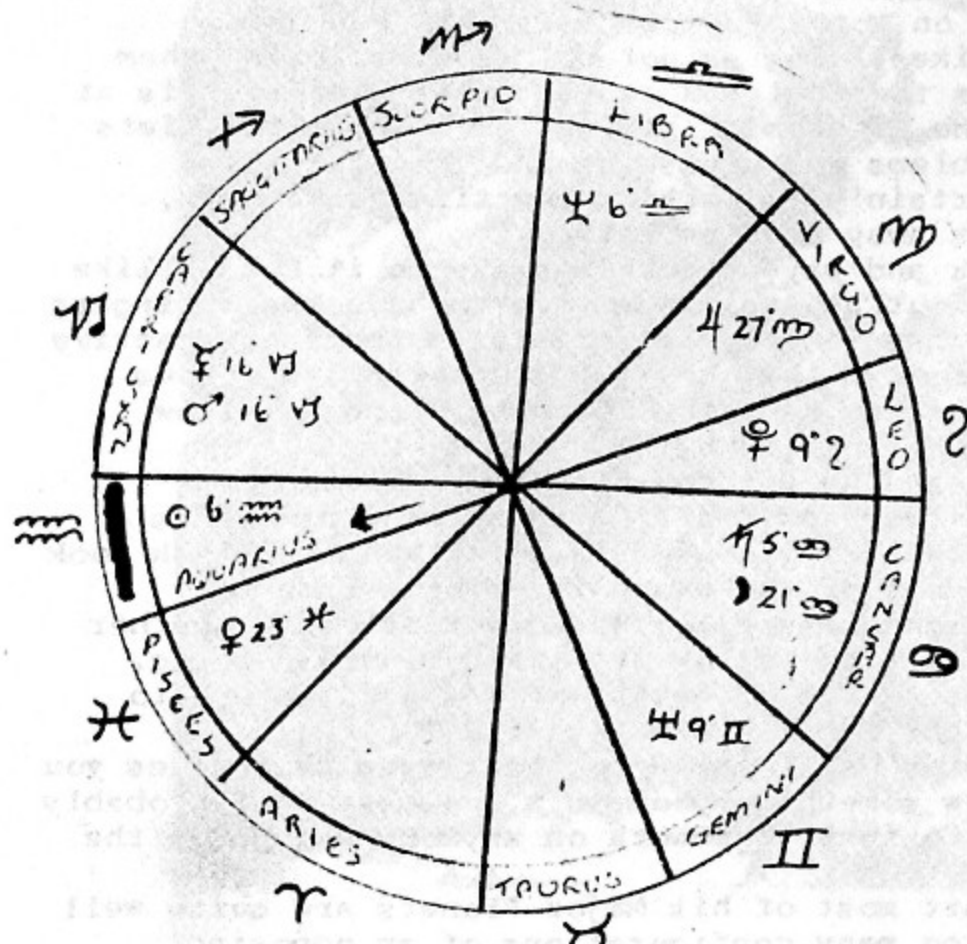
He will also like travelling and seeing new places and having new experiences, but above all meeting and chatting to as many people as possible. Aquarians are genial folk with usually more than one Black Book full of friends, often pop up out of the blue, always have time to listen to your problems and of course have the answer, although whether it will be in your best interest to follow it will be another thing. But do listen or you will offend him, after all he was good enough to listen to you moaning on in the first place, wasn't he?

They also almost always have a quaint smile to their eyes that gives you the impression that they know something you don't, and they most probably do, because they will surely do their homework on anybody who holds the slightest bit of interest to them.

In Nick's own individual chart most of his Major Planets are quite well placed, and he doesn't have too many configurations of an opposing nature, which basically means a pretty good life with a few major ups and downs now and then but on average he knows what he wants and has the ability to go and get it.

His Moon in Cancer indicates emotional intensity, slightly sensitive but inclined to a touch of moodiness now and then. Mercury in Capricorn means that he will handle things with a methodical and conservative view, is ambitious but shrewd. Venus in Pisces shows that he can at times be romantic, sensitive and idealistic, has plenty of inspiration but may at times lack drive and therefore needs strong partners on whom he can rely. With Mars in Capricorn he will have plenty of ambition and display a degree of independence in all his activities. His Jupiter is very well placed in Virgo which means he will have a pretty good sense of how to wheel and deal and keep his coffer nicely lined at all times, while occasionally taking risks with finances. Saturn in Cancer will produce a strong desire for security and future well being both materially and emotionally. Although he may appear rather reserved underneath he will have a quick, sharp sense of humour. Having Uranus in Gemini will have him mentally active at all times but he may not always complete projects because he will tend to get bored quickly. He may also tend to rely too much on nervous energy and may suffer from tension as a result. Neptune in Libra means that he should guard against new projects or pleasures taking on too great an importance and letting other everyday matters go by the board whilst pursuing them. And finally, with Pluto in Leo he will be exceptionally determined and have the will to win at all times. Fellow Aquarians; Yoko Ono, Alice Cooper, Bob Marley, James Dean, Tom; Jommi, Neil Diamond, Carole King, Alex Harvey, Ronald Reagan.

Gail McLean.



TAP would like to apologise to Gail and Nick - issue 17 was originally planned for early Feb... not April!

So, Pink, The Rose?

'So Red The Rose', the album by Arcadia, a Duran Duran offshoot, is one of the most impressively packaged albums I've ever seen (indeed, it's the only album I have with sleeve credits for hair and makeup!). Unfortunately, the same polish has been neglected where the album contents are concerned.

Arcadia is a holiday project for Durrannies Simon 'Jonah' LeBon (vocals), Roger Taylor (drums) and Nick Rhodes (keys). Strangely enough, they are not listed on the LP sleeve under the heading 'musicians', although Carlos Alomar, Mark Egan, Rafael Jesus (Talking Heads), Masami Tsuchiya (Japan), Andy MacKay (Roxy Music) and (surprise, surprise) David Gilmour are, along with many others. Production is credited to Alex Sadkin and Arcadia, with many more helping with the mixing (including Francois Kevorkian, who did the 'Blue Light' disco mix). All compositions are by various combinations of Arcadia members and the album is on Parlophone, PCS 101.

In the flashy press release (glossy card instead of the usual photocopy), David Gilmour is credited as saying "I was not an aficionado of Duran Duran's music and I did not really know what to expect. But the music I heard and played on for Simon, Nick and Roger was good and very melodic and certainly very different to all the Duran Duran singles I'd ever heard. In fact what was happening was excitingly different". It is this last statement with which I cannot agree, for while it is true that the material is melodic, it is certainly not that different from the work of many chart bands.

The opening track, 'Election Day', is a different version to the single and Dave says he isn't on the track. The same must therefore apply to the single's B-side, an instrumental re-working of the A-side. The song does, however, feature (strangely uncredited) vocals from Grace Jones.

'Keep Me in The Dark' just passes with no apparent point. 'Goodbye Forever' is quite Durrany with a couple of bars that could be Gilmour, but, as with most of the album, the guitar is so low in the mix that my non-musicians ears can't be certain. (Talking of mix, it is worth noting that Dave's quote about the music is probably based on what he heard before the final mixing, which can make quite a difference to the final sound).

Next, 'The Flame' has more Grace Jones on vocal, but little else to offer. The same can't be said of 'Missing', with the Duran sound taking a back seat to imaginative vocals and dreamy guitar that sounds very much like Dave's handiwork.

'Rose Arcana', opening side two, is gone before you notice it, being a very compact instrumental. It does, however, lead into 'The Promise', which has some lovely, pure, Gilmour licks prominent in the mix. With vocals by Sting and Herbie Hancock on keyboards (not to mention even more of Ms Jones' anonymous vocals), this is certainly the album saving grace (no pun intended) and is an obvious choice for a single. Gilmour's guitar and Andy MacKay's sax blend wonderfully - as they share the same manager it is to be hoped that they'll work together again at some point. Apart from composition, there doesn't seem to be very much Arcadia about this song.

'El Diabolo' is something of an anti-climax, returning to the mediocrity of the Duran Duran mould. 'Lady Ice', the closing number, is a neat but unsuccessful attempt to emulate the mysterious air of a Japan song.

In all, this is an acceptable album, but not a special one - certainly not as close to Dave's usual territory as 'White City' or 'Brother Where You Bound' are. That may or may not be a good thing, depending on your viewpoint. I'd certainly suggest you give it a fair hearing, whatever your preferences.



Deep End at Brixton Academy 2/11/85.
 Photo's: Andy Mabbutt
 Developing/Printing: Rot Aulino.



Competition Results

The Nick Mason - Profiles competition was won by American reader Vernon Fitch, who's entry was judged the funniest by Nick himself. Vernon says "The fat figure in black on Nick Mason's new L.P. is Nick's auto mechanic! (The mechanic of the future). His yellow right hand shows caution, his left hand is green due to all the money he's paid! He's got a nose for trouble, a saucer hat (full of secrets), he looks at the world from a different perspective to the rest of us (through a funnel) and he's definately got rythum. With all the money he's paid, you'd think he'd learn to stand on his own two feet!" Vernon will receive his prize of a signed copy of the album as soon as we've saved up the postage.... Runners up prizes of two free issues go to Dave Carlin and Alan Corden, who's mammoth entry is reproduced for your enjoyment below. The copy of TAP autographed by David Gilmour was won by Steve Tandy who correctly replied that Snowy White plays extra guitar on the U.S. cartridge version of 'Pigs On The Wing'. There were a disapointingly small number of entries to both competitions - if you don't want us to get you autgraphed goodies and such like just say so!

Alan Corden's entry was this:-

- 1) A Russian dissident demonstrating the latest developments in germ warfare.
 - 2) World famous overweight lead guitarist demonstrating considerable goalscoring prowess in a recent charity match at Villa Park (shortly after floodlight failure).
 - 3) Arnold Layne enjoying belly laugh with friends as he recalls siphoning the petrol from Nick Mason's collection of cars in his absence. (A bogus interview with an equally shady character claiming to be the editor of a "fanzine" with a quite ridiculous title provided the perfect decoy).
 - 4) Frankie Vaughan at Wembley Stadium ("You at the back. Yes you! Stand still laddy).
 - 5) World famous overweight lead guitarist attempting to remain inconspicuous at the recent premiere of Nick Mason's new film.
 - 6) Football referee in latest gart.
 - 7) World famous neurotic bass guitarist taking his first tentative steps onto a dance floor.
 - 8) Film extra in an out-take from the legendary "Old Grey Whistle Test" film sequence (sadly missed).
 - 9) An extremely shy chap at the chiropodist's.
 - 10) Even Lord Lucan needs new shoes.
 - 11) Fink.
 - 12) The Home Secretary.
 - 13) Unidentified fanzine editor having eaten and drunk too much (pudding?) dons appropriate gart and staggers over to friend's house for weekly fix of F.G.I.H. Purely for possible Floydian references, of course...
 - 14) World champion baked bean eater asking his adoring fans to move back a little.
 - 15) Butlin's baby-snatcher affecting dance sequence on final night.
 - 16) Father Christmas clambering aboard his sleigh "Ho ho, fooled them again".
 - 17) John Elake.
 - 18) A drunk darts player.
 - 17) Lord Lucan doing the hokey-cokey.
 - 18) Man directing the new Nick Mason film (Nick Mason?).
 - 19) Mary Whitehouse being forced against her will to witness the truly appalling 'Rambo' (and loving every minute of it).
 - 20) Common or garden typically inconspicuous store detective. (Completely dry when its pissing down outside).
 - 21) Unashamed Pink Floyd fanatic.
 - 22) George Melly in power cut.
- Enough said, we think - Eds.

THE COMMITTEE

In the spring of '68, the Floyd were commissioned to score a film called 'The Committee', starring Paul Jones. Despite this being the Floyd's first, major film music, because the film was never released (being limited to one press showing) there was no soundtrack album; although an acetate is rumoured to exist and there was a catalogue number allocated.

The recording of any tracks would have been done concurrently with the recording of 'Saucerful of Secrets' or shortly afterwards and these may well be some of the tracks recorded and listed in Malcolm Jones' book 'The Making of the Madcap Laughs' which go under unreleased titles, but this is pure speculation.

Around 1968-69 the Floyd were credited with many obscure and misleading titles, some of which were instrumentals which were improvised for the occasion. I personally find these recordings intriguing but I must confess to being sometimes disappointed to hear yet another variation on an old theme instead of a new song. The outtakes from 'Zabriskie Point' are an exception to this and I was hoping to find the music from 'The Committee' to be likewise.

Before describing the music, I should say that what I've heard appears to be a recording from a showing of the film and not an LP, so a lot of dialogue can be heard over the music. As this tape has only recently surfaced (as far as I know), it may be that there has been a recent showing of the film possibly with the intention of TV or video release.

All six tracks are instrumentals and none has been given a title (on the tape).

TRACK 1 :- This presumably went with the opening sequence, starting with bird song and "churchy organ" sound reminiscent of 'Cirrus Minor' for a few seconds before breaking into a simple up tempo but typically Floydian tune. The recording is pretty basic and may have been done 'live' in the studio with a bit of editing afterwards.

TRACK 2 :- From the dialogue and some of the background noise, I got the impression that this is played during a club/pub scene. The music is quite "R'n'B ish" with the band perhaps going back to their roots. Again there is a live feel to it and I couldn't help thinking that there was a live band in the film. Does anyone know if the Floyd did make an appearance in the film?

TRACK 3 :- This is one of those pieces of music described by Dave Gilmour as "long meandering pieces that we could do in films": no real tune, just ethereal organ and weird slide guitar. It accompanies a scene where Paul Jones is interviewed or interrogated by who? Possibly The Director of The Committee.

There is a break in the tape with the music then continuing but a bit more doom laden. It's a good chance that this is just an extension of the same track.

TRACK 4 :- Another piece of background music for a questioning scene but this time more like part of the middle section of 'Interstellar Overdrive' as done by the band 68/69. A sort of "thump thump" bass with staccato guitar. Again though nothing that you could hum along with.

TRACK 5 :- The questioning has become a discussion and the music is the original (or one of the original versions) of 'Eugene' when it was called 'Murderistic Woman' or 'Keep Smiling People'. Quite similar to the BBC sessions i.e. quite soft and haunting and no screams. There are "jangley" sounds at the start and finish very similar to some of the effects used on 'Saucerful of Secrets'.

TRACK 6 :- Presumably over the credits. Starting with some nice melodic guitar and 'reedy' organ it becomes recognisably the same tune as track 1 but much slower and better done.

The Final Cut Video EP

The last, new Floyd release in this country was the Final Cut Video E.P.: A four track video used to illustrate one of the themes contained on The Final Cut. I also suspect that, to some extent, it was to make up for the absence of live shows, although Roger Waters has since performed some of the tracks on his solo tours.

The four tracks, in order, are "The Gunners Dream", "The Final Cut", "Not Now John" & "The Fletcher Memorial Home" which is, of course, a different order to that in which they appear in the album. It would appear that this was necessary in order to put the story into a logical sequence - something that was done to The Wall for both the album and the film.

As could be expected, the screenplay was written by Roger Waters and concerns a couple who lost their son in the Falklands conflict. It was directed by Willie Christie and the father is portrayed by Alex McAvoy who played the teacher in "The Wall".

The video opens with a shot of a car driving down a deserted motorway with the driver (the father) listening to the news on the radio. This is much clearer than the news at the start of the album and includes two items concerning war.

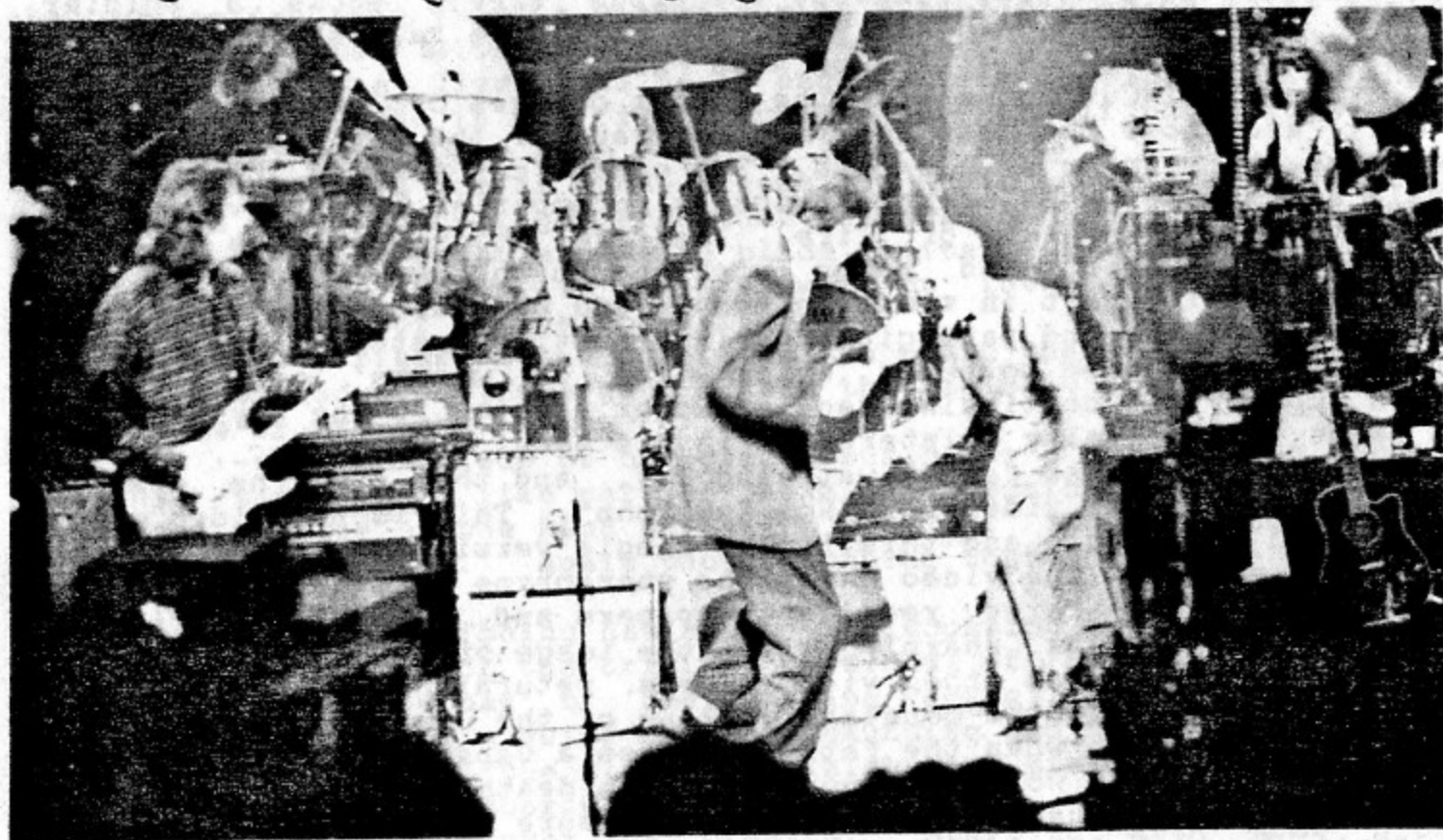
"The Gunners Dream" shows the couple at home watching the latest news of the Falklands Campaign on the television and reading about it in the papers. The father goes to get a drink and we see a gun that he has concealed in the kitchen. We then see Roger Waters (or, to be more accurate, his mouth as the rest of him is in shadow) talking to a psychiatrist in The Fletcher Memorial Home. The psychiatrist's certificate shows him to be called A. Parker-Marshall which would appear to refer to Alans Parker and Marshall who directed and produced "The Wall" film respectively. As is well known, Roger was never fully happy with the finished film and now has bitter feelings towards the film industry as a whole. Indeed, the album sleeve shows a soldier with a film can under his arm and a knife in his back which is generally felt to be an attack on Alan Parker.

"The Final Cut" starts as the father changes channels on the T.V. to try and lose the near constant coverage of the Falklands and thus the constant reminder of his loss. The scene cut to is that of a female acrobat and most of this track is accompanied by archive film of women in various walks of life. We are shown pictures of the suffragette movement and women working in hospitals and munitions factories, taking part in sporting events and of course the inevitable beauties modelling and participating in beauty contests. These bits of film which would seem to be an affirmation of womens' equality are broken up by the continuing saga of Roger talking to the psychiatrist who seems to be totally uninterested in his tale.

We again see the father watching T.V. and this time he changes channels to see the video for "Not Now John". This is the video which accompanied the single and this is the single version of the track with THAT word removed. The video shows the stereotype British worker doing no work but playing cards, reading the papers and, of course, drinking tea. This contrasts sharply with the image of the Japanese worker constantly working that the video keeps returning to. There is, however, a twist to the constant working of the Japanese as we see at the end of the video when the father watches a Japanese boy, who has witnessed the British workers, jumping to his death in front of an image of the lost son because of the constant pressure of life in Japan ("But it can't be much fun for them, beneath the Rising Sun, with all their kids committing suicide"). This track also completes the attack on the film industry as Roger sings "Hollywood waits at the end of the rainbow, who cares what it's about as long as the kids go".



Some more Deep End snaps taken at Brixton, 2/11/85.
 Photo's : Andy Mabbett.
 Printing / Developing : Rob Ayling.



Again we return to the father watching T.V. who, this time, switches to a picture of him entering "The Fletcher Memorial Home". He drives in through the gates and up to the house passing his son standing by the lake and leaves the car carrying a gun. In the grounds we see Maggie Thatcher, President Galtieri & Winston Churchill along with a Japanese emperor whilst Hitler & Napoleon amuse themselves indoors. The wardens are portrayed by two punks in white coats obviously representing today's youth/tomorrow's leaders. Maggie and Galtieri are shot by the father as Churchill walks away and as they lie on the ground we see the Japanese emperor continuing his game - returning to the theme that regardless of our struggles, the Japanese go relentlessly on. We are then shown that despite being shot Maggie and Galtieri are still inside with the other two which indicates that they are just figureheads and that their deaths would be a meaningless gesture resolving nothing. Finally we see the father at home resigned to the truth and reading a paper which is giving Maggie full credit for our involvement in the Falklands. This reveals the full injustice of the situation and begs the question that would Maggie have taken the full blame if things had gone wrong as she took all the credit for the success.

In all this is a very entertaining 19 minutes of video and is worth the £13 I paid for it as I find that I can watch it time and time again.

Dave Walker

So, Pink, The Rose? (from Page 25)

The press release informs us that a full-length video album will be issued in 1986 as will a special book "illustrating and narrating... Arcadian mythologies which appear to be synchronistically linked through a series of extraordinary coincidences that have emanated from (this) project". I can't wait!

P.S. - Since this review was written, 'The Promise' has indeed been released as both a 7" and 12" single, the latter containing a lengthened version with more of Dave's guitar, but not much. The B-side in both cases is 'Rose Arcana'.

Andy Mabbett (thanks to Dave Carlin for use of his turntable)

THE COMMITTEE (from Page 28)

Somehow, I don't think the release of these recordings as a soundtrack album would have improved the Floyd's image at the time. Perhaps a proper recording would do them better justice but 15 minutes of music is barely 1/2 an LP side so the inclusion of other music used on the film would have been a necessity e.g. Arthur Brown's 'Nightmare'. The film however, from the scraps of dialogue, sounds intriguing and may well have become at least a cult success. The music seems to suit the tone of the dialogue but would not stand up on its own like the 'More' album a year later. At least these recordings do have some historical value and the title of "Careful with that Axe" may well have been inspired by the subject of the film (decapitation).

STEVE TANDY