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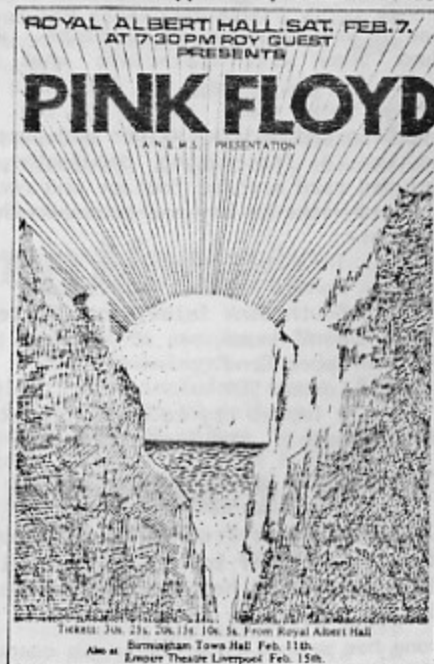
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This cheque was recently auctioned in London for £60.  
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Front cover an adaptation of this 1970  
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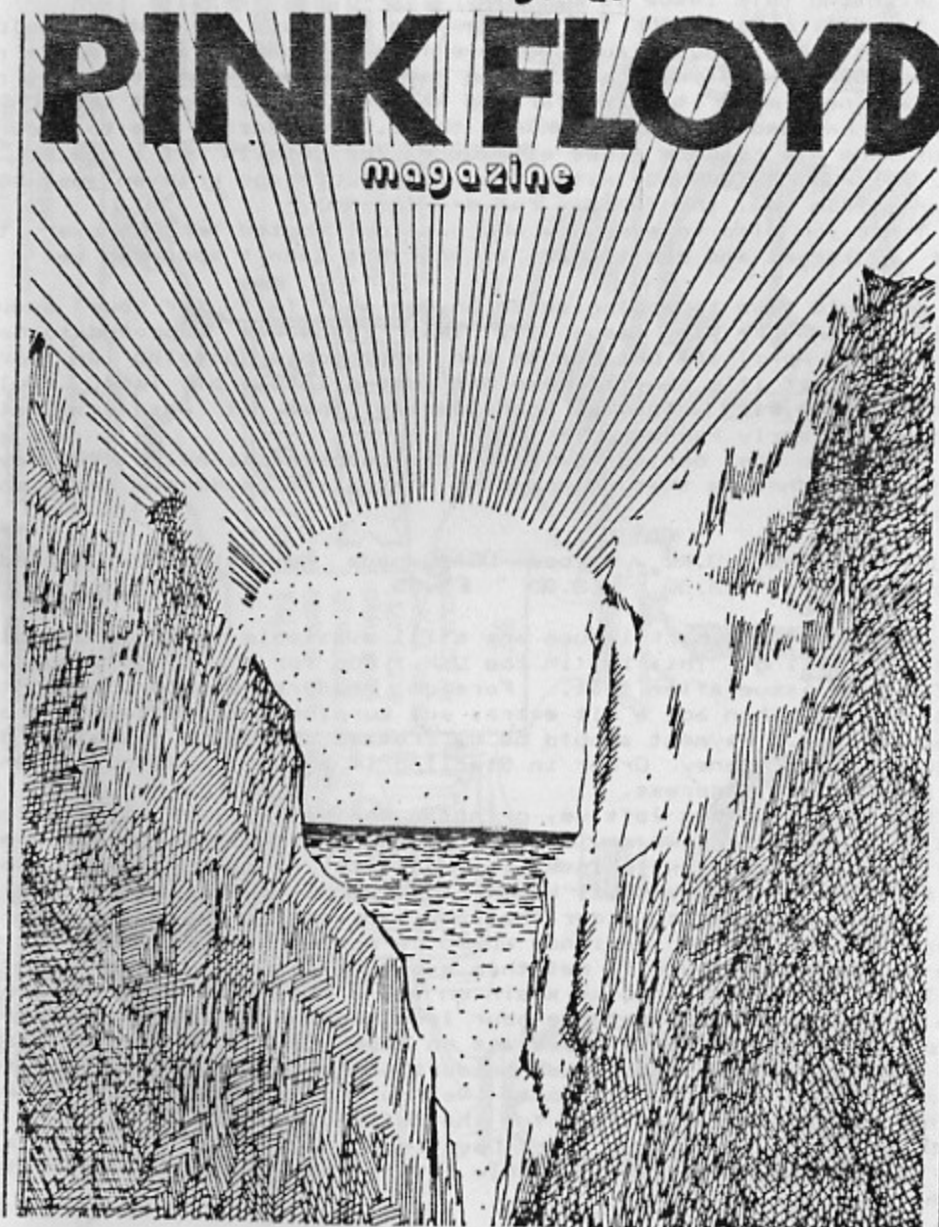


# The Amazing Pudding

the original

# PINK FLOYD

magazine



issue 16.

## And then there were two (again)

Hello Readers,

First off, we would like to wish Ivor all the best in his future ventures as he has now ceased being a TAP editor, although the blame for printing this issue is all his.

Secondly a big THANK YOU to everyone who buys TAP and has helped us to last this long because we have finally come of age! TAP is now 18 issues old with, we hope, a long way to go yet. Unfortunately not all fanzines make it this far and we must sadly report that Chris Lonsdale has had to finish SUKRAT, the E.L.P. fanzine due to lack of input from his readers (see elsewhere for details of a new E.L.P. fanzine). So, BE WARNED, without articles/cuttings or even just bits of news from you, the TAP may run dry (groan).

Thank you also to everyone who has contributed to TAP over the last 17 issues and don't worry if your bit hasn't appeared yet - it will.

We would like to apologise to anyone who fell for our annual April Fool joke in issue 17. That issue was supposed to have appeared on April 1st but due to our photocopier playing an April Fool joke of it's own, it came out just a little bit late. (Well, quite a large bit actually, considering that it was originally planned for early February !)

And so to the boring part - the subscriptions. Keen eyed readers may notice that we now have Australian readers. Hello down under.

SUBSCRIPTIONS	U.K.	Europe	USA/Canada	Australia/New Zealand
for 6 issues	£3.30	£3.80	£5.55	£6.00

As ever all 17 back issues are still available, cost is 35p plus post and packing. This is (in the U.K.) 20p for the first issue and 5p for each issue after that. Foreign readers should guess the postage and then add a bit extra, any surplus being added to their subscriptions. Payment should be by crossed cheque or postal order (International Money Order in Sterling if abroad) made out to Andy and sent to his address.

Now that Ivor has left us, printing the back issues will become less easy. Therefore we may (and we stress MAY) have to delete some, starting, of course, with issue 1. We'll try to keep deletions to a minimum but, if anyone still wants back issues, particularly the 1st 6, it would be best to order them now. Prices as above. If you do order back issues your patience would be appreciated as there may be some delays - but you will get them eventually.

Tommy Vance mentioned us again on the Friday Rock Show on April 25th when he rebroadcast the hour long segment of the Roger Waters Radio City concert, first broadcast on March 28th. We would again like to thank him and his production secretary Eileen Hull for giving us such wonderful support. We would also like to wish Eileen and her replacement good luck for the future.

Please note that issue 12 of Opel is now available and that all back issues are no longer available. We'll see you on the dark side of the pudding...

*Dave*

*Andy*

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# Great Gigs In The Sky

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

Listing supplied by Dave Carlin.

18/01/70	England	Fairfield Hall, Croydon
19/01/70	England	The Dome, Brighton
23/01/70	France	Theatre Comedie des Champs Elysees, Paris
24/01/70	France	Theatre Comedie des Champs Elysees, Paris
02/02/70	France	Lyon
05/02/70	England	Arts Centre Project, Cardiff
07/02/70	England	Royal Albert Hall, London
08/02/70	England	Opera House, Manchester
11/02/70	England	Town Hall, Birmingham
13/02/70	England	Kings Hall, Stoke-on-Trent
15/02/70	England	Empire Theatre, Liverpool
16/02/70	England	City Hall, Newcastle
06/03/70	England	Imperial College, London
08/03/70	England	Mother's Club, Birmingham
09/03/70	England	City Hall, Sheffield
12/03/70	Germany	Audimax, Hamburg
/03/70	Sweden	Konserthuset, Stockholm
30/03/70	France	Bourget Festival, Bourget
02/04/70	USA	
04/04/70	USA	Hofsta University, Stoneybrook
08/04/70	USA	Fillmore East, New York
/04/70	USA	Chicago
29/04/70	USA	Fillmore West, San Francisco
01/05/70	USA	Civic Centre, Santa Monica
/05/70	USA	Paramount Theatre, San Diego
16/05/70	USA	New Orleans
23/06/70	France	Paris
27/06/70	England	Bath Festival, Shepton Mallet, Bath
28/06/70	Netherlands	Holland Pop Festival, Kralingse Bos, Rotterdam
/07/70	Germany	Hannover
12/07/70	Germany	Reitstadion, Aachen
18/07/70	England	Hyde Park, London
26/07/70	France	Festival International de Jazz d'Antibes, Jean les Pins
05/08/70	France	Biot
08/08/70	France	St. Tropez Festival, St. Tropez
12/08/70	France	St. Raphael
12/09/70	France	Parc des Vincennes
16/09/70	England	The Paris BBC Theatre, London, BBC
18/09/70	Switzerland	Montreux Jazz Festival, Altes Casino, Montreux
27/09/70	USA	Fillmore East, New York
16/10/70	USA	Civic Centre, Santa Monica
17/10/70	USA	Pepperland, San Rafael
20/10/70	USA	Winterland, San Francisco
21/10/70	USA	Winterland, San Francisco
22/10/70	USA	Winterland, San Francisco

# Gigs (cntd.)

06/11/70	Netherlands	Concertgebouw, Amsterdam
12/11/70	Denmark	Falkoner Centret, Copenhagen
25/11/70	Germany	Eberthalle, Ludwigshafen
26/11/70	Germany	Sporthalle, Boeblingen
29/11/70	Germany	Circus Crone, Munich
04/12/70	France	TV
05/12/70	France	TV
11/12/70	England	Big Apple, Brighton
12/12/70	England	Roundhouse, London
18/12/70	England	Town Hall, Birmingham
20/12/70	England	Colston Hall, Bristol
21/12/70	England	Free Trade Hall, Manchester
22/12/70	England	City Hall, Sheffield
/ /70	Germany	Song Days Festival, Grugahalle, Essen
/ /70	Germany	Offenbach
/ /70	Germany	Dusseldorf
/ /70	Germany	Audimax, Hamburg



# RELICS

The full backing band for Bryan Ferry's Live Aid appearance was :- David Gilmour, Neil Hubbard, Chester Kamen (guitars), Jimmy Maelen (percussion), Andy Newmark (drums), Marcus Miller (bass), Jon Carin (keyboards), Michelle Cobbs, Ednah Holt, Fonzi Thornton (vocals). All of these appeared on the "Boys & Girls" album. (AM)

The new Pete Townshend single, referred to last time, is now out. The B sides are from the Deep End gig on November 2nd, not the 3rd as stated on the record sleeve and the royalties from these B sides all go to the Double O charity. The 7" A side is an edited version of 'Give Blood' (AM,DW)

The poster art book "Get On Down" (Dempsey and Squires, London) includes some Floyd pictures and many original poster reproductions. The following Floyd related items appear: Arnold Layne Promo Film Still (p.11), 2 tone poster 2-06-67 UFO (p.13), Full colour poster 28-07-67 UFO (p.40), Full colour poster 27-09-67 5th Dimension, Leicester (p.42), Full colour poster 16-03-68 Middle Earth (p.50), Full colour poster 4/10-05-68 Rome International Pop Festival (p.53) (Pink Floyd played May 6), Concert Still (similar to Miles 1974 section) pp 10, 11. (KL)

The April '86 issue of "Beat" magazine contains an interview with Tangerine Dream in which they talk about their albums. Talking about their first 4 albums they had this to say : Edgar "Those early records were influenced by Pink Floyd. Zeit was probably our most avant-garde album, but it was a direction we chose not to follow. Life has to change". Chris "Floyd's Ummagumma was the first really experimental rock album. Until then you simply had improvisation like Hendrix and Cream". (JL)

A record has just been released by the Sea Breeze Record Company, an American jazz label, entitled "Piper At The Gates Of Dawn". The 1984 release features among others one Steve Gilmore (note spelling). I haven't heard the disc, but none of the tracks listed are the same as its predecessor. (KL)

# Floyd still progressing, but

Beat Instrumental Jan 70



THE Pink Floyd have been playing together for five years. During all this time there has been but one personnel change, when Syd Barrett was replaced on guitar and vocals by Dave Gilmour, and the group have continually experimented, entertained and pushed their theories into practice. Roger Waters, bass; Nick Mason, drums; Dave Gilmour, guitar; and Rick Wright, piano and organ; have achieved a lot. I recently went to Wright's Bayswater flat where for a couple of hours we talked about the Pink Floyd, Rick Wright, the weather (it was a cold day) and what the group hope to be doing in the future.

First, the group's latest venture. "We've just done the music for a film," said Rick. "It's Antonioni's latest one, *Zabriskie Point*, and we've done the complete score with

the exception of a few bits of canned music." Antonioni is famous for his previous film centring on the world of the trendy, *Blow-up*, which also featured rock music, supplied then by the Yardbirds. How did the Floyd approach the job? "It's all improvised, but nonetheless it was really hard work. We had each piece of music and we did about, say, six takes of each, and he'd choose the best. Antonioni's not hard to work with . . . but he's a perfectionist. He was with us in the studios every night for two weeks from nine in the evening until eight the next morning . . . every night for two weeks to get 20 minutes of music. It was hard, but it was worth it."

Do the group expect to do any more film work? "Yes, definitely. It's one of the things we've always wanted to

do. We did *More* which . . . well, we didn't really like the film. *Zabriskie Point*, which is partly about the violence in America, seems to be an excellent film. It's hard to say what I thought of our music in *More* since I didn't see it with the film, but apparently it works quite well. As an album I don't really much like it."

A further film job for the group is that they are doing the sounds for a new cartoon series called *Rollo*, by Alan Aldridge, which has already, on the strength of the pilot show, been sold all over the States. "It's really incredible," said Rick. "You know what Aldridge's drawings are like. It's about a boy, Rollo, who goes around space with Professor Creator . . . I think that's his name . . . who collects galactic animals for his zoo."

# starting at the top again

The Floyd put many science-fiction elements into their music anyway — their song titles alone are a giveaway with such names as *Interstellar Overdrive* and *Set The Controls For The Heart Of The Sun* — and there are also elements of witchcraft and ritualism. "It's funny you should pick on that. While we were in America we were asked to play at a voodoo convention. Sadly we couldn't make it because the American Musicians' Union wouldn't let us play. It would have been marvellous. All the voodoo cults from all over the world meeting up with all the science-fiction writers."

*Ummagumma* is the name of the group's latest recording. A double album, one record is live Floyd, the other being each of the four members doing their own musical section. How did Rick like the record? "I was pleased with it. It was an experiment . . . I don't really know if it worked or not . . . but I like it."

Some people were disappointed that the live section includes numbers already released on previous albums—*Astronomy Domine*, *Saucerful Of Secrets*, and *Heart Of The Sun* — with only one new one, *Be Careful With That Axe, Eugene*. "We did them because so many people were asking us if we'd made any recordings of our stage act. The next one, I'm sure, will be completely new stuff."

Is *Ummagumma*, presently high in the charts, the group's best-selling album? "I would have thought so . . . though *Piper* and *Saucer* both sold a lot. It probably is the best since it's selling very well in America. It's the first time we've sold over there." The group have twice been to America, once in '67 — "a nightmare" — and once in '68 — "good". "We should be going back in either March or April next year. It hasn't been set up yet, but a lot of people are offering us tours and we're waiting to pick the

best one."

Back to *Ummagumma*. "The four pieces on the LP are very different, though there are pieces in all of them which link together. There wasn't actually any attempt to connect them all. We didn't write together; we just went into the studios on our own to record and then we got together to listen to them. We all played alone on our pieces, in fact. Again, we couldn't all agree on this . . . I thought it was a very valid experiment and it helped me. The result is that I want to carry on and do it again, on a solo album. But I think that maybe Roger feels that if we'd all worked together it would have been better. That's something you just don't know, whether it would or not. I think it was a good idea."

"The live part of the album we had to record twice. The first time, at Mother's in Birmingham, we felt we'd played really well, but the equipment didn't work so we couldn't use nearly all of that one. The second time, at Manchester College of Commerce, was a really bad gig but as the recording equipment was working well, we had to use it . . . parts of *Saucer* on *Ummagumma* came from the Birmingham gig which we put together with the Manchester stuff . . . but the stuff on the album isn't half as good as we can play."

As far as studio recording is concerned, the group are tied to using EMI studios, though they did once do some stuff in Pye, as part of their contract. "Sessions are generally a bad scene. You have to book up ages ahead and then, whether the material is ready or not, you have to go in all the same. Also EMI's equipment hasn't been good for us. There are some really good studios where we'd like to record but we can't—places like Olympic and Morgan."

The group recently left the Bryan Morrison agency for Nems, a deal with which

they're well pleased. "At last we've got a really good agency. We're doing as much work as we want to. There's plenty of it . . . too much in fact. It's hard to say how much we do; in one week we may do five gigs, another we may do one. One or two a week is really all we want."

## More offers

Are they still enjoying playing live? "Oh yes, very much. We all dig going out live. In fact we have very few disagreements really . . . but we do want to spend more time doing films. *Zabriskie Point* should attract more offers, because working with Antonioni is starting at the top for us. He's brilliant. But generally speaking I am happy with the way the group's going. I think a lot about what we're doing and . . . well, sometimes when I'm on stage I suddenly wonder what the hell I'm doing up there. Have I got the right to have 5,000 people there in front of me and what have I got to say? Is it important enough? I get doubts . . . I think everybody must . . . and in the middle of playing 1811 just get a mental block and because I'm questioning what I'm doing, I can't think of what to play."

"I'm very happy in what I'm doing, but I would like to try lots of other things. Sometimes I feel like leaving the business completely. Doing something else . . . but always connected with music."

Rick doesn't feel all that many connections between the Floyd and other groups. They are something of odd-men-out in that "we started together and we're still together. We haven't gone through the usual stages of everyone in a band having played with millions of tiny little bands with the best of the people surviving and slowly building up into the best groups. We started off as the Floyd and that was it. We really had no experience other

Cont over

Cont

than the Floyd. I played trombone in a trad band years ago . . . but we haven't worked our way through so we haven't had that much contact with other groups."

In their time, the Pink Floyd have come in for a lot of criticism amid the acclaim. At one time, their stage act was slated often, though the problems here were resolved when Dave joined the group. The group are now generally reckoned to be one of the best four or five for live shows. Do they worry about criticism? "Yes. If it's valid. If someone points out something that we haven't realised before. That's good . . . it makes you think about things and maybe change them. We have a lot of friends who'll come back-stage and tell us what they think. This is valuable because as a group we never agree on how well we've played. We'll come off and Dave'll maybe say it was incredible and Roger may think it was really bad. Occasionally, very occasionally, we'll play a gig where we all walk off feeling good. But our musical attitudes are probably fairly different, which is good."

### Textures

It is also probably one of the reasons why the group manage to achieve so many varied moods and textures with their music, which spans an amazingly wide number of styles in one go. The Floyd play, within the overall context of "their sound", traces of rock, country, the classics—Rick very rarely plays any rock records for his own amusement; it's all Beethoven and Berlioz at the moment—and every member of the group is giving all he's got to expand, refine and generally improve. Both individually and as part of the Floyd. The result is, after many years of trying, that the group are prospering—"well, we're not actually losing money, which is nice"—and winning the respect both here and abroad that they deserve.

R.S.

# A SAUCERFUL OF QUIET SUCCESS FOR THE PINK FLOYD



**A**FTER the initial blaze of publicity for being "the group for the freakies" last summer, the Pink Floyd have managed to stay pretty much out of the limelight. Which is surprising, when you consider the amount of success they've had with records—two best-selling singles ("Arnold Layne" and "See Emily Play") and two even bigger-selling albums ("Piper At The Gates Of Dawn" and, currently,

"Saucerful Of Secrets"). The Floyd are very much musicians, as opposed to pop personalities.

Even in the early days, when they gained their reputation as the hippies' musical spokesmen, the group had a role thrust upon them. Says Rick Wright, organist: "It's hard to see why we were cast as the First British Psychedelic Group. We never saw ourselves that way. It just so happened that we started playing at UFO when it was

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Cont

just beginning, and people began to identify us with the club and what they thought it stood for".

In fact, the Floyd as a group started when Wright, Nicky Mason and Roger Waters were architecture students together. They started a band to play at local colleges, doing mostly R and B stuff. After a time, Syd Barrett, whose place in the group is now occupied by David Gilmour, joined up and gradually the blues were superseded by a new sort of music. "We realised that we were, after all, only playing for fun" says Rick Wright, "and we were tied to no particular form of music. We could do what we wanted. And so our own, more individual, music started to come through, and we've developed on those lines ever since. The emphasis was, and is, firmly on spontaneity and improvisation".

### VISIONARY

Perhaps one of the reasons for their being labelled "psychedelic" is the group's use of light shows. Theirs was the first in Britain, and the hallucinatory, visionary colours of the slide projections were bound to be linked with the new craze for mind-expanding, acid, Aldous Huxley and all stations east. The Floyd have one of the few effective light shows—another case of original being best. "We got the idea from a lecturer at Hornsey Art School. This man had been working for some time with lights as an art-form, and he wanted to do something with a group, an integrated show. As it happened, we didn't do anything with him, but the idea stuck in our heads and later on we started our own lights.

"It's sad to see all the mediocre light shows you get now. Even at Middle Earth they were using techniques which they've had in America ages ago and discarded. There are too many people doing the same unremarkable things—but with a bit of imagination you can get some amazing

effects. Light shows, when they're good, are fine. But the majority aren't very good at all".

The Pink Floyd were the first with lights. Another new idea on which they're working is the use of all-round sound. Says Rick: "We want sound coming at the audience from behind as well as from in front. Surround them with music. At the moment, we're trying to get the Planetarium, which would be ideal. A circular auditorium with us in the middle facing out and speakers placed around the walls—this is the sort of scene we'd like.

"Unfortunately this type of show just couldn't be done at ballroom gigs—which we aren't keen on anyway. Our ideas aren't right for an audience that wants to have a rave. Ideally, the group would stick to concerts, recording, film scores and that sort of thing". Films are figuring prominently in the band's current programme. They have already done the music to one movie. Two more are in the pipeline, and Rick sees the future concentrating on this field.

As far as recording is concerned, they will shortly be starting work on a follow-up album to "Saucer". It's intended to divide the record into four segments, one for each member of the band to do his own ideas, thus presenting four individuals and at the same time, one group.

### MILLSTONE

The Pink Floyd are certainly a group with a constant flow of ideas and ambitions. It's a bit unfortunate, perhaps, that they have to be really listened to, hard, if you're to get the best out of them—and a bit unfortunate that they should have the millstone of one-nighters in distant ballrooms hanging around their necks. They simply aren't that sort of group. Pop nowadays covers such a wide field that we really need a new name for its various parts. And it seems quite probable that in 10, 20

or 100 years' time, groups like the Floyd will be considered classical. Boundaries are being extended almost daily by the Floyd. Long may they progress.

R.S.

**PINK FLOYD—"Obscured By Clouds"** (EMI Harvest, SHSP 4020, £1.99). What can you say about the 'Floyd that hasn't already been said—they've been laid on the musical couch too many times.

An amazing album, very much in the "Meddle" style; less of the beautiful psychedelic imagery of "Umma Gumma," more funk, as typified by the chunky passages on "Atom Heart Mother" and "Echoes," on the "Meddle" album, here developed by "Childhoods End," where Dave Gilmour's guitar has a definite bluesy feel, and "When You're In" which has an enormous majesty about it.

"The Gold It's In . . ." sounds uncharacteristically commercial—it'd probably make a good single, believe it or not. "Wot's . . . Uh The Deal" has that relaxed slightly distant feel of recent 'Floyd acoustic numbers, sounding as if Roger Waters is standing on top of a hill, singing across a valley. (Gad, what imagery!)

And yet, there are still examples of those familiar soaring whirling 'Floyd numbers, just to dispel any doubts some may have that "they're becoming too commercial." The title track, "Obscured By Clouds," blasts through your head with a penetrating burring bass background and aural sunbursts, synthesised for some dark sinister corner of the solar system. It's very good, too.

That last sentence rates a mention in pseud's corner—sorry, but translating sounds into words is a bit superficial anyway. "Absolutely Curtains" has the same whining organ sound as on "Careful With That Axe Eugene," from "Umma Gumma."

Like the "More" album, it's the musical soundtrack to a film, called "La Vallee" which, from the cover shots, looks as if it's set in New Guinea. ★★ ★★ PE

Disc 17/6/72

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▲ Nick Mason



**'Until very recently we were in acute danger of dying of boredom'**

As a band, Pink Floyd have always proved difficult to define. One of the few surviving forces from the Flowerpower period of our youth, Floyd have always managed to remain all things to all men: they made a hit single in 1967, (*Arnold Layne*); they had the first professional light-show seen in this country; they were the creators of a UFO-preoccupied science-fiction music that rapidly became the centre of a growing cult. In the less-than-balmy days since that



halcyon age, Floyd have done a singular thing: they survived. More than that, they succeeded in producing (at discreet intervals) several important progressions from their original, more light-hearted, sound.

The first of these was *Saucerful Of Secrets*, which can be considered as a direct polishing of the earlier, spookier Syd Barrett sound. Barrett's influence waned, he left, and *Saucerful* was the second-generation Floyd's first venture onto record. So successful was it—and so much did it mould their act—that up until 1970 they were still staging one of the album's strongest numbers *Set The Controls For The Heart Of The Sun*. This piece also survived onto their consolidation album *Ummagumma*. (There was an older survivor on *Ummagumma* as well: *Astronomy Domine* from the first Pink

▼ Dave Gilmour



▲ Rick Wright

Floyd LP). The second side of this record, however, contained a few tentative Floyd steps in a further, as yet unseen, direction.

### 40-foot Mother

Enter *Atom Heart Mother*. Floyd first produced this lengthy and much-praised piece at the Bath Festival, later taking it on tour to America and around England. *Atom Heart Mother* is an event for Four-piece Psychedelic Band, Brass Orchestra, and 40-piece mixed-voice choir. (When Pink Floyd took this around California, there were 40-foot billboards along Sunset Boulevard bearing the well-known cow). On stage, in addition to the above ensemble, Pink Floyd made use of their own well-tryed instruments — plus the Azimuth Co-ordinator device. This, drummer Nick Mason describes as 'a sort of quad-

rophonic pan-pot'. The *Atom Heart Mother* tour of the U.S. was in full quadrophonic sound, and American audiences were suitably fascinated by the eerie effect of sound swooping round the auditorium.

Floyd lost money on that tour, as in most other on-the-road projects they have done in recent months. In England it set them back £2,000 every time they did a show; in America the cost must have been excruciating.

'This year we've achieved a certain financial independence,' says Nick. 'The band still doesn't make money, but we're not fighting to pay back debts.' When was this point of financial independence reached? 'Some time last year, I think. I don't really know what caused us to get suddenly solvent, but for years previously we'd been paying off enormous debts—all our royalties and everything else just being



▼ Roger Waters

Cont.

used to pay off running costs. At least our royalties cover us now.

### Hasty Breakfast

Nick feels that the *Atom Heart Mother* album released to coincide with the tour, was 'another time job'. The B side (containing *Alan's Psychedelic Breakfast*) was 'definitely rushed' and even the cover track was not what it could have been, in his opinion. (He adds that he doesn't think it would have made much difference to the overall effect).

'I don't feel that there is a definite course of progress in our music. People see continuations and progressions, obviously, but it's not apparent to us. We get an idea for something and we try to do it.'

There has been much talk of a new Super-Floyd extravaganza. The world downtown was that the group would shortly tackle a ballet representation of Marcel Proust's *Remembrances Of Things Past*. As the title indicates, this monumental 12-volume novel is a long, dreamy ramble, and very difficult indeed to reduce to concrete form. How were the Floyd coping with this ambitious task?

'Proust', says Nick — and quoting bassist David Gilmour — 'has been knocked on the head'. Marcel has indeed been given the bullet and Director Roland Petit has now got *A Thousand And One Nights* as a working title — which might prove equally difficult to handle. 'Originally he (Petit) was going to do a complete programme: a piece by Zinakist, a piece by us and a new production of *Carmen*. I think he has now decided to do just two pieces. Zinakist's and ours — which has meant doubling the length of the thing we are going to do'.

It's not the first time that Pink Floyd have had a hand in somewhat esoteric productions. They also did the film score for Antonioni's *Zabriskie Point*. And now they have plans of their own for a new all-Floyd idea, to be staged in theatre form — locale, as yet, unknown.

'Hopefully, it'll be something that settles in one place for one time. The idea being that we choose what we want to do — music, films, video, theatre, mime or dance — and then do it. We've been trying to do something like this for years, but we've only just achieved the financial independence necessary.'

### Boredom

The germinating of this particular seed has lifted Pink Floyd out of a slough of despond in which they have found themselves wallowing ever since the close of the *Atom Heart Mother* tour — and possibly before that. Nick says: 'until very recently we were in acute danger of dying of boredom'. (Some months ago Roger Waters was interviewed by *Melody Maker*, they, in their wisdom, headlined the feature 'Troubled Waters'). 'But now', continues Nick, 'this depression has lifted a bit because we have finally got a very rough basis for this new project.'

Meanwhile inactivity saps initiative. 'Our thing now is to press on as fast as possible. At the moment we are doing a few odd gigs — Roger really feels that we shouldn't be working at all, but it is a great release to play the drums, once in a while, all the same'.

'What we *must* do is Get Ourselves Together in every sense of the word — because we've always previously had a scene where people are telling you "do this", or "do that", or "you ought to

go out on the road and promote the album" . . . and all the time you're desperately trying to stop and take stock'.

### Technology

The Floyd have already started a new album. At least, they have 'gone into the studio and put down some ideas . . . something we've never been able to do before'. They intend to record in quadrophonic — and should be one of the first to do so in this country, although quad records are to be with us soon. EMI are bringing in quadrophonic equipment to Abbey Road when the music is ready, and Pink Floyd are also having a special quad mixer built for their own (onstage) use — 'in an attempt to get a better quality of sound'. They already have the Azimuth Coordinator, and Nick has a Putney VCS3 Synthesizer in his Studio-workroom. Although not integrated yet, it seems like a predictable step for them to take.

Apart from their own obscure imagery, Pink Floyd have managed to stay apolitical, using in the unworldly character of their music to preserve this carefully chosen distance.

No 'message' lurks in the Floyd's music. 'Messages are too specified and they become a drag — like preaching. I think one of the worst possible beliefs is that Pop stars know more about life than anyone else'.

'The thing to do is to really move people', says Nick, speaking of the legendary Floyd stage-acts, 'to turn them on, to subject them to a fantastic experience, to do something to stretch their imagination'. But the music can, after all, do that unaided? 'Yes', says Nick, 'but we can back it up'.

Beat Instrumental Apr 71

We would like to thank Fillmore Records for the Beat Instrumental articles.

## Is your love strong enough?

David "almost as busy as Phil Collins but not quite" Gilmour is a major contributor to the new Bryan Ferry single "Is Your Love Strong Enough?" (EG Records FERRY 4 or FERRX 4 for the 12"). It has been specially recorded for the North American soundtrack to the film "Legend" but, over here, music will apparently be by Tangerine Dream.

The 12" has both the 7" version (4m 55sec) and the "full" version (7m 06sec). Both 7" and 12" also have an instrumental version of the earlier "Windswept" single.

'Love' opens with the familiar 'choppy' guitar effect as mimicked so wickedly by Pete Townshend at Brixton. The song is what we've come to expect from Mr. Ferry — polished, but not empty, as that term usually implies. On the other hand, it does have a stronger feel than his recent work.

Dave's guitar appears intermittently throughout the record, both higher in the mix and more recognisable than on Bryan's 'Boys and Girls' album. It blends well with a wind instrument of indeterminable type, the overall effect being a moody disco song, without the blandness of 'Funk' — one that will sit comfortably alongside 'About Face', if you must have a comparison.

The best aspect, from a Floyd freak's point of view, is Dave's appearance in the video of the record. In this, Bryan is seen singing as he wanders around a suitably eerie set with clips from the film back projected, along with back projections of Bryan himself, cut to make it seem as though he is with the heroine. It would seem that the baddies in the film were conceived on a diet heavy with cheese and pickle suppers!

For the guitar solo near the end of the song, film of Dave is back projected, mostly of his guitar and hands, but with a few 'head and shoulder' shots, and a three-quarters shot in the foreground, with Dave obviously standing too close to a wind machine.

The video was first shown, with both start and finish cut, on The Tube on 28-03-86, a more longer screening being part of the Whistle Test Special on Bryan, shown on 08-04-86. No mention of Dave's work with Bryan was made during the hour-long programme and their Live Aid appearance was shown only as a series of stills, with the studio version of "Jealous Guy" — but why? Bryan also said he may tour around Christmas '86.

Interestingly, Bryan promoted the new single on Top of the Pops on 10-04-86. Dave's part was mimed by a session player.

The song is, as yet, not available on an album, so the 12" is the best buy.

Andy Mabbett

## FLOYD/SYD FANZINES

Although Opel is no longer with us, a new Syd Barrett magazine has started. It is called "CLOWNS & JUGGLERS" and is available from: John Kelly, Rossdell, Penfold Lane, Holmer Green, High Wycombe, Bucks, HP15 6XW England. There are currently 3 issues available at the following prices; Issue 1 30p + A5 SAE, Issue 2 50p + A4 SAE & Issue 3 40p + A5 SAE. There is no subscription scheme but if you send John an SAE he will let you know when Issue 4 is out. Issue 4 will probably be A5 and cheap.

ARNOLD LAYNE, the Italian Pink Floyd Fanzine is back. It costs £1 or 2 US dollars from Valerio Teti, Via Barbella 32, 66023 Francavilla al M. (CH), ITALY

**A PROBLEM** that the Pink Floyd have been living with for a couple of years now is the lack of fresh material for their stage performances. Each time I've spoken to them they've said the same thing — they're getting bored with the good old favourites like "Set The Controls For The Heart Of The Sun", "Saucerful Of Secrets", "Careful With That Axe, Eugene" and so on, but somehow they always seem to get waylaid in their search for something strong enough to replace them.

There was "Atom Heart Mother" of course, but you can't really cart all those horns and singers around to every gig, and as Dave Gilmour — the group's guitarist — says, they have added new numbers to their stage performances but they haven't really managed to get rid of the old ones.

### ORCHESTRA

"We tend to add the new stuff on to what we already do, so all this means is that we usually play for much longer at each gig — we usually do about two and a half hours now."

Before they recorded the album, they used to do "Atom Heart Mother" a lot on stage with just the group. "But then when we recorded it we orchestrated it, and since then it has been hard to go back to doing it without the orchestra. We still do it on stage, and it sounds good because all the ideas for the orchestration came out of things we were doing anyway, but we certainly do feel the lack of the other instruments.

## Dave Gilmour talking to Steve Peacock

### PROBLEM

"The problem with the old numbers — and it has been becoming pretty difficult of late to keep on churning out the same old ones — is that each of us enjoys doing one or two of them, but they're not the same ones, so there's a good chance that in each of them at least one of us will be bored.

"Actually, it doesn't happen all that much on stage — when we're playing we all just get into it and it's OK — but between gigs we're all going around saying "We must get some new numbers." I'm sure the audiences don't mind hearing the old stuff because obviously they don't all see every gig. It's just us."

### PROJECTS

The Floyd admit to not being the fastest of workers, though they usually have plenty of projects to work on, and at one point there was talk of them taking a few months off to concentrate on getting new material together. However, they decided eventually that it would be better to keep on doing occasional gigs, because different things come to light in concert that aren't always apparent in the recording studio.

### DOMINANT

"I don't think any of us could do without playing live.

Roger and Rick think they could more than Nick or I, but I'm not sure that I believe them totally."

So what they're doing is working on tracks for a new album, but trying to make sure that most of the stuff they do will be suitable for ordinary stage performances. They hope to do some of the new songs at their concert at Crystal Palace with the Faces, Mountain, and Quiver on May 15. They've almost finished one long track, and they are working on others: what was the new material like?

"You can never hope to describe music — all you can do is make comparisons about the general sound of a group with the general sound of other groups, and the comparisons you've used in the past are still valid. It's Pink Floyd music."

Was it particularly comparable to the music on any of the other Floyd albums then?

"I wouldn't make a comparison."

Was there a dominant mood or a central theme?

### OPINION

"It goes through a lot of moods. It changes a lot. I suppose you could say that it sounds more like the Pink Floyd in general than 'Atom Heart Mother' did."

The Floyd have been experimenting for a piece of music made up from the sounds you can get from various household objects — glasses, a saw, and other odd things you might find lying about the house. Would this be for the new LP?

"I don't think it will be for

## Gilmour at R.A.H.

David Gilmour was recently caught playing live again this year, on February 9th, in support of The Columbian Volcano Disaster Appeal, which was recently set up following the eruption of The Nevado Del Duiz, at the end of last year.

The Royal Albert Hall, in London, played host to the gig, which, as well as David Gilmour, had a wide variety of other acts on the bill.

Dave played a short selection of Floyd and solo material with a familiar band comprising: Mick Ralphs, Simon Phillips, Michael Kamen, Jodi Linscott, Chucho Merchan, John Bundrick and Billy Nichols; a similar line up to the gigs Dave did with Pete Townshend towards the end of last year.

Dave stuck to his usual, low-key audience rapport, greeting them with an almost casual "Evening" and then rattling through "You Know I'm Right", "Run Like Hell", which he informed us was "a good old favourite", "Out of the Blue", complete with bum keyboard notes and finally "Comfortably Numb", which received the loudest cheer of his 25 minute set.

There was no shortage of Floyd fans at the gig, which became apparent as soon as Dave struck the opening riff to "Run Like Hell".

All the songs seemed rather shorter than usual, except "Comfortably Numb", in which Mick Ralphs struggled through Roger Waters' vocal part, with Dave singing his own and ending with a tremendously powerful guitar solo, sadly though, not on top of a 40ft wall!

Despite being a short set, it was a very enjoyable one and I'm sure Dave's fans appreciated him choosing a couple of recent Floyd songs, as well as a couple of his own.

Other acts on the bill included Pete Townshend, playing a short set of his own, Chrissie Hynde and many other lesser known acts.

Hopefully the event will raise upwards of £200,000 and anybody wishing to make donations to the appeal can do so to Concern Universal, Royal Bank of Scotland, 171 Tottenham Court Road, London W1

Dave Carlin

Cont.

this album now. We got a lot of stuff down — enough for a whole side I think — but we've had some disagreement over it and I think the general opinion seems to be that it is not quite right for this LP.

"We got some jolly good sounds though, and it would be fun to show people what with a little thought they could get out of things they've got lying around the house."

Meanwhile, the group are taking their time over the tracks for the new album — sorting through a lot of ideas and refusing to be pressured.

### NATURAL

"We don't seem to be very worried about what other people would see as wasting time in the studio. We spent about a month in the studios in January, playing around with various ideas and recording them all. Then we went away to think about them. Now we are letting things take a natural pace. We're refusing to take any pressure on the album. If people ask us about a release date, we just tell them that they can have it when it is ready."

## ATOM HEART MOTHER

PINK FLOYD  
EMI SHVL 781

With this utterly fantastic record the Floyd have moved out into totally new ground. Basically a concept album, the 'A' side title track utilises Pink Floyd, orchestral brass, and mixed choir. All blend to form a totally integrated theme which is the great strength of this LP. Great, great, great and I'd love to hear it in quadrophonic!

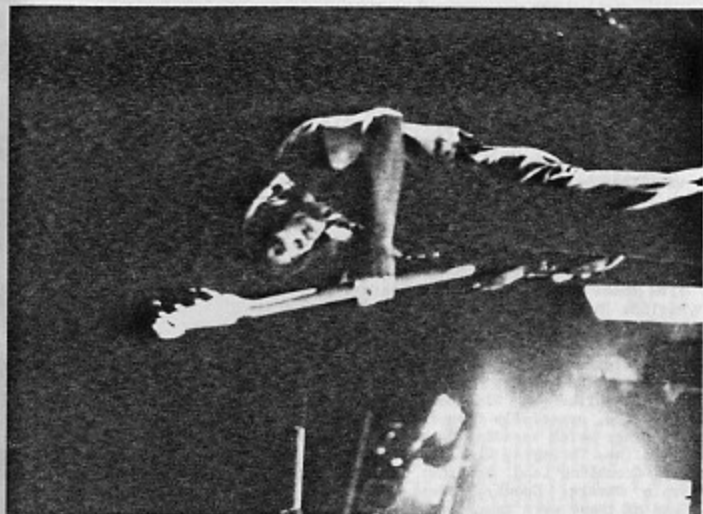
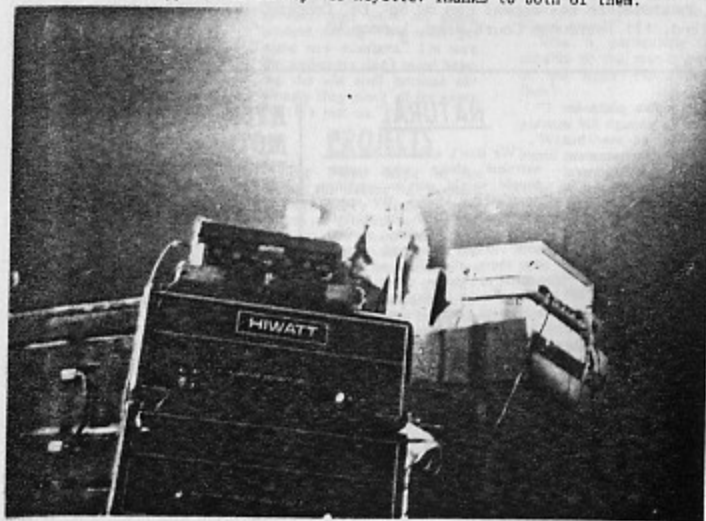
Beat Instrumental Dec 70





These pictures are all from San Diego, California 16-09-72 and, along with the photos from the San Diego 21-04-75 concert that appeared in TAP 14, were taken by MIKE CARIOLA and supplied to TAP by Wes Meyette. Thanks to both of them.

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STOP PRESS: Lookout for a Dave Gilmour interview in the latest (ie June '86) issue of "Guitarist" magazine.

# Play It Yourself

There has already been an article in TAP 14 describing sheet music collections available from Pink Floyd. I have yet, however, to see an article about playing Pink Floyd music non-professionally, for the fun of it. It is on that topic that I shall therefore write.

The first song I learned on acoustic guitar some three years ago was Grantchester Meadows played with chords only. Today it is still my favourite guitar piece, and certainly amongst the easiest. Any of you who play guitar should try this one, and any of you who want to learn guitar can start here.

There are in fact many great acoustic Floyd songs and probably as many electric, although I don't play and therefore can't say. From sheet music books I have learned to play Grantchester Meadows, Matilda Mother, Flaming, The Gnome, Scarecrow, Bike, Jugband Blues, Green Is The Colour, If, Fat Old Sun, Fearless, San Tropez, Childhood's End, Free Four, Welcome To The Machine, Wish You Were Here, Pigs On The Wing, Mother, Nobody Home, Gunners Dream and Two Suns In The Sunset. Most of these sound great on acoustic guitar, but songs like Fat Old Sun suffer the absence of an electric interlude, especially when playing solo.

Songs which were taught to me or which I learned by ear are Cymbaline, Terrapin, Gigolo Aunt, Long Gone, Julia Dream, The Narrow Way, Crumbling Land, Breathe, Us And Them, Any Colour You Like, Brain Damage, Goodbye Blue Sky and Is There Anybody Out There? Some of these were taught to me before I found the sheet music, while I had to learn the finger picked stuff by example or by ear since I don't "read the dots".

Once you've learned some songs, try experimenting with segues. This means running one song into another in a fluent manner. My current favourite is Green Is The Colour into San Tropez. If I'm in the mood I'll procede right into Scarecrow which sounds quite different in a San Tropez tempo. The connecting chord between Colour and Tropez is D minor, and a D connects Tropez and Scarecrow.

Some other segues I've tried are Green Is The Colour into Childhood's End, Gunners Dream into Two Suns In The Sunset, Gnome into Gunners Dream, Wish You Were Here into Pigs On The Wing into Mother into Two Suns In The Sunset, Fat Old Sun into The Gold, It's In The... into Fearless, and for a finale Gunners Dream into If into Grantchester Meadows into Julia Dream into Brain Damage into Eclipse, and to add spice I do a chorus of The Narrow Way in the Grantchester Meadows interlude. I also have a friend who's keen on Wot's...Uh The Deal into Hey You into Is There Anybody Out There? all finger picked. You begin to see that the possibilities are only limited by spare time.

The best part of all for me is that the vast majority of the general public have never heard many of these songs. Those who have heard them as Pink Floyd songs have probably never heard them played live or played by anyone else. I tore 'em up in New Jersey before the Waters concert with a Green Is The Colour in the parking lot. Your opportunities are two fold; you can sound great, and you can turn on friends and strangers to your favourite music! Also, it feels great to make your own Floyd!

Ken Langford



**WHEN PINK FLOYD** first appeared in a blaze of light shows three years ago, they quickly became almost notorious for what seemed at the time to be ear-blitzing musical violence. And they were regarded as a joke by many of the dullards of pop society.

Now the Floyd are regarded with respect as a band who have survived and made an important musical contribution amidst the ravages of rock. And their personalities radiate a kind of peace unusual among any group of people in the Savage Seventies.

Roger Waters, Nicki Mason, David Gilmour and Rick Wright have about them an aura of calm and quiet humour that makes them pleasantly sane and mercifully civilised.

Just prior to their departure for a third American tour, the definitive "underground group" of yesterday talked about their decidedly overground plans. And they confirmed that the Floyd at least have no intention of disappointing their fans by breaking up — touch speaker cabinets.

Rick and Dave gathered on a snowily sunny morning at Richard's flat off the Bayswater Road, London, not far from mysterious false-front houses that disguise an underground railway cutting. Rick's baby Gala, only a few weeks old, glared at us with deep suspicion as a bottle of Scotch was broached. Did she feel 11.30 am was a trifle early? Bayswater Road babies are noted for their correctness in such matters. Ignoring, disapproving cries of "echh" from the infant, we sipped on regardless. "We open at the Fillmore

East on Thursday" said David languidly meaning of course today (Thursday). "Our last tour was okay — pretty good really. This time we are taking the Asimuth Co-Ordinator with us. This is the stereo sound system that frequently freaks audiences at Floyd concerts. "They have never heard it before. This tour should be a lot better organised. Last time we staggered about trying to get gigs... there were so many hang ups. We are renting the Fillmore ourselves and it has sold out. Originally Bill Graham who runs the place offered us a 40 minute spot with three other groups. "I don't know if the tour is important to us or not. I like America — for short spells, but not too long. Last time we lost money. If you can make it through a first American tour intact, the chances are you will survive anything. "I'm not looking forward to it," said Rick grimly. "(a) I don't like living in hotels for

weeks and (b) there is a lot of violence in America and the chances are you will get involved, especially with long hair. "We're not an aggro group," agreed Dave. "We have a lot of self-control, although a Roger can get through some violence on stage. If we were a violent group, we would have had some punch-ups by now. We have been in a few bother-ups. Have the Floyd produced any new wonder material to delight the public. "We've got some new material. There is one new number which will last half an hour, which hasn't got a title yet. They were rather amazed at the use, or rather lack of use of the new material they wrote for the film Zabriski Point. Delicate love-scene music they provided to order was eventually replaced by some noisy guitar playing. "Weird" was their reaction. "I feel we are getting

stale," announced Rick. "We tend to play on stage what we have been playing for years. But we don't just generate one mood in our performances. In fact our music is a lot less on one level than in many other groups. That's something I find boring about a lot of heavy groups who are just very heavy and very loud. "We had a lot of opposition to us from the Business at first. The Business just didn't like us at all. They thought the whole thing was a joke and that the whole UFO thing was a joke. "Our only real problem is the time factor. We just don't have enough time to do all the things we want. We are working too hard — incredibly hard since last November. Our next album probably won't be out for some time and in the meantime we are working on producing Syd Barrett's next album. The group also have to produce music for an Alan Aldridge animated TV cartoon series called "Rollo." Rick: "It'll be a lot of work but we'll give them a stock of music to draw from for each episode. And after the American tour we'll be doing six festivals in Europe and there is some talk of a British tour. We'd like to do a theatre in London for a week with theatrical effects and good lighting. "The trouble is we are already a little too overworked in actual performances which is slowing down our output and progress. Do the Floyd still have a strong musical direction? "I don't know," said Dave. "Possibly — I can't really say which way we are going. We'll just carry on and produce a new Pink Floyd classic or two."

**CHRIS WELCH**

11/4/70



Cont]

Nick once talked about the psychology of group life — the way people behave in that situation. "It's equivalent to families and various things I've never been in but I'd imagine would be similar — one being a small army unit and another a prep school."

"You can oscillate so easily between love and hate — real love and real hate. At one moment you can feel incredibly close to them, or to one of them, or you can hate them. It's never two against two either — it's always three against one — it really is amazing to watch sometimes. Jokes, and the way they become teasing, and bullying — that's what it gets down to."

"I think we've been lucky in that we've used our managers when there's been a lot of aggression, instead of always ganging up on each other. Steve can take a lot from us — we can be incredibly spiteful, and he can channel a lot of that from us without actually breaking and beating us around the head with clubs."

To a lesser extent, dumb journalists perhaps perform the same function — the gang instinct certainly comes into play when someone makes the mistake of trying to interview the band together: they have a certain reputation for journalist terrorising. A question about the name or "how would you describe your music?" can be like the scent of blood to a pack of dogs.

"I've been really ashamed of myself," admits Nick, "but unable to stop myself joining in — it's partly this thing of being with the band together, yes the gang syndrome, but it definitely makes me behave in a way that I wouldn't normally do as an individual."

Do they adopt defined roles? "I'm an egg-sponner — I sit there encouraging Roger or Dave to get in there."

Who takes the lead? "It depends what it's all about and it depends where we are. It depends what's at stake — if it's a restaurant scene then Dave probably takes the golden biscuit for making trouble, if trouble is in the offing. But really it comes back to this old thing about being asked the same question all the time, which tends to happen when you've been at it for a couple of years."

"What really builds up these terrific scenes is when you get a reporter who doesn't really know when to drop it, and thinks that perhaps, if he pressures it he might get something important. So you get:

"How would you describe your music?"  
"Grunt, don't wanna discuss it, grumble, grumble."

"Well, sort of folk/jazz, or psychedelic jazz, or the new classical music ..."

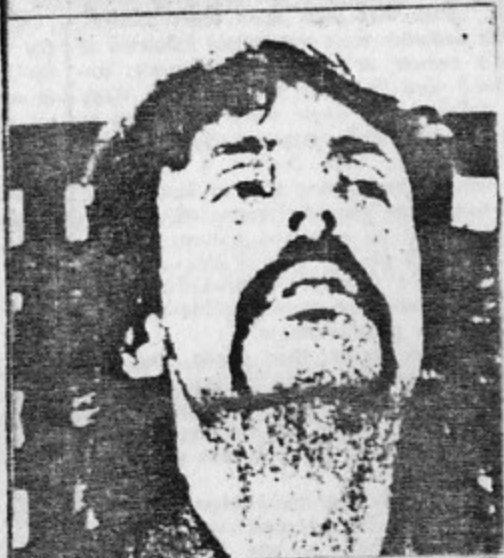
There's a whole range of questions interconnected with that, and we're off. But I think sometimes an interview can be a really good thing and it can help you to sort out things in your brain that perhaps you hadn't particularly thought about. Either that or a few good jokes."

Still on the Press — is this narcissism, an unhealthy obsession with the trade? — how do they react to the things which are written about them? They've had their fair share of slags in the past, particularly from Barrett fanatics, also from people who enjoy a big target.

"It depends — if I'm with the band we all go 'urh, remember 'is name ... bloody check what does 'e know about music', but if I'm just reading it I tend to think 'oh dear, wonder if he's right'. I think I tend to worry about it more than the rest of the group — they're more hard bitten probably."

"People always pay lip-service to the idea that if it's good criticism they don't mind, but it is true — I remember one occasion where everybody said they liked a show and one guy said it was pretty shabby, which was what we all felt as well. It was really nice to think that he was interested enough and knew us well enough to grade it — especially when you get to the point where people see you so rarely, particularly abroad, that as long as it more or less works it's OK."

Over phrase is dismissed as easily as over-criticism then. But they do seem from the outside to be particularly impervious to attacks.



"That might be because we had our worst attacks during our first year of existence — attacks from the audience as well as everything else, which is the worst thing. I can't imagine how we got through that first year. I think that might have something to do with it."

"The other thing is that it's quite often patently obvious that these attacks are mounted by people who patently don't know what they're talking about — they praise things that are terrible and so on — and there's the thing of stirring up the readers' letters. Often they're based on this extraordinary thing of there's only one right way of making music, it's either 'progressive' or it's 'pop'. You get articles opening 'In this era of pretentious music, how nice to get a fresh glitter-rock artist ...' and obviously vice-versa. I remember this particularly related to my heroes of yesteryear, especially Cream, there was a thing where they were the golden group and then ... well, it does seem to move in phases really. Stevie Wonder seems constantly to be going up and down, often quite unrelated to what he's actually turning out — to my ears anyway."

## Chapter 5

### Lunar dark side: great leap forward

THE FIRST album was recorded on a four-track machine, as was "Saucerful Of Secrets" — both the original album version and the live version on "Ummagumma": it wasn't until "Atom Heart Mother" that the Floyd had the luxury of eight tracks, and "Meddle" was the first on which they had 16.

"Atom Heart" really established the Pink Floyd as a band with not only the vision to create monster-scale rock music, but the technology — as always we hear the 'if only we'd spent more time' cries — yet "Ummagumma" remains the Floyd cultists' album. It's a curious state of affairs which does its best to puzzle the band. "I never thought it was that good an album", Dave Gilmour has said. "I thought it was quite a nicely balanced little thing for five and the odd little bits of ... ego, trips, whatever."

Why the mystique? "Beats me." We'll leave it at that, one man's meat chokes the vegetarian, don'tcha know. Everyone who cares, knows what he thinks about various Floyd musics, so let's leave the retrospectives. Except for "Dark Side of the Moon", because in every sense that album has been a Milestone, A Turning Point, A Great Leap Forward — all that stuff.

There's the selling angle — we've done that. There's the artistic concept: after "Meddle", Roger Waters expressed a desire to get away from the epic sound poems and "come down to earth a bit, get a bit less involved with flights of fancy and get a bit more involved with what we as people are actually involved in."

Perhaps just as important, it was a revolution in their technique: normally the band would record a piece — as much by trial and error as anything — and then learn it for the road. After playing it live for a while, they would begin to regret all the things they hadn't done in the studio. With "Dark Side", they took it on the road first — for quite a while — and then took it to the studio. That way, they had a much clearer idea of the potential of the piece by the time they got as far as committing a note of it to record. For a band so renowned for their use of studio technology, it was quite a change, and it avoided incidents like the time Nick and Roger laid down just the bass and drum tracks for "Atom Heart Mother" all at

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once, only to find it got chopped around anyway. "A totally unnecessary, amazing feat of brilliance," as Nick described it. "Totally useless."

At the distance of 16 months, since the release of "Dark Side", Nick says: "It was a huge jump forward in the organisation of making an album. If we made it again today, I'm sure we'd do a better job but all the right ingredients were there — ie the concept is clear and the songs ... the songs are all there. Probably Roger and Dave and Rick feel they could write better songs now, that's the feeling I get, but it's still a huge step forward in construction on our previous albums."

"I think also the message got across to quite a few people, what it was about. Messages on rock and roll stars have to be — not exactly taken with a pinch of salt, but it is difficult telling people to watch out when you're sitting there making a million dollars and having wonderful time, but it's not a hype. Roger, he did most of the writing, definitely means what he says in the words."

And next time? Dave has been quoted as saying "Strategically, our best thing to do next would be something weird, far out that nobody would possibly understand". Yes? "We haven't had a tactical command meeting recently. That would suggest that the household objects album would have been the wittiest thing to do next, and it would have been if we had have knocked it out. But I think what I'll do is what we've always done in the past, which is to struggle away at whatever we've got and see how it comes out."

## Chapter 6

### An insular band, out on a funny limb

AS A GROUP, and to an extent as individuals, the Floyd have always seemed set apart from their contemporaries — a band with their own ideas of How It Should Be Done, however vague those ideas might seem when put into words, who work away on their own island producing Pink Floyd music which is ... not so much instantly recognisable, considering all their changes, but owing very little to contemporary fashion.

Dave Gilmour: "Changes in fashions of playing and so on do affect us a little, but I guess we assimilate them quite well. I'm sure we do pick up on things and use them, plagiarise them — no, sorry, forge them into our own Inimitable Style."

Would insular be a correct word? Nick Mason: "Yes, I think that's quite a good word, and in fact I think it's rather a pity. We have allowed ourselves to be out on a funny limb of our own, and also not had too much contact ... Dave is a bit more involved with other bands, knows a few more people. I'd really like to do

that more — just recently I've been thinking that — but I think for me it's partly paranoia."

Did the insularity develop because of the kind of people they are, the style of music for which they were known ...? "I think partly because of the kind of people we are, and also at the time we started doing solo concerts it was not the normal thing to do — most of the musicians I know I got to know five years ago, when we used to share gigs with people. You'd all be on the road, and you'd turn up at some university and there would be Fairport Convention."

"The other day this was brought home to me fantastically strongly when a friend of mine was over from America and invited us over to tea, and it developed into a kind of soiree, and Richard Thompson was there, who I hadn't seen for five years or something. It was really nice to see him again ... but unless a similar thing happens, I probably won't see him for another five years."

"It's partly because one gets hung up for time, partly laziness I suppose, and partly all the other activities you get involved with. Also, I'm not a Spakeasy raver, which is the other place you come into contact with people."

Have his production ventures, with Principal Edwards and more particularly with Robert Wyatt — listen incidentally for Robert's Mason-produced single, an incredible version of "I'm A Believer", as well as the album — been conscious attempts to spread his wings a bit?

"No, not conscious. I was just delighted to have the chance — partly because you learn a lot and partly because it is nice to work outside group decisions. If it works out, everyone gains a lot from it."

"It's really good because everyone learns more about the trade."

Steve Peacock



# RELICS (cont.)

In an interview in Kerrang Issue 108 (dated 28 Nov - 11 Dec 1985) Asia bassist and vocalist John Wetton talks of the departure of guitarist Steve Howe and the search for a replacement. "We thought about bringing in someone like Jeff Beck or Dave Gilmour purely on a session basis for the album" he says. They eventually settled on ex-Krokus guitarist Mandy Meyer. (AM)

At Dave Gilmour's 11-07-84 Pittsburgh Pennsylvania USA gig, one of the band announces "Mihalis, which is the Greek for 'Dave'". Aside from the fact that David has a boat with the same name, this would make more sense than "Michael", as reported in TAP 8. Perhaps they said it just figuring it'd be Greek to me! (KL)

The 26-04-86 edition of 'Today' contained an article on Nick Mason and, although it referred mainly to his cars, it did contain the following quote from Nick on the subject of Floyd: "There are plans afoot to do something in the next couple of months". So, it looks as though we may have something to look forward to this year. Good news indeed. (DW)

News contributors: (KL) Ken Langford, (JL) John Leigh, (AM) Andy Mabbett, (DW) Dave Walker

Other fanzines that may interest you:

SUKRAT has been succeeded, with Chris Lonsdale's good wishes, by another E.L.P. 'zine, "TANK". For details please send an SAE to Nick Gould, 55 Brown Lane, Tamworth, B79 8TA. We at TAP wish Nick all the best.

Jimi Hendrix fans may be interested in AXIS, the magazine of the Jimi Hendrix Devotees. SAE for details to Damon Newman, S. Worden, W. Putford, Devon, EX22 7U2.

MM 28/10/72

WHILE a host of current bands are injecting glamour and excitement back into rock, the Pink Floyd continue in their own way to do just the opposite. Messrs Waters, Wright, Gilmour and Mason would no sooner wear a satin jacket as finish their set with a rock medley. It's the way it should be, for the Floyd are an institution in this country and elsewhere. They are the world's number one underground band. And while there are nowadays many who attempt to emulate their space voyage ideas, none are half as good as the Floyd in top gear. They needed no warming up at the Empire Pool, Wembley, on Saturday. From the word go, they gave the packed stadium a faultless demonstration of what psychedelic music is all about. There wasn't a note, or a sound, out of place during the whole evening.

It's a recital more than a concert, and the Floyd don't so much give us numbers as perform pieces of music, lasting up to an hour each.

For starters on Saturday we had that lengthy work entitled "The Dark Side of the Moon",

an eerie title for an equally eerie piece of music that takes the listener through a host of different moods, most of which are accompanied by unusual sounds stretching around his head by way of the group's quadrasonic sound system. I can't understand why more group's don't try this Floydian tactic: the effect is really stunning.

The second half of the recital was composed of three more major pieces, and a couple of encores. The first encore — the riveting "Set The Controls For the Heart of the Sun" — was obviously rehearsed, but the second — a bluesy jam — wasn't. It served a useful purpose to show that the group are not confined to playing science fiction soundtrack music all the time.

The incendiary gimmicks from the stage frequently obliterated the artists. Flabombs erupted here and there at well timed places, and Roger Waters' gong actually became a blazing sun during "Controls".

All the time the group were effectively illuminated by their imposing lighting tower at the rear of the stage which served

a dual purpose — at frequent intervals it belched out smoke which mingled with the coloured lights and the dry ice surface mist to effectively whisk us all away to Planet Floyd.

Dave Gilmour is an underestimated guitarist. That he knows his instrument back to front is never really in doubt, but playing guitar with the Floyd demands an extra precision, and the ability to strike harsh chords one minute and lighter notes the next. And he has to be the handiest man around when it comes to using an echo chamber, as the extended notes proved.

Rick Wright, I suspect, contributes considerably more than just keyboards. Someone must dabble around with pre-recorded tapes and Wright seems to be the obvious choice. Both tape and keyboard work is executed with the unassuming precision that typifies the band's approach to their highly individual music.

One final thought: wouldn't it be great if, for once, they dropped the image and played "See Emily Play" — just for an encore. — CHRIS CHARLESWORTH.



Sasna Stojanovic got Nick Mason to open up about Pink Floyd in between plugging his new album.

Funny how megastar bands like Pink Floyd maintain a haughty distance from the media when it suits them, but are only too willing to rush into print when their less-chart assured solo projects need to be promoted.

And so it was, that *Profiles*, a collaboration with 10CC guitarist Rick Fenn, brought Nicholas Berkley Mason out into the open. He looks like a gentleman farmer or a bored millionaire, not the drummer with the team that clocked up some of the most impressive LP sales in the 70s with *Dark Side Of The Moon* and *Wish You Were Here*.

Since Floyd's fade-out with *The Final Cut*, Mason's been concentrating on his other interests. Aside from being the sole owner of Floyd's old studio in London's Britannia Row,

he houses vintage Aston Martins and established himself as an amateur racing car champ, having belted through no less than five of those 24-hour Le Man races. He's also a collector of anything vintage, ranging from the '30s drum kit displayed in his office, to a collection of 20 vintage cars.

After the interview, Mason took me down to show off a garage-ful of 12 cars from different eras, from the 1930 Bugatti and 1940 Ferrari to a '50s Jaguar and '80s John Watson Formula One. "All of them I've raced," he said, gently replacing their covers after posing for pictures. The only ordinary road vehicle was a 20-year-old Rolls Royce owned by good friend Jon Anderson of Yes, who stores his car with Mason.

Mason though, was not about to allow the world to think he chugs into the studios only when bored with tinkering with his expensive toys.

"I've been more interested in music lately than at any other time in the last couple of years," he insisted. "The music comes first, and I play with the cars when there is no music to do. It's just that one needs an idea before tackling a problem, a starting point . . ."

Cont

In the case of *Profiles*, it was indeed putting music to a short movie and a chance meeting with Rick Fenn, known for his work with 10CC as well as sessions for Mike Oldfield and Rick Wakeman.

The movie, entitled *Life Could Be A Dream* (still to be released anywhere) is "a short, 26-minute film based on my involvement in motor sport, which my father introduced me to when I was a child. He used to direct documentary films about motor sport and was a keen amateur racer himself, he raced a vintage Bentley. In the movie, we go to show some old footage of Pink Floyd in concert before we move into modern racing.

"The link between, is Floyd's music. We used about nine minutes of the old stuff, and 10 minutes of newly recorded music by Rick and myself. It also provided a link between what I used to do and the music I'm doing now. Having finished that, it revitalised my interest in music and we decided to continue the collaboration."

*Profiles* is not a 'modern' music album, but rather two experienced musicians communicating through various musical forms. As the two Floyd songs that Mason sang on never saw the light of day due to his unremarkable voice, it was decided that Fenn would handle most of the singing. However, Maggie Reilly and Dave Gilmour guested on a track or two: how was it, working with him again?

"On that track we wanted a different vocal sound. I was rather nervous about asking Dave, thinking he might dislike the song and think it should be done in a different way. But he was a real professional; he came in as a session player anxious to do the job.

"It was very nice working with him. I think he's learned a lot from working with other good musicians."

Does an established musician still harbour doubts about the quality of and reception to his work?

"Of course. If you bother to make a record, you want it to be heard and listened to. There is always a doubt whether you are a good enough drummer, and I think that I'm lucky enough to be with Pink Floyd.

"Working with other musicians is good because it teaches you that all people suffer from it."

Does he worry about his racing abilities, too?  
"Even more so, because I understand that a lot of sponsors are interested in me as a driver because they can generate more press coverage if a known musician races.

"I know that I'm only an enthusiast racer, I could never do Formula One, for instance. It is the same as being a very good amateur tennis

player and trying to compete at Wimbledon. You lack a total dedication . . ."

What were the chances of Mason touring again, while we're on the subject of dedication?

"There are no plans to tour, but if there's enough interest in the record, we'd be very glad to do it. We'd have toured immediately if about four or five of us had got together as a band. But as there are only two of us, we'll have to wait and see.

"I'd love to tour again, be it with Floyd or Fenn . . . I think drummers particularly like working live."

What's the state of play with Floyd, then?

"Nobody knows, including us. I would say that we definitely haven't agreed that it's all over. I think that things have changed because David and myself are interested in revitalising it, whereas two years ago nobody was interested in doing it."

While Mason thinks that all the old members would eventually agree to get back again he says it's on one condition — "although there's still enough, we can do with Floyd, we'd never regroup just to perform old material. We'd want to do something new."

How did he react to Roger Waters' solo concerts around the time of his *Hitch Hiking* up where the first half of the show was old Floyd material?

"I was at the concert and thought it was good, although I didn't like to hear our music being performed by somebody else. I'd rather we'd done it . . ."

Didn't he ask you to get involved?

"We (Floyd) talked about recording that piece but it appeared to us to be too personal to be a Pink Floyd album. *The Wall* had something universal, but *Hitch Hiking* . . ."

"He asked us whether he could use our old material and old films, and I thought any of us who want to perform the old Floyd material is entitled to. I might have liked the music (at the Waters how) but it made me feel bad to watch it."

Why is it that the footage of the second set of *The Wall* shows done specially for inclusion in the movie, never made it to the silver screen?

"There were two reasons for discarding the footage. First, it wasn't very good.

"Second, when (director) Alan Parker was brought into the film, it changed completely. It became a story, a proper piece of cinematic work. If we'd had the band in it . . . it would have been like having a narrator between all the animation and Bob Geldof's acting."

Since then, Mason's flirting with Floyd's past while Geldof's gone on to become St. Bob . . .

From Shane Kenyon.

THE Ninth National Jazz and Blues Festival will be taking place between August 8th and 10th at Plumpton Race Course, near Lewes, Sussex, where top groups and fast-rising acts will be playing. This year's star names include the Pink Floyd, the Soft Machine, the Bonzo Dog Band, the Who, Chicken Shack, the Nice and the London cast of the musical *Hair*.

The festival and camping sites are very close together, so there will be a Festival Village where campers will be able to buy everything they need for their weekend stay.

The festival has gained a reputation for being the launching point for groups doing well to shoot right up to the top line. It happened to Jethro Tull after last year's Sunbury Festival and to the Nice in Windsor the year before. Who will it be this year?

That is anyone's guess, for the best in pop, blues and jazz will be playing, and any number of groups could come away fully recognised last. The list of acts covers more than less every group that is making a name for itself.

The Pink Floyd and the Soft Machine top the bill on the opening Friday night session on August 8th, when Keith Tippett's band keep the jazz flag flying, and the East of Eden, Junior's Eyes, Blossom Toes and Village will be playing.

Saturday afternoon sees the Bonzo Dogs topping an otherwise rock orientated bill that includes Roy Harper and the Strawbs.

### Fat Mattress

In the evening, you will hear the Who, Chicken Shack, Noel Redding's group Fat Mattress, jazz man John Surman, Aynsley Dunbar, Spirit of John Morgan, the Groundhogs, Yes, King Crimson, Idle Race, Breakthru and by's Blues Band from Holland. The Pentangle, Long John Baldry and Ron Geesin star on the afternoon of Sunday 10th, with Magna Carta and Noel Murphy also playing.

Sunday evening's finale has the line up of Keef Hartley, Ejection, Family, the London cast of *Hair* and Chris Barber's band

# 9<sup>TH</sup> NATIONAL JAZZ · POP · BALLADS & BLUES FESTIVAL

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starring, with a great supporting and Aphrodite's Children. Note that this is a provisional line up of Keef Hartley, Ejection, Blodwyn Pig, Circus, Steamhammer, Jigsaw, Hard Meat, Babylon line-up, subject to alteration.

**RICHARD WRIGHT**  
**'Wet Dream'**  
(Harvest SHVL  
818)\*\*\*1/2

NO, NOT a Max Romeo compilation: just a fanciful name for a fairly auspicious entry by Pink Floyd keyboard Richard Wright into the world of solo composition and heavy duty royalties.

And essentially, the outcome is an unqualified success. Helped out by semi-legendary sax sessionist Mel Collins, ex-Cockney Rebel Snowy White on guitars (and a couple of other semi-names), Wright produces,

directs and stars in this, his first and very own magnum opus.

Not surprisingly, the instrumentals have a very definite edge over the songs, only one of which, 'Pink's Song', written by Wright's wife Juliette, is worthy of inclusion here. The

lyrics elsewhere — standard Floyd truisms — are mostly superfluous, enhanced and/or redeemed only by the superb soloing of Collins (check 'Waves') and White ('Summer Elegy' and 'Against The Odds').

'Mediterranean C' showcases the formula: slow, deliberate intro, Atom Heart Mother refrain, almost laborious build-up suddenly exploding into full-

bodied audio-pageantry. When the instrumentation finally takes shape, it is always worth the wait. Just like the Floyd.

Ironically, Wright's keyboards/synthesiser don't always come across as the premier instruments, but he is, after all, the orchestrator without whom none of this would have been possible. The complete sublimity of Wright's concept is fulfilled on 'Waves', a glorious five-minute instrumental, a tour de force in concentrated mellifluous excellence.

The overall upshot of Wright's vision could be heard to be an album of Floyd out-takes, but if 'Wet Dream' were to be regarded in that way, it would be a compliment (rather than an insult) to its composer.

A big production number into the bargain, 'Wet Dream' stands up in its own right, no trouble.

DES MOINES

Sounds 4/11/78



Floyd recording at E.M.I.

E.M.I. STUDIOS... Pink Floyd and The Shadows have both spent a good chunk of their time in studios 2 and 3 respectively. The Floyd are working on an album, while the Shadows are preparing prospective Eurovision singles... Roy Harper has been compiling tracks for his next album with producer Peter Jenner. The backing track for a Cliff Richard single has recently been laid down in studio 3, with the Shadows producing... Dean Ford Ex-Marmalade member and producer Alan Parson have been putting down a prospective single... E.M.I. have just finished converting studio 3 to a 24 track set up...

... Meanwhile ...  
**Asleep At The Wicket**



David Gilmour: Artist In Hair. Pic: Robert Ellis

**DAVID GILMOUR**

David Gilmour (Harvest)

THE SOLO album must rank next to the double live album, the concept album, and, in some cases, the compilation album as the kind of release to be regarded with most scepticism, the unpleasant majority of solo albums being

nothing more than excuses for excessive self-indulgence.

Gilmour is the first member of the Pink Floyd to jump on this particular bandwagon and, while his effort is by no means dreadful, it certainly won't give the genre a whole new lease of credibility.

He has, to his credit, avoided the two extremes which characterise the making

of such albums; one where the artiste persuades some famous friend to make some important musical contribution — such as blowing his nose on one track — so that the cover credits look like a who's who of tax exiles, and the other where he locks himself in a studio for months on end to perform the whole gamut of writing, singing, playing, and producing entirely on his own.

Gilmour has instead the same rhythm section playing throughout the album — his old mates Rick Wills (bass) and Willie Wilson (drums) who are both remarkably competent (yes, that word again), but don't stop the album from loping along very harmlessly in places.

But it is still recognisably Gilmour's album; he's responsible for most of the songs, which are alright, but it's significant that the best one here is not written by him but by one K. Baker. The sound but somewhat sanitised production is also Gilmour's.

He's a good guitarist but has few quirks of style that might set him apart from so many other good guitarists and render his playing truly exciting. With three instrumentals and plenty of solos on the other tracks, much of the album stands or falls on his ability but, in fact, it does neither — it just stoops rather badly. The trio occasionally hint at a power that might relieve the overall languor but, far more often; they sound as though they're scared to offend anyone's ears.

But will Floyd fans like it? Yes, I don't think there'll be any stopping them doing so — it's all a very Floyd-esque affair so, with such certainty of commercial success, I doubt if Gilmour's worried about it, and I don't think I am either.

Neil Peters

NME 17/6/78

# BEYOND THE STARS

I bought an album which I cannot find listed anywhere called "Pink Floyd - Beyond The Stars" (RTS 005).

It comes in a white sleeve with a red and black design on the front showing a spaceship emerging from behind a planet (The Dark Side Of The Moon!)

There is no indication of where it was recorded, and its rather vague about when: "From 1972", but that's not so important.

It contains an entire recital of 'Dark Side...' whilst still in its early stages so it's very different from the final result. For example, 'On The Run' is a startling celestial piece which bears more resemblance to 'Interstellar Overdrive' than to the conventional 'Dark Side...' version. 'The Great Gig In The Sky' is longer and uses organ instead of piano. It has a lot of talking over it: "If I could only show you the number of letters I have received on the subject of..." and the Lord's Prayer is recited in its entirety.

According to the label, side 2 includes 'Let There Be More Light', 'Point Me At The Sky' and 'Murderistic (sic) Woman'. This is a mistake, however, as none of these tracks appear. In fact, the rest of 'Dark Side...' takes up all but the last 3.5 minutes of the album and this space is filled by the final part of 'Echoes'.

To me, this stands out as an exceptional record. I found it very refreshing to hear 'new' versions of these songs.

The sound quality is superb - it's in stereo, with no hiss. The audience are fantastic, I still haven't consciously registered their presence, the vocals come through loud and clear and Dave's solos on 'Time' and 'Money' are nothing short of genius. Of the bootlegs I've heard, this is my personal favourite.

Gary Turner

Beyond The Stars is taken from the Floyds Feb '72 Rainbow concerts. The Best of Tour '72 album, taken from the same concerts, is generally considered to be of better quality (Ed's).

## Book Column Update

There is a new Floyd sheet music book out in America. It has a grey cover and is called "Pink Floyd Anthology" (Hal Leonard Publishing Corp., Milwaukee Wisconsin). It includes songs from Piper to Final Cut inclusive and sells for \$10.95 US dollars.

Another book not mentioned in the TAP 14 book column is a "Dark Side Of The Moon" songbook released by "Hampshire House Publishing Corp." (no location given). This version contains the standard music format (lyric / melody / rhythm / bass) for the same songs as the other book but is scant on pictures and contains no interview. The only thing of interest apart from the music is a commentary by Richard Cromelin.

Also available is the songbook for "The Pros And Cons Of Hitchhiking". It contains some '84 tour photos and alternate shots of the naked woman on the back of the motorcycle. The music is in the same format but is also pretty easy to learn by ear this time around.

Ken Langford

# TAP classifieds

Will everyone please refrain from ordering from Madcap Merchandising until further notice due to a change of address & domestic problems.  
Anyone who still has outstanding orders should contact Andy as soon as possible.

Brian Reid of 19, Lancaster Park, Richmond, Surrey TW10 6AB is selling off part of his Floyd collection; including Unicorn LP's, foreign singles, etc... Prices are quite reasonable - send SAE for list.

For Sale - Kerrang magazine issues 3-45 except 4,7,8,15,17,21,22,28,32,33,35,36 & 39 (30 in all). Send SAE with offers of swaps or cash. Alternatively send SAE for list of magazines relating to any one band (no time wasters, please!). Andy Mabbett

Contacts wanted, especially Europe & USA, for trade only of live tapes by Pink Floyd/solo. Send SAE with lists, large or small to Glenn Povey, 9 Pollard Avenue, Denham, Uxbridge, Middx., UB9 5JN.

WANTED: Floyd on video. Please write to Tim, Flat 1, 13 Roseneath Avenue, London N21 3NE

Could anyone who has a copy of "Blow Your Mind Until You Die" on record or tape please contact Dave.

## Dear Melvyn....

Those of you who have, at sometime, watched London Weekend Television's South Bank Show will appreciate what an excellent art's programme it is. It focuses on all areas of the arts and occasionally this focuses on contemporary rock music which in the past has covered Peter Gabriel, Paul McCartney, Deep End and The Velvet Underground. The programme on the latter of these was a fascinating documentary, on this influential sixties band, which included rare archive footage and recent interviews with the band members. If you would like to try and persuade The South Bank Show to cover Pink Floyd then write to:-

The South Bank Show,  
London Weekend Television,  
South Bank Television Centre,  
Kent House,  
Upper Grnd.  
London SE1

For greater impact try to get your letters to arrive on or as near to July 20th as possible, and just to confuse them even more, mention TAP.

## CAN YOU HELP?

We would like to hear from anyone who was, or still is, a member of a Pink Floyd fanclub in order to confirm the existence of any such fanclub. We would also like to hear from any members of the Hull University Pink Floyd appreciation society

If anyone has access to a BBC micro computer with an attached printer could they please contact Dave.