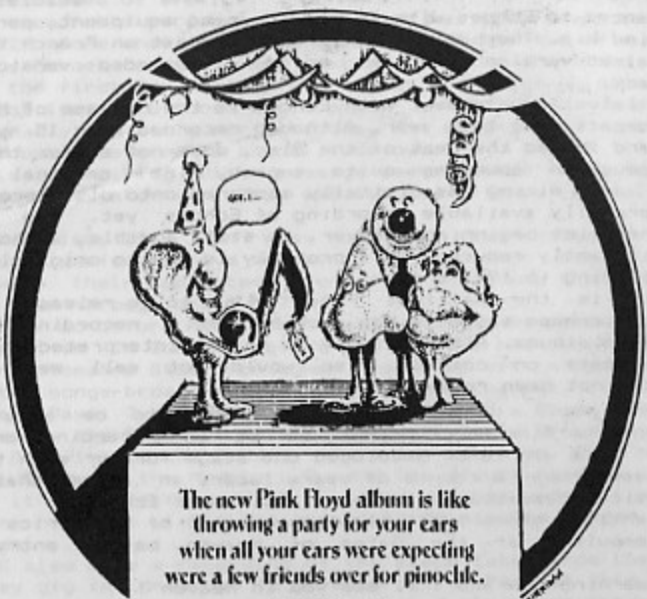


Magazine advertisement for Needle LP,
Vernon Pitch.

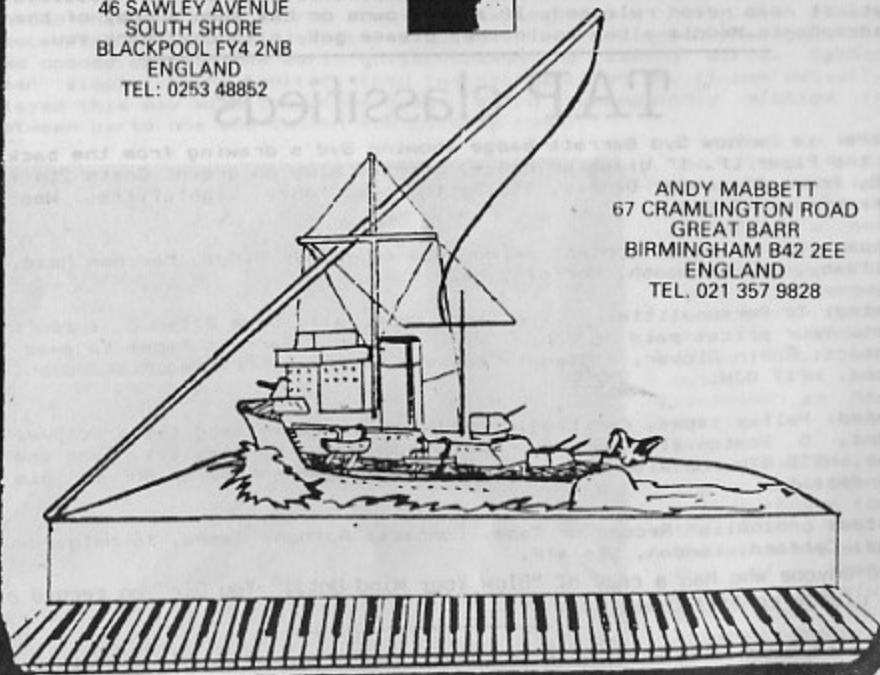


The new Pink Floyd album is like
throwing a party for your ears
when all your ears were expecting
were a few friends over for pinocchio.

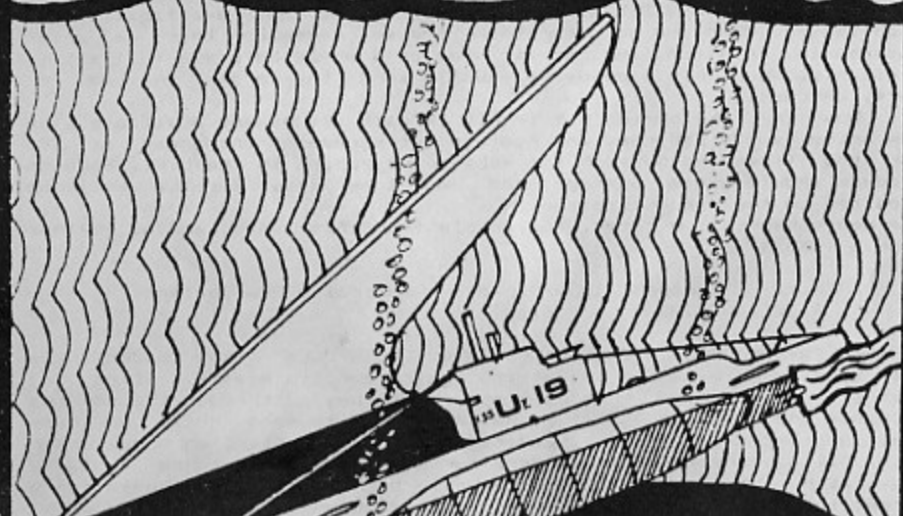
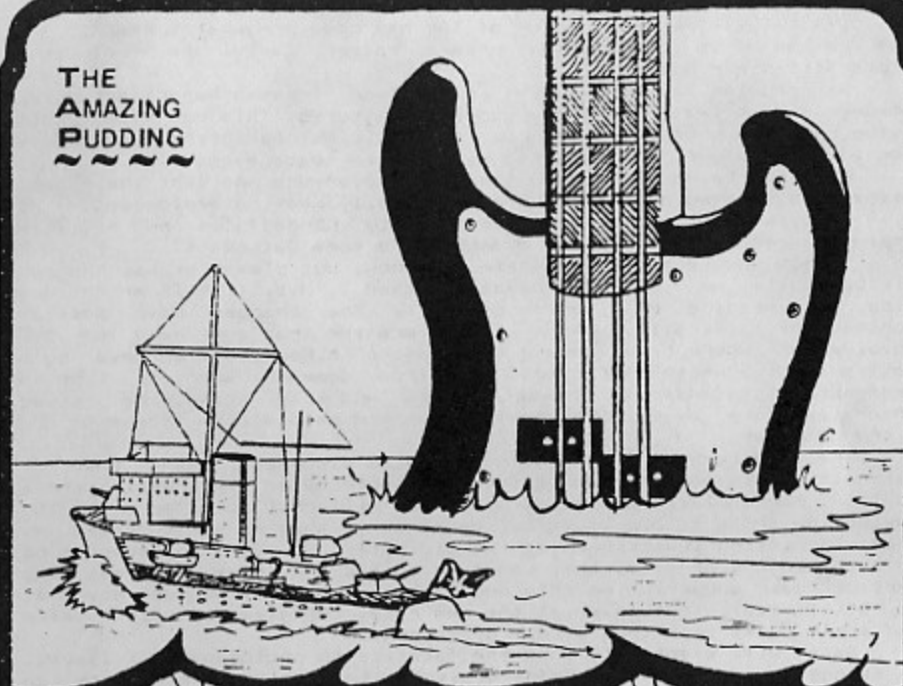


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ENGLAND
TEL: 0253 48852

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GREAT BARR
BIRMINGHAM B42 2EE
ENGLAND
TEL. 021 357 9828



THE
AMAZING
PUDDING
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THE ORIGINAL PINK FLOYD MAGAZINE

## ONWARDS & UPWARDS

Of late, the production of TAP has been somewhat spasmodic and the response to back issue orders rather tardy. We feel that explanations are due.

As regular readers will know, Ivor Trueman has departed for greener (or at least, more psychedelic) pastures. This means that this issue has been produced elsewhere. Ivor will be reprinting back issues for a while longer, but this too is going to cease eventually.

Andy has taken his finals (thanks to everyone who sent their best wishes), has moved home to Brum and is busily seeking employment.

Last, but not least, Dave has recently changed jobs and his new employers require him to work overtime and some Saturdays.

Things should begin to settle down now, but please excuse the odd hiccup while we 'get our heads together'. (N.B. This is an obscure hippy term meaning 'pull our socks up'). The changes have several consequences: Firstly, there is a greater than ever need for your involvement (Where have I heard that before? A Reader). We need help not only to write articles, but from someone who can type to professional standards. Touch typists who can transcribe taped interviews are especially required, as are people with access to BBC micro computers.

The need to have the magazine produced elsewhere means that at last it will be printed instead of photocopied (this will improve quality, particularly of photographs) but will cost more; an extra 15p taking the price to 50p an issue. We're sorry that we can't afford to charge existing subscribers at the old rates. However, in order to be fair, if anyone objects, they can send an SAE and have the existing part of their subscription returned without question. We must say that we still feel that, even at the new rate, TAP gives excellent value and still costs less than a copy of Sounds.

As we will eventually lose the facility to photocopy back issues, we strongly recommend that readers wishing to complete their sets do so AS SOON AS POSSIBLE as we cannot guarantee their availability for much longer. When you do order them, please remember that we print issues in rotation and so it may be a while before a full set is available. When this happens we usually send the order in two, or more, batches.

Now for the boring bit :- All 18 back issues are available. The new price is 50p per copy and postage rates remain unchanged at 20p for the first and 5p each for subsequent copies in the U.K.. Foreign readers should guess postage and add some (any surplus will be credited to their subscription).

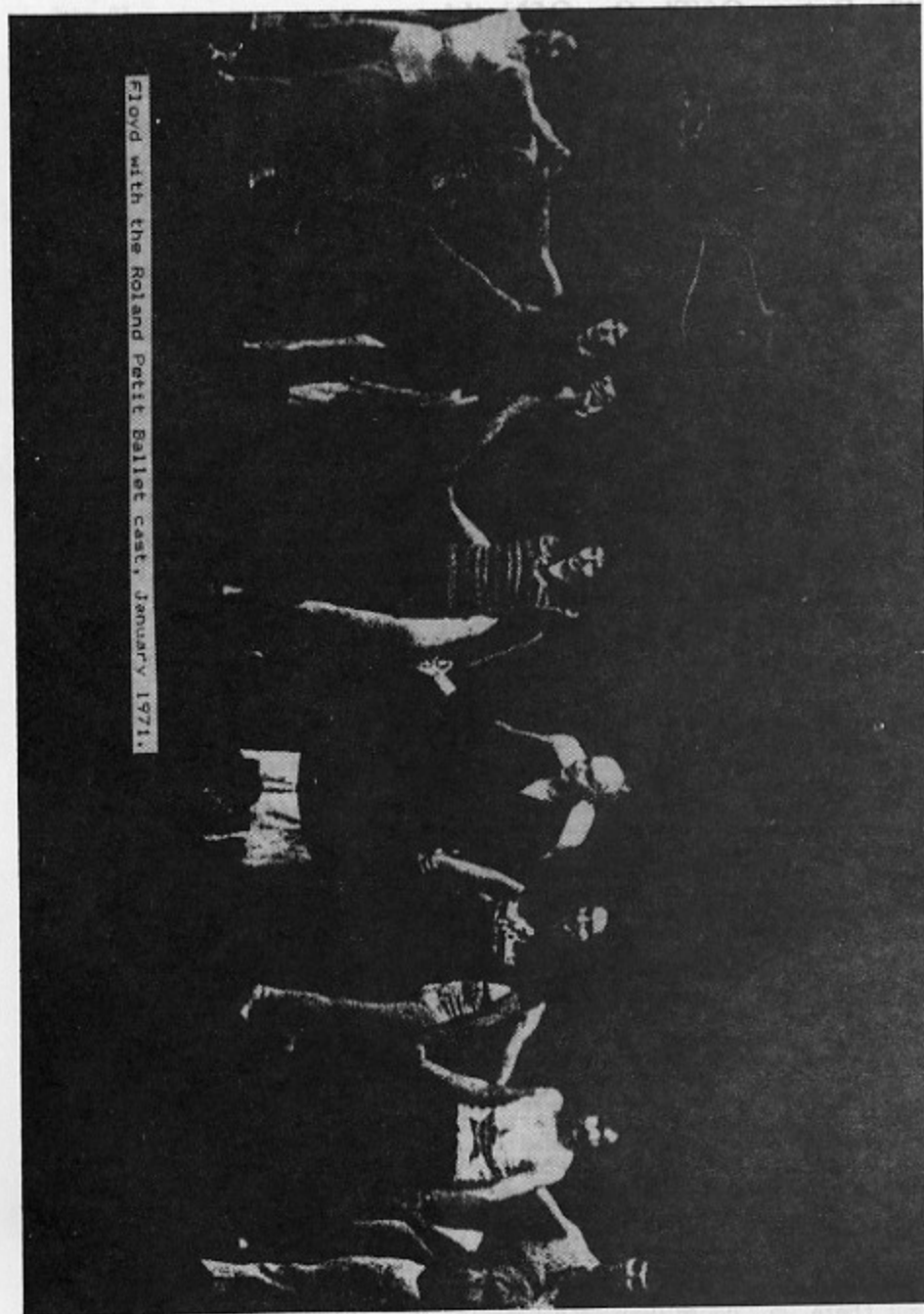
The new subscription rates, applicable from this issue, are as follows (for 6 issues):

| U.K. | Europe | USA/Canada | Australia/New Zealand |
|------|--------|------------|-----------------------|
| 4.20 | 4.80   | 6.60       | 6.90                  |

PLEASE PAY BY CROSSED CHEQUE OR POSTAL ORDER ONLY - many readers have been sending cash, which is not in their own interests. Coins are liable to rip open the envelopes when they go through the sorting machines and get lost and it is not advisable to send notes in case they go astray. Foreign readers should pay by Sterling Money Order ONLY. All subscriptions and orders for back issues should be sent to Andy with cheques etc. made payable to him - thanks. Please don't forget to state which issue your subscription should start with. Subscription reminders will be sent.

New readers may particularly wish to note our interviews with :- Roy Harper (issue 9), Dave Gilmour (12 (short) & 15), Nick Mason (13) and Pete Jenner & Andrew King (14).

Finally - thank you all for putting up with us over the last few, difficult months - we're sure we can count on your support for the future.



Floyd with the Roland Pett Ballet cast, January 1971.



## The Return Of The Son Of Nothing

During the Floyd's British Tour of May '71, Roger Waters introduced a new piece, tentatively titled "The Return of the Son of Nothing", which eventually was to be renamed "Echoes". The title wasn't the only thing to change after what must have been no more than 20 performances under the old name. The first verse was given a fresh set of lyrics; the now familiar ones which are reprinted elsewhere in this issue. The rest of the piece remained very much the same.

From various sources, I have deciphered the original lyrics to the first verse; they would seem to read as follows:-

Planets meeting face to face,  
One to the other cry our sleep,  
If endlessly we might embrace,  
The perfect union deep in space.

Heaven might miss once revenge,  
And give us lead to shine as one,  
Our true lights here,  
Forever one might play.

And in that longing to be one,  
Departing sun and sound has drawn,  
I see you got to travel on,  
And on and on around the sun.

These lyrics were performed up to about the end of June 1971. The beginning of August, after a short touring break, took the Floyd to Japan where "The Return of the Son Nothing" became "Echoes", complete with newly revised lyrics to the first verse. The Floyd went back into the recording studios during July where, perhaps, they made the final alterations to "Echoes" by rewriting the first verse and giving it more than just a "working title".

It is interesting to note how radically the lyrics were changed and how a totally different atmosphere was created with each set of words:

"Planets meeting face to face...." creates an image of outer space; aimlessly floating past the stars into the depths of infinity, whereas

"Overhead the albatross...." gives the impression of being deep below the surface of the ocean with much more of a watery feel to the whole piece, especially with the "sonar plinks" at the beginning and ending. Perhaps the new lyrics fitted in better with the rest of the piece.

"Echoes" grew, throughout the early seventies, into a very popular live piece. From 1971 until 1975 it remained in the Floyd's set. By this time it had not only been augmented by Dick Parry's excellent saxophone work at the beginning and towards the end of the piece, but also made up the Floyd's encore at most gigs.

"Echoes" finally made it's last live appearance at Knebworth Park, in July 1975, where it was received with much enthusiasm as this was their only gig that year in front of a British audience.

Other readers who can shed any more light on the original lyrics printed above may like to write to TAP with their interpretation. The original lyricists are also welcome to contribute their ideas!!

Dave Carlin

Dave Walker would very much like to hear from Dave Procter if he's out there, so, could Dave or anyone in the Stoke or Leicester areas that knows him please get in touch with Dave.

John Blake has been at it again. The following article was spotted in his Daily Mirror column dated 5-08-86:

## Pink Floyd in comeback row

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★ THE monstrously successful Pink Floyd are all set to make a spectacular comeback. But a huge legal battle seems likely before the band can release their new album and set off on tour.

For the new Floyd album has been made by guitarist Dave Gilmour and drummer Nick Mason—without the help of the band's gloomy

**EXCLUSIVE**

former leader Roger Waters. I understand Waters is none too pleased.

The Floyd were, of course, one of the most influential and successful bands of the 60s and 70s. Their Dark Side Of The Moon LP stayed in the charts for longer than any other record.

★★★★★★★★★★★★★★★★★★★★

At the time of going to print, Dave Gilmour, Nick Mason, Roger Waters and Steve O'Rourke were all out of the country and so EMKA were unable to comment. Watch this space for further news.

The latest news of Roger Waters' solo work is that he is working on the soundtrack for an animated film. Raymond Brigg's book 'When The Wind Blows' is being made into a film following the success of the other adaptation of one of his books - 'The Snowman'. Roger is reported to be working on the incidental music and possibly one or two songs as well and David Bowie should be doing the title song. At least the subject matter should make Roger feel at home - it's about an elderly couple facing life after a nuclear war. We will bring you more details when we have them.

## Oops ....

We would like to point out that the article headed "The Floyd's Frisco Frames" on page 28 of TAP 18 incorrectly states that the San Francisco soundtrack is the album version of Interstellar Overdrive. Opinions differ as to where the version used originates from. Some people (including the owner of the film) claim that the version used is from Floyd's first recording session in October 1966 and others are of the opinion that it is Dave Gilmour's first recorded work with the group. Although it seems unlikely that the piece was recorded especially for the film, it does sound more like Floyd circa 1968 than earlier Floyd.

We would also like to say that the April fool joke in TAP 17 was actually the Destination-? review and NOT the Roger Waters appearance on the Everyman John Lennon tribute which was genuine.



# 'Meddle' album next month

PINK FLOYD are set for a New Year tour of Britain during which they will perform compositions from their forthcoming album "Meddle" on Harvest.

Floyd release the new album in Britain on November 5, at which time they will be in the States, undergoing a month long concert tour from coast to coast.

Sounds 9/10/71

## PINK'S NEXT

THE PINK Floyd are set to do a British tour in January, and their next album is released at the beginning of next month.

Titled "Meddle," the album comes in a double sleeve with a large blown up ear covered in drops of water, and was produced by the group and side two features one number "Echoes."

At press time dates for the January tour were not known, but an announcement is expected soon.

MM 9/6/73 (?)

Then in the New Year, starting late January through early February, the Floyd will play 12 nationwide dates across Britain, including one big London concert "if we can come up with the right venue — the Royal Festival Hall", a spokesman from NEMS told SOUNDS. Dates will be finalised this week.

In the meantime EMI will be previewing the album's major piece, "Echoes", in quadrophonic sound at the Roundhouse on October 17. Other tracks on the album: "A Pillow Of Winds"; "One Of These Days"; "Fearless"; "San Tropez"; "Shemus".

## SURPRISES

PINK FLOYD: "MEDDLE" (HARVEST SHVL 795).

A SIDE OF surprises from the Floyd on this album, and on the other side a really effective and well-executed piece of music called "Echoes". It's one of the most complete pieces of Pink Floyd music they've done, starting slowly with a repeated bleep, and introducing one by one Rick Wright's organ, Dave Gilmour's guitar, Roger Waters' bass, and Nick Mason's drums until it builds to the first vocal piece. The opening section has a very full sound, with rolling electronic sounds that seem far away. The image is made clear in the verse which refers to being in a cave and hearing the sea away in the distance. It builds from there through a number of moods to the conclusion, using a lot of ideas but using them all with great subtlety — all worked in to a dense but clearly defined pattern. On side one, we have the surprises. "One of these Days"

starts with the sound of wind, builds from an almost jaunty bass pattern to a full Floyd sound, and then winds down again to fade on the sound of the wind. "A Pillow of Winds" uses a pattern of acoustic and electric guitars to create a very slow and peaceful mood over which the vocal floats gently. "Fearless" is also heavily guitar-bawed, with a simple rhythm, and a beautifully husky vocal, and it ends with the Liverpool football crowd singing "You'll Never Walk Alone", which leads into Roger Waters' "St. Tropez", a bouncy little tune which is almost reminiscent of the Kinks at times. A very relaxed, very complete album from the Floyd, and I think one that will keep revealing more of itself for a long time as you listen. — SP.

Sounds 13/11/71

WHAT equipment did Dave Gilmour, of Pink Floyd, use on the tracks "One Of These Days" and "Echoes" on their album "Meddle"? — R. Young, Thorpe-le-Soken, Essex.

■ He used a Fender Stratocaster and a Lewis electric guitar with plain fuzz on "One Of These Days" and with practically all his pedals — fuzz, wah-wah and vibrato — on "Echoes." MM 17/3/73

# Floyd 'meddle'

## to good effect

NME 13/11/71

PINK FLOYD: MEDDLE (Harvest SHVL 795; £2.40)

FLOYD have done it again; something I thought would be difficult after the brilliance they showed with the Atom Heart Mother Suite, a piece of musical mastery that took great courage to put on record, and even greater courage to perform live — which they did successfully. On the second side of this album we hear Echoes, which in many ways is more important than Atom Heart.

Side one is really three themes. One Of These Days and A Pillow Of Wind are linked to each other by the haunting wind (also a feature of Echoes, producing a continuing element), with gentle use of instruments including both acoustic and electric guitar, interplaying well. Days is more forceful, with Gilmour showing off his guitar techniques.

Fearless is on its own in many ways, with an almost countryish guitar and a variety of moods, with the football crowd chanting "You'll never walk alone" totally relevant to the theme of the lyrics. Then San Tropez and Seamus have a feel of blues mixed with jazz. The former track shows much of

Wright's keyboard expertise and a more mellow Gilmour. The latter features howling dogs.

Now to Echoes — a zenith which Floyd have been striving for but only partly achieved last year. The introductory sound effects, giving the impression of a submarine underwater, provide a backcloth for the instrumentation — the effect then emerging and becoming wind. But it is more than that.

Before, I had regarded Nick Mason as a solid consistent drummer, but now he shows a lot more flair, and Gilmour, Wright and Waters all contribute strongly to the piece. The music is grand, a good example being the guitar bridge between the vocals, in what seems like a two part harmony, at the beginning. They use a similar technique in the arrangement to that used on Heart, building the music up, then easing it down, and never

letting the sound go empty, maintaining a compelling interest.

The middle part is a strong rock structure, with Gilmour cutting through hard, while Wright works around the theme. The effects, sometimes comparative to an electric cayotte, bring back the opening mood. It fades out at the end, rather than leaving you in limbo — which always makes me feel frustrated.

The important thing is that Floyd have created dramatic music without having to draw off the strength of full brass and a choir. The wind is used as the choir, and the effects of the organ soar and hold like an orchestra, with a deep bass synthesised sound like a viola.

Though this piece, Echoes, is not as adventurous in structure as Heart, I feel it is more significant because they've done it on their own. An exceptionally good album.

## Floyd, Faces bill extra

ANOTHER GROUP has been added to the Pink Floyd/Faces show at London's Crystal Palace this Saturday. And the Floyd will play for over two hours, including a new 45-minute number.

Additional group is Naked Software, formed by acoustic avant gardists Anna Lockwood, Harvey Metusa and John Lifton. They will play for an hour before Quiver start the concert proper at 1 p.m. Mountain follow, then it's the Faces and the Floyd. Pete Drummond is compere.

The promoters are giving away 2,000 gifts to the audience. Organiser Mike Alford said: "There will be lots of environmental happenings."

"Tickets will be available on the day. Kiosks are being set up for mail orders so that people we can't send tickets to in time will be able to collect them there."

A NEW Pink Floyd album called "Relics" is out tomorrow (Friday) on EMI—with all the material compiled from old tracks.

Tracks are: Arnold Lane, See Emily Play, Interstellar Overdrive, Remember A Day, Paint Box, Julia Dream, Careful With That Axe, Eugene, Cirrus Minor, The Nile Song, Biding My Time and Bike.

EMI release "Relics" on their Regal Starline label, at £1.15. The group is still working on their next LP. Disc 15/5/71



# Great Gigs In The Sky

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

Listing supplied by Dave Carlin.

|          |             |                                                      |
|----------|-------------|------------------------------------------------------|
| 17/01/71 | England     | Roundhouse, London                                   |
| 23/01/71 | England     | Leeds University, Leeds                              |
| 03/02/71 | England     | Exeter                                               |
| 06/02/71 | England     | Royal Albert Hall, London                            |
| 12/02/71 | England     | University of Essex, Colchester                      |
| 13/02/71 | England     | Farnborough                                          |
| 20/02/71 | England     | Twickenham                                           |
| 24/02/71 | Germany     | Munsterlandhalle, Munster                            |
| 25/02/71 | Germany     | Musikhalle, Hamburg                                  |
| 26/02/71 | Germany     | Stadhalle, Offenbach                                 |
| /02/71   | France      | Lyon                                                 |
| 03/04/71 | Netherlands | Oude Ahoy Hallen, Rotterdam                          |
| 16/04/71 | England     | Top Rank, Doncaster                                  |
| 22/04/71 | England     | University of East Anglia, Norwich                   |
| 07/05/71 | England     | Lancaster University, Lancaster                      |
| 15/05/71 | England     | Garden Party, Crystal Palace, London                 |
| 18/05/71 | England     | Stirling University, Strathclyde                     |
| 19/05/71 | England     | Edinburgh                                            |
| 20/05/71 | England     | Glasgow                                              |
| 21/05/71 | England     | Nottingham                                           |
| 04/06/71 | Germany     | Phillipshalle, Dusseldorf                            |
| 05/06/71 | Germany     | Eissporthalle, Berlin                                |
| 12/06/71 | France      | Lyon                                                 |
| 15/06/71 | France      | Paris                                                |
| 19/06/71 | Italy       | Palazzo della Mostra, Brescia                        |
| 20/06/71 | Italy       | Palasport, Rome                                      |
| /06/71   | Italy       | Neapel                                               |
| 26/06/71 | Netherlands | Amsterdam Free Concert, Olympisch Stadion, Amsterdam |
| 01/07/71 | Austria     | Vienna                                               |
| 02/08/71 | Japan       |                                                      |
| 03/08/71 | Japan       | Festival Hall, Osaka                                 |
| /08/71   | Japan       | Tokyo                                                |
| /08/71   | Japan       | Hakone                                               |
| 10/08/71 | Japan       |                                                      |
| 13/08/71 | Australia   | Melbourne                                            |
| 15/08/71 | Australia   | Sydney                                               |
| 18/09/71 | Switzerland | Montreux Jazz Festival, Altes Casino, Montreux       |
| 19/09/71 | Switzerland | Montreux Jazz Festival, Altes Casino, Montreux       |
| 25/09/71 | Denmark     | Falconer Theatret, Copenhagen                        |
| 28/09/71 | Sweden      | Kungliga Tennishallen, Stockholm                     |
| 03/10/71 | England     | The Paris BBC Theatre, London, BBC                   |
| /10/71   | Italy       | Amphitheatre Pompeii, Soundtrack for Live at Pompeii |
| 11/10/71 | England     | Birmingham                                           |
| 15/10/71 | USA         | Fillmore West, San Francisco                         |
| 16/10/71 | USA         | Los Angeles                                          |
| 17/10/71 | USA         | Golden Hall, San Diego                               |
| 19/10/71 | USA         | Eugene                                               |

# Gigs (cntd.)

|          |        |                                  |
|----------|--------|----------------------------------|
| 21/10/71 | USA    | Salem                            |
| 22/10/71 | USA    | Seattle                          |
| 23/10/71 | Canada | Vancouver                        |
| 26/10/71 | USA    | Detroit                          |
| 27/10/71 | USA    | Chicago                          |
| 28/10/71 | USA    | Ann Arbour                       |
| 31/10/71 | USA    | Fieldhouse University, Toledo    |
| 02/11/71 | USA    | Princeton                        |
| 03/11/71 | USA    | Passaic                          |
| 05/11/71 | USA    | Hunter College, New York         |
| 06/11/71 | USA    | Cleveland                        |
| 08/11/71 | USA    | Buffalo                          |
| 09/11/71 | Canada | Montreal                         |
| 10/11/71 | Canada | Pavillion de la Jeunesse, Quebec |
| 11/11/71 | USA    | Boston                           |
| 12/11/71 | USA    | Philadelphia                     |
| 13/11/71 | USA    | Williamsberg                     |
| 14/11/71 | USA    | Stoneybrook                      |
| 15/11/71 | USA    | Hunter College, New York         |
| 16/11/71 | USA    | Washington                       |
| 19/11/71 | USA    | Pittsburg                        |
| 20/11/71 | USA    | Taft Auditorium, Cincinnati      |
| 13/12/71 | France |                                  |
| 14/12/71 | France |                                  |
| 15/12/71 | France |                                  |
| 16/12/71 | France |                                  |
| 17/12/71 | France |                                  |
| 18/12/71 | France |                                  |
| 19/12/71 | France |                                  |
| 20/12/71 | France |                                  |
| 21/12/71 | France |                                  |

Since this list was printed another date has been found and verified:  
10/10/71 Bradford University



## MARROWS (3 DIFFERENT ONES)

Two recent episodes of BBC 1's soap opera 'Eastenders' featured a spaced out-character called Owen (from Wales). His two obsessions were Pink Floyd and marrows (as in vegetables). It was his theory that "Pink Floyd's Animals should've been called Marrows and the cover should've been marrows floating over Battersea Power Station - It's just as valid". To which Arthur Fowler, a middle-aged marrow grower, replied "Who is this Pink Floyd - where's his allotment then?"

Owen later referred to "The tolling of the iron bell" and told the other characters that "If you haven't heard the Floyd, you haven't heard nothing".

During a discussion on politics in music, he claimed "Pink Floyd did more to influence U.S. troops in Vietnam than any political trash..."

Explanations on a postcard please.

H. Ogden

## THANKS

We would like to thank everyone who took the trouble to write to Melvyn Bragg. We will bring you details if and when anything happens.



## CRYSTAL VOYAGER

Crystal Voyager is a film much sought after by Pink Floyd fans, as it includes a long sequence set to an uncut rendition of Echoes. What seems to have been overlooked is that this is merely the studio version a la Meddle. The 78 minute film, which was available here on video for a while and has had at least one airing on TV, is a "fly on the wall" documentary on surfing.

The first half of the film has the feeling of an over-long "Old Spice" advert. George Greenough, the 'star' of the film; no doubt an excellent surfer and a talented cameraman, but his commentary is flat, his monotone voice irritating beyond belief. During this part of the film innocuous backing music, which is nothing to write home about, but on the other hand is listenable, is provided by G. Wayne Thomas.

The film concludes with a special sequence shot by George Greenough using a camera attached to his surf board. There is no doubting that the photography here is exquisite. The opening shot is underwater, and the word "Echoes" flits across the screen as the familiar series of sonar 'plinks' begins. Despite the high artistry, however, the sequence is over long and, by the end of the song, begins to drag. Readers prone to sea-sickness are recommended to give this a miss!

There has never been any clear indication of the Floyd's involvement with this film. One of the credits states "Recording - EMI studios (Sydney & London)". As the film was made in the USA & Australia, the Sydney connection could be the dubbing of the dialogue or G. Wayne Thomas' music. The London part is obvious. The question must therefore be asked - did the Floyd play any part other than agreeing that Echoes could be used? Although the publicity for the film make more of the use of the Floyds music than is called for the answer is probably "No". In fact, it's hard to see why Floyd fans hold this film in such high regard - after all, Pink Floyd music has backed many other films and TV programmes with much less fuss.

Andy Mabbett

**A. TOTALLY UNIQUE FILM EXPERIENCE!**

with music by

**PINK FLOYD and G. WAYNE THOMAS**

## PINK FLOYD

ALMOST unheralded Pink Floyd arrived in Bournemouth on Saturday evening. But even with a distinct lack of advance publicity the Winter Gardens Theatre was sold out in record time.

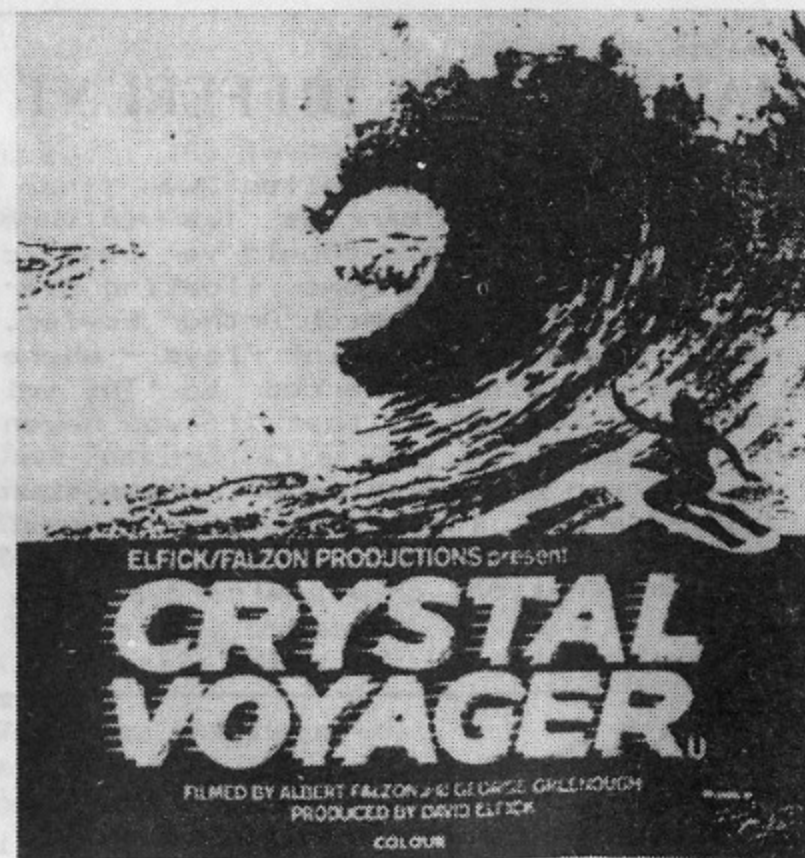
Floyd, possibly the creators of the progressive cult, are somewhat unpredictable, one never knows what to expect next. The first half was completely taken up with a series of connected individualities, drifting from one to the other with effortless ease.

Parts of this were really beautiful, using Floyd's dreamlike capabilities to the full. It is possible not to be consciously listening to the gentle music, but still get caught up in its shifting moods. Clever was the changing of a religious setting into the sound of clanging cash registers, Floyd's literal all round sound was used to enhance the atmosphere.

Highlight of the second half was "Echoes" from the Meddle album and the powerful encore of "Saucerful Of Secrets."

On the whole, however, Floyd were disappointing. One would expect more from the group around which such a cult has grown.

The shifting colours of the light show - apparently a new version - might have been better if the Gardens' system had been linked. As it was most of the effect was lost, blinded by brilliant spots from the rear of the theatre. - MIKE BUCKELL



## CRYSTAL PALLAS

When Pallas played the Canterbury College of Technology on February 26th 1982 they performed one of the longest cover versions in contemporary rock. The track in question is, of course, Echoes but this was by no means the only cover version that they performed. They also played the Genesis standards, I Know What I Like (In Your Wardrobe) and The Knife with Fish from Marillion guesting on lead vocals and Los Endos.

This version of Echoes is more akin to the Floyd live version circa 1975 than the album version in that it has more of a flow to it. The Meddle version of Echoes tends to be slightly disjointed in the middle section but this was smoothed out in later performances. One reason for this version bearing more resemblance to the later piece is probably the basic problem faced by all modern progressive bands. In the days when Meddle was recorded, rock bands hadn't been around as long as they were still experimenting with "rock". 1967 was the year that the album started to achieve the significance previously held by the single. It was in the sixties and early seventies that rock came into its own with guitarists first learning all the available techniques and electronic keyboards being developed. It was at this time that groups started to experiment with tracks that took up whole sides of albums and now we have had tracks that take up entire albums, double albums and, in one extreme case, a five album set. This means that all the experimentation has been done and has been seen to work or fail and techniques and styles have been mastered. This means that there are no really new areas for bands to move into and groups like Marillion and Pallas find themselves covering old ground whether they want to or not.

Anyway, I digress. This particular version has an overall Floydian feel which would be almost impossible to remove. The lyric features small changes and the second verse contains a couple of lines from the third verse. Musically, the piece does tend to flow more and the middle section tends to be more musical than the Meddle version. Also, the middle section features taped wind effects which only increase the Floyd feel to the whole piece. In terms of sound, this section reminds me of Tangerine Dream playing Phaedra or Stratosfear.

Although I am probably biased as I am a great fan of Pallas anyway, I enjoy this version and tend to play it quite a bit. If you enjoy Echoes as a track but feel tired of the same old versions try listening to this sometime. Just the fact that it is a different vocalist makes you pay that bit more attention to it. If you do try and get hold of a copy of this on tape it is frequently listed as Scotland '82, so be careful - things are not always what they seem.

Dave Walker (with thanks to Dave Smart)

'MEDDLE' (Harvest SHVL 795, November 1971).

One step forwards, two steps back. 'Meddle' marked the unhappy reappearance of what, even today, is the Floyd's most obvious flaw; inconsistency. Scraps of 'Meddle' are impressive enough - 'One Of These Days' despite its uncharacteristic simplicity almost had a fan club of its own in 1971. And the side-long

'Echoes' has fragments of genuine atmosphere. But there were large, unweildy portions of vague dreck. Much of 'Echoes' was superfluous space muzak, and 'One Of These Days' marks the only consistently interesting track on side one.

The uncertain approach of the band was summed up by the penultimate number on the first side, 'St. Tropez', a merrily-out-of-place sub-tropical acoustic

track which was about as welcome as a turd in a swimming pool. It destroyed any atmosphere that might have built up before in an unnecessary flight of self-indulgence. Still an identity crisis then; was 'Ummagumma' a fluke?

I thought it was.

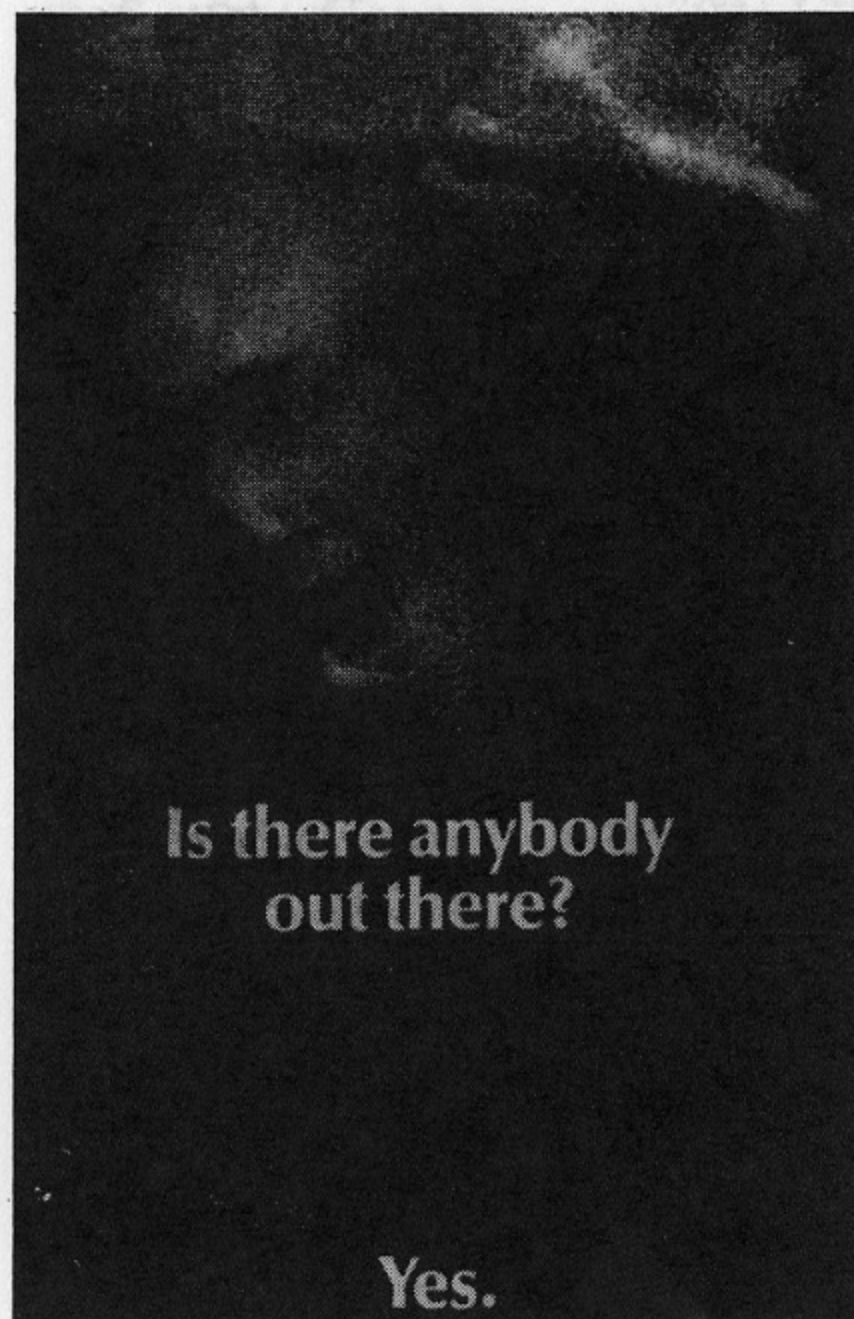
I was wrong of course. \*\*\*\*

Retrospective review  
Sounds 26/3/77





## Pink Floyd aids Samaritans



### the samaritans

Credits: agency Saatchi and Saatchi; art director Fergus Fleming; copywriter Simon Dicketts; production company Edwards Baker Swannell; director Barney Edwards

In keeping with a long history of charitable work, Pink Floyd have supplied music for a 62 second cinema commercial designed to remind people that The Samaritans are available whenever they need someone to talk to. The music is lifted from the Wall album, asking repeatedly "Is There Anybody Out There?" Although the music is unchanged, Roger Waters has dubbed on extra screaming to heighten the tension of the film. This is created in the first place by a mime artist 'acting' loneliness and isolation. Although I've only seen a video of the commercial, thanks to The Samaritans publicity office, it is easy to see how attention grabbing the film would be in a darkened cinema (because of this, the film is the first ever cinema commercial to be

Rarely can the word 'yes' have been greeted with such a sigh of relief as at the end of the new cinema ad for The Samaritans from Saatchi and Saatchi. This powerful commercial has been given a 15 rating for the cinema and it is not difficult to see why.

To the strains of Pink Floyd's *Is There Anyone Out There?* a face and hands push at a sinister grey wall which moves and forces them back. The whole eerie effect is heightened by the screams in the song, specially added by Roger Waters of Pink Floyd.

The cinema ad supports the new poster campaign for The Samaritans, which uses three arresting headlines: 'Could you become the best friend of a child molester?'; 'Why you should think more seriously about killing yourself'; and 'Cut the coupon and you cut the rope'. There are no comforting images to relieve the gloom.

Art director Fergus Fleming points out that it is only the people who don't really need The Samaritans who like cosy advertising. "This ad shows the feeling of desperation, of getting 'nowhere and being alone that some people feel," he says. "If they can see that The Samaritans understand this feeling then they will be more inclined to ask for help, knowing that someone will be there to listen." □

awarded a '15' certificate).

At the end of the film, which was directed by Saatchi & Saatchi, the reassuring answer "Yes - The Samaritans" is shown.

But why do The Samaritans need such a harrowing film? The reason is the frightening increase in suicide amongst young people. It is felt that "cosy" advertising reassures those who do not need it, but fails to reach those who do.

All calls to The Samaritans are, of course, totally confidential. Their number can be found from your local telephone directory. Andy Mabbett



Horrific Saatchi's image makes a powerful case for The Samaritans

Press cutting, taken from "Creative Review" April '86 supplied by Pete, Gil & Nicky Cunliffe. Main photo courtesy of The Samaritans.

## PINK FLOYD

Musician Dec 82

*So ya/ Thought ya/ Might like to go to the show/ To feel the warm thrill of confusion/ That space cadet glow/ Tell me is something eluding your sunshine?/ Is this not what you expected to see?/ If you'd like to find out what's behind these cold eyes/ You'll just have to claw your way through the/ Disguise.... "In The Flesh" The Wall*

**S**omething snapped in Montreal. It was partly the strain of a long tour coming to a close—the accumulated jet lag, hotel food, pre- and post-show ennui and oppressive stadium squeeze of faceless but demanding flesh of the 1977 *Animals* tour. It was partly the strain of that lifestyle accumulated over ten exhausting years ("How about the

time at Dunstable in '67 when the audience poured beer on us from the balcony?") and knowing it had already sucked the heart and soul out of one bandmate and friend early on. It was also partly—actually a big part—the knowledge that they were playing a bad show their last night out. What's more, the very vocal majority of people in that black hole of steel and concrete were less concerned

with what they had to play and say than with who they were. "They" were Pink Floyd and that was enough.

Roger Waters spit on a kid in the front rows that night. Pink Floyd's singer-bassist-songwriter also spent a lot of time afterward brooding on what his fame had done to him and how he came to such a scary pass. He later spent a lot of time writing it all



## By David Fricke

down in a series of brutally confessional, emotionally unbridled songs that eventually became Pink Floyd's multi-platinum, 10-million-seller *The Wall*.

Guitarist David Gilmour had no idea at the time that the Montreal concert had struck such a devastating chord in Waters. "None of us," he explains, meaning Floyd drummer Nick Mason and keyboard player Richard Wright, "were aware of it at the time. I just thought it was a great shame to end up a six-month tour with a rotten show. In fact, I remember going offstage for the encore and going back to the sound mixing board in the middle of the audience to watch the encore while Snowy (White), the guitar player who was with us at the time played guitar on the encore."

But if *The Wall* is very much Waters' acutely autobiographical examination of the way not just rock 'n' roll but society as a whole feasts at the expense of its creative spirits, its roots and lessons are hardly unfamiliar to the rest of the Floyd. Gilmour

remembers, with a hint of bitter resignation, the point at which Pink Floyd's audience changed from an attentive, devoted megacult hanging on *Ummagumma*'s every last resonating echo to an awesome, often unmanageable mob that responded mostly to spectacle. It was, ironically, the Floyd's 1973 hit single "Money," Waters' contemptible assessment of wealth and itself part of a fantastically successful album, *The Dark Side Of The Moon*—at this writing, 433 weeks on the *Billboard* top 200 LPs, with a bullet, no less—that was a life-death-and-reincarnation cycle in song.

Pink Floyd have, in one sense, only themselves to blame. They compensated for each leap in popularity and concert hall size from *The Dark Side Of The Moon* on with expansive stage productions shooting very real, introspective (and in the case of the savagely misanthropic *Animals*, almost paranoid) lyrical concerns into the realm of the visually surreal, like Floyd's reflection seen in some sinister funhouse mirror. What do you remember most about that *Animals* tour—Gilmour's stinging solo stretch on "Dogs" and the vengeful gallop of "Sheep" or that giant inflatable pig with the electric eyes zipping across the top of the arena like some giant fat out of hell?

As an album, *The Wall* is a direct rebuke of that rock arena psychology and its bigger social parallel. As a film, *The Wall* is an all-too-literal translation by director Alan Parker of Waters' screen- and album-play, a dazzling series of reality nightmares—a bit like one enormous *Hipgnosis* album cover with Gerald Scarle's *Fantasia-in-hell* animation from the concert—heavy on the fascist implications of rock's mob complex. But as a concert, seen by an exclusive club of a few hundred thousand in New York, Los Angeles, Germany and London, *The Wall* was an ingenious manipulation of that complex to make Waters' point. The gradual building and subsequent demolition of the wall, the overhead buzzing of the plane, the grotesque inflated dolls and duplicate Floyd band were all calculated, not just to illustrate the album, but to get the same roaring Pavlovian response that first pulled Waters' hairtrigger in Montreal. *The Wall* audience was the metaphor.



*"At gigs we'd try to get really quiet to create a beautiful atmosphere and all these kids would be shouting 'Money!'"*

The capping irony of Pink Floyd's staggering success from *Dark Side* to *The Wall* is the media and the public's insistence in categorizing the group as the last living truly psychedelic band, a "space band." Their early recordings (with and without founding member Syd Barrett) like "Interstellar Overdrive" and "Set The Controls For The Heart Of The Sun," aimed at the outer limits. Yet since *The Dark Side Of The Moon*, Pink Floyd and Waters in particular have concerned themselves more with a murky inner space, the battered passage of body and soul through a perilous lifetime. Where Peter Townshend is obsessed with growing old in rock 'n' roll, Roger Waters is worried more about surviving long enough to enjoy old age.

The Floyd have also become fanatical about another inner space, the recording studio. Longtime sound and sound-processing freaks (they debuted a rudimentary quadraphonic sound system at a 1967 London concert), they are meticulous recorders and go as long as two years between albums. Their

imminent release, *The Final Cut*, a collection of *Wall* recordings and new tracks designed as a soundtrack companion to the film, was supposed to be finished in time for the movie's premiere back in July. Yet David Gilmour freely admits that many of the band's technical "achievements" come about simply from tinkering with whatever toys are lying around in the studio.

That David Gilmour is freely admitting anything seems remarkable. Around their inner spaces, Pink Floyd long ago constructed an impregnable wall of media silence that often leaves even their most devoted acolytes guessing. Fortunately, the New York premiere in August of *The Wall* (with Boomtown Rat Bob Geldof as "Pink") gave Gilmour a good promotional excuse to sit with me in the airy comfort of his plush New York hotel suite and talk of all things Floyd.

Relaxing in a summery shirt-and-pants outfit with a day-old beard, Gilmour is a willing, lively conversationalist, often amused by the serious, almost academic way Floyd fans treat some of the band's casual studio accidents. He maintains a strong interest in music outside the Floyd, producing a number of records for the mid-70s U.K. band Unicorn, discovering British pop thrush Kate Bush and recording the first—aside from Syd Barrett's—of the Floyd's solo albums (1978's *David Gilmour*). According to Alan Parsons, who engineered *Atom Heart Mother* and *Dark Side Of The Moon*, he is also "the most technically minded of the four." For the 1980 *Wall* concerts, he played conductor as well as guitarist, cueing not only the band but the stage hands throughout the show. "I didn't dare even have a beer before the show," he cracks. "A concentration lapse for a second and the whole thing could fall apart."

Considering Pink Floyd's stony ten-year silence, this interview is quite an event. It may not be the last word on Pink Floyd, but at least it's one less brick in the wall.

**MUSICIAN:** From a musical standpoint, *The Wall* is a very unique Pink Floyd record. In comparison to the other post-*Dark Side* albums like *Wish You Were Here* and *Animals*, it seems to be the most conventional in its execution and songs

Where the other albums featured long, expanded pieces undergoing subtle structural and improvisatory changes, *The Wall* features relatively uncomplicated songs and often simple guitar-based arrangements.

**GILMOUR:** The idea of *The Wall* was so big and there was such a lot of stuff that Roger wanted to get across lyrically that there was no other way to do it, really. As it was, we had to struggle to get it on a double album. And also, none of the stuff had ever been out on the road before. *The Dark Side Of The Moon* was toured before the album was made. That determined things—they worked onstage before they ever got to record. And I suppose that's the difference on this thing. It was purely made in the studio.

**MUSICIAN:** What was the process by which the songs and arrangements developed?

**GILMOUR:** Roger had done a demo, at home, of the entire piece and then we got it into the studio with Bob Ezrin (producer of *The Wall* album with Waters and Gilmour) and the rest of us. We went through it and started with the tracks we liked best, discussed a lot of what was not so good, and kicked out a lot of stuff. Roger and Bob spent a lot of time trying to get the story line straighter, more linear conceptually. Ezrin is the sort of guy who's thinking about all the angles all the time, about how to make a shorter story line that's told properly, constantly worried about moving rhythms up and down, all that stuff which we've never really thought about.

So we checked out the songs and Roger was sent away to write other songs, which he did. In fact, some of the best stuff, I think, came out under the pressure of saying, "That's not good enough to get on, do something."

We worked on it like that for a long time, four months I think. **MUSICIAN:** Were the arrangements of the songs developed during this demo process?

**GILMOUR:** Some of the arrangements are very close to how Roger originally had them. Most of them are just changed, perhaps, a bit. That's just the normal process we use. Bash things on and try 'em... move things around if you don't like it.

**MUSICIAN:** Did you feel a need to telescope instrumental or musical ideas you would normally have expanded on in *Animals* or even *Dark Side*?

**GILMOUR:** I don't think it was a matter of telescoping. It was a matter of being economical and making things say what they're trying to say, quite snappily and not waste the time. That was the mood we were in and certainly Bob Ezrin helped. Very snappy and to the point.

**MUSICIAN:** "Another Brick In The Wall, Part 2" is an interesting case in point because it is a very simple song, actually just one verse and a chorus. Yet you built it up into a powerful top-forty single with quite a radical treatment.

**GILMOUR:** It was originally a very short song. There was going to be a quick guitar solo and that was it. There was only one verse ever recorded and we put the solo stuff on the end. Roger and myself sang the verse and then we thought we'd try getting some kids to sing on it. I made up a backing track with a sync pulse up on it so we could later sneak it back in with the original track. We were in L.A. at the time, so I sent the tape to England and got an engineer to summon some kids. I gave him a whole set of instructions—ten-to-fifteen-year-olds from North London, mostly boys—and I said get them to sing this song in as many ways as you like. And he filled up all the tracks on a 24-track machine with stereo pairs of all the different combinations and ways of singing with all these kids.

We got the tape back to L.A., played it, and it was terrific. Originally, we were going to put them in the background, behind Roger and me singing on the same verse. But it was so good we decided to do them on their own. But we didn't want to lose our vocal. So we wound up copying the tape and mixing it twice, one with me and Roger singing and one with the kids. The backing is the same. And we edited them together.

**MUSICIAN:** What about the other extreme, something like "The Trial," which is very Brecht-Weillian with the violins and orchestra?

**GILMOUR:** That's largely Roger and Bob Ezrin collaborating. I think it was written by Bob with the immediate intention to do

Roger Waters, Richard Wright, David Gilmour and Nick Mason emerge from behind the Wall to salute their fans.





Wembley Empire Pool 5/77





that with an orchestra, although we did demos of it with synthesizers and stuff.

**MUSICIAN:** It's ironic that Pink Floyd has this reputation for being a "space band," making weird music, ma-a-an because I find Pink Floyd is not so much about weird sounds but about sound processing. You take a basic sound, even a nice piano or acoustic guitar as on the short Animals bits "Pig On The Wing," and process it, giving it a certain dramatic air.

**GILMOUR:** I like our music to feel three-dimensional. It's about trying to invoke emotions in people, I suppose. You feel larger than life in some sort of way. Let's face it—none of us in Pink Floyd are technically brilliant musicians, with great chops who can change rhythms, fifteen or sixteen bars here, there and everywhere. And we're not terribly good at complicated chord structures. A lot of it is just very simple stuff dressed up.

We stopped trying to make overtly "spacey" music and trip people out in that way in the 60s. But that image hangs on and we can't seem to get short of it.

#### Crazy Diamond in the Rough

*The child loved the spot, and Otter thinks if he came wandering back from wherever he is—if he is anywhere by this time, poor little chap—he might... stop there and play, perhaps. So Otter goes there every night and watches—on the chance, you know, just on the chance.*

"The Piper at the Gates of Dawn," chapter seven of *The Wind in the Willows*

In the beginning, there was Syd Barrett. To this day, certain Floyd freaks insist he was Pink. It is certainly true that even now the spirit of Syd Barrett—for a brief meteoric period in 1966 and '67 the band's main songwriter, lead guitarist and truly psychedelic adventurer—hangs over Pink Floyd.

David Gilmour remembers that Syd—born Roger Keith Barrett in Cambridge, England on January 6, 1946—could turn heads even at an early age with his arrestingly handsome manlike looks, dark tousled hair and enigmatic smile. "He was

a truly magnetic personality. When he was very young, he was a figure in his hometown. People would look at him in the street and say, "There's Syd Barrett," and he would be only fourteen years old," recalls Gilmour, a teenage pal of Syd's. Barrett also had these deep laser eyes that shot out from early Floyd publicity photos and record covers. But that, says Gilmour with a tinge of sadness, came later.

George Roger Waters was also a Cambridge boy and a school chum of Syd's, although two years older. When a band he was playing with in London found itself in need of a new guitarist, he brought in Syd who had since moved to the city and was staying in the same flat. This was 1965. The other members of the group were drummer Nick Mason and organist Richard Wright, fellow architecture students of Waters. Barrett came up with the name Pink Floyd, borrowing it from two Georgia bluesmen named Pink Council and Floyd Anderson. Given the times and the town, it was only natural that Pink Floyd would soon fall in with the inevitable exploding underground.

But if Pink Floyd, through their pioneering use of light shows and psychedelic theatrics, came to represent the scene, Syd Barrett surely represented its soul. His songwriting was at once whimsical and poignant—Pink Floyd's debut '67 single "Arnold Layne" was a typically Sydian compassionate portrait of a transvestite who pinched women's clothes from neighborhood washlines; the followup "See Emily Play," the Floyd's only hit single for the next six years, captured in the paisley pop pastels of Rick Wright's spooky organ and Barrett's underground fuzz guitar the free spirit and second childhood of the New Acid Age. Syd played his guitar as if he were furiously digging a hole to China, building extended improvisational rave-ups like "Interstellar Overdrive" on vicious scratching solos and stuttering guitar monologues while the band wailed maniacally behind him.

To help get wherever he was going in his mind and music, Barrett took acid, lots of it. (Ironically, Gilmour notes, the rest of the band were purely drinkers.) It got him as far as *The Piper At*

"He who comes up with the goods": Roger Waters' bleak concept epics have dominated recent Floyd output.



*The Gates of Dawn*, the Floyd's brilliant, breathtaking '67 debut album with its psychotic instrumental rampages and blowout rockers, meditative ballads and altered pop fairy tales. He wrote or co-wrote all but one of the songs. But even then, Syd started seriously freaking out.

On a brief, disastrous sojourn to America to promote "See Emily Play," the Floyd did a lip-sync appearance on *American Bandstand*, only Syd "was not into moving his lips that day." When Mr. Clean, Pat Boone, tried interviewing Syd on another TV show, Syd's only reply was a completely blank stare. Gilmour remembers seeing the band perform in England in the fall of '67 and thinking, "They were a piece of crap. Syd was thrashing about on his guitar terribly and everyone thinking it was wonderful."

The rest of the Floyd didn't. After enlisting Gilmour to shore up the guitar end the next January, they eased Barrett out entirely by the spring of '68. But out of a mixture of pity and genuine respect for his native talents, they never entirely gave up on him. Gilmour, with help from Waters and Wright, produced two Barrett solo albums—*The Madcap Laughs* in 1969 and *Barrett* a year later. "Shine On You Crazy Diamond," the centerpiece of *Wish You Were Here*, seemed less a tribute to Syd than a pleading to return, particularly at a time when the group was desperately floundering on a sequel to *Dark Side*.

Fifteen years after Syd Barrett came to his brief fame, he is nothing more than one of rock's great MIAs, a tragic casualty

of his own daring. Yet to hear David Gilmour talk about him, it's as if Pink Floyd still holds on to a thin thread of hope that Syd will someday come back from wherever he went.

**MUSICIAN:** Do you feel Syd's mental breakdown was directly attributable to the psychedelic experience?

**GILMOUR:** In my opinion, it would have happened anyway. It was a deep-rooted thing. But I'll say the psychedelic experience might well have acted as a catalyst. Still, I just don't think he could deal with the vision of success and all the things that went with it. And there were other problems he had. I think the whole swimming pool thing in *The Wall* movie comes from one of Syd's episodes.

**MUSICIAN:** How far gone was Syd when you produced those two solo records for him? How did you deal with him?

**GILMOUR:** With extreme difficulty. EMI understood Syd's potential at the time. They knew he was very talented and could write great songs and they wanted him to carry on. So they got an EMI producer (Malcolm Jones) who started recording this album and he spent ages on it. I think it was over six months. Eventually, EMI thought that too much money had been spent and nothing had been achieved.

So Syd came and asked if we could help him. We went to EMI and said, "Let us have a crack at finishing it up." And they gave us two days to do it—and one of those days we had a Pink Floyd gig, so we had to leave the studio at four in the



Syd Barrett, second from right, was unable to keep his brilliant psychedelic juggernaut on the tracks.

afternoon to get on a train and go to the show.

But basically, Roger and I sat down with him—after listening to all his songs at home—and said, "Syd, play this one. Syd, play that one." We sat him on a chair with a couple of mikes in front of him and got him to sing the song. On some of them, we just put a little bit of effect on the track with echo and double-tracking. On one or two others, we dubbed a bit of drums and a little bass and organ. But it was like one side of the album was six month's work and we did the other tracks in two and a half days. And the potential of some of those songs... they could have really been fantastic.

**MUSICIAN:** The second solo record, Barrett, has much more instrumentation on it.

**GILMOUR:** We had more time to do that. But trying to find a technique of working with Syd was so difficult. You had to prerecord the tracks without him, working from one version of the song he had done, and then sit Syd down afterwards and try to get him to play and sing along, with a lot of dropping in. Or you could do it the other way around, where you'd get him to do a performance of it on his own and then try to dub everything else on top of it. The concept of him performing with another bunch of musicians was clearly impossible because he'd change the song every time. He'd never do a song the same twice. I think quite deliberately.

*"There was just this strange fat person with shaved eyebrows sitting in the control room for hours. No one in the band recognized him."*

**MUSICIAN:** There is a popular Syd story that he actually turned up unannounced at the mixing session for "Shine On You Crazy Diamond" and said he was ready to "do my bit."

**GILMOUR:** He did show up, yeah.

**MUSICIAN:** Did he say anything?

**GILMOUR:** He showed up at the studio. He was very fat and he had a shaved head and shaved eyebrows [note Bob Geldof's eyebrow-shaving scene in *The Wall*] and no one recognized him at all first off. There was just this strange person walking around the studio, sitting in the control room with us for hours. If anyone else told me this story, I'd find it hard to believe, that you could sit there with someone in a small room for hours, with a close friend of yours for years and years, and not recognize him. And I guarantee, no one in the band recog-



*"Let's face it—none of us are technically brilliant musicians with great chops. A lot of our music is just very simple stuff dressed up."*

nized him. Eventually, I had sussed it. And even knowing, you couldn't recognize him. He came two or three days and then he didn't come anymore.

**MUSICIAN:** How do you feel about the cult lionization of Syd Barrett, with things like the Syd Barrett Appreciation Society (an English fan club of sorts that actually published a newsletter, Terrapin, after one of his songs)?

**GILMOUR:** It's sad that these people think he's such a wonderful subject, that he's a living legend when, in fact, there is this poor sad madman who can't deal with life or himself. He's got uncontrollable things in him that he can't deal with and people think it's a marvelous, wonderful, romantic thing. It's just a sad, sad thing, a very nice and talented person who's just disintegrated.

**MUSICIAN:** That feeling comes through on "Shine On You Crazy Diamond." It seems a very sad song, almost a pleading.

**GILMOUR:** It is sad. Syd's story is a sad story romanticized by people who don't know anything about it. They've made it fashionable but it's just not that way.

#### Acoustic Architecture

David Gilmour came into Pink Floyd by a rather circuitous route. After his star-crossed buddy Barrett packed his art school bags for London and the future Floyd, Gilmour continued playing the Cambridge club circuit with his own combo Joker's Wild featuring drummer Willie Wilson (soon-to-be Sutherland Brothers and Quiver) and current Foreigner bassist Rick Wills. He also did time in France as a male model but got back to England in the fall of '67, just in time for psychedelia's full flower and Syd's mental collapse. When the Floyd offered him Syd's guitar spot, he accepted for reasons that had nothing to do with rock's brave new world. "I joined the Pink Floyd," he grins, "for the stardom and the girls."

But when Gilmour—who was twenty-one at the time—joined the group in early '68, they were actually having trouble even getting arrested. A succession of potent but inconsistent singles bombed, Syd was well into his fourth dimension, and the Floyd were about to bump their two managers. They were also saddled with an aging repertoire of Syd's songs even as underground pundits dismissed them as nothing without him. *A Saucerful Of Secrets* changed all that.

In the great Floyd vinyl canon, *A Saucerful Of Secrets* holds a minor but pivotal position, testament that there was life after Syd. Recorded partly with Barrett and finished with Gilmour, the album's stark primal pulse and long atmospheric instrumental brooding mark as radical a departure from Barrett's shards of sounds as *The Piper At The Gates Of Dawn* was from the pop chart fluff of the day. These are not just the idle meanderings of buzzed-out space rangers, however. Crucial tracks like Roger Waters' gravity-free samba "Set The Controls For The Heart Of The Sun" and the twelve-minute "found sound" suite, "A Saucerful Of Secrets," reveal a passion for structure—not surprising for a bunch of ex-architecture students—dosed with a keen interest in open-ended improvisation. Successive recordings like the sorely underrated movie soundtrack *More* (to a Barbet Schroeder film of the same name) and the muddy but intoxicating live half of the double-album *Ummagumma* (cue Waters' hellish scream in "Careful With That Axe, Eugene") build substantially on *Saucerful's* humble beginnings. Yet it is still *A Saucerful Of Secrets* which reverberates with the thrill of discovery.

**MUSICIAN:** What was the genesis of the track "A Saucerful Of Secrets"?

**GILMOUR:** I had just joined when we started doing that track. Basically, it was the architecture students in the band. They'd sit down with a piece of paper and they'd start it like this—"It's gotta go right here and then it's gotta go right up there..."—and they were drawing these peaks and troughs and things on a chart, working out where the piece was going to go.

The whole first part of it was kind of like a war, I think. I didn't fully understand it myself at the time. But it seemed to me like a war. The first part is tension, a buildup, a fear, and the middle with all the clashing and banging, that's the war going on. The aftermath is a sort of requiem.

The start of it was done with the edge tones of cymbals. We'd get some cymbals and put a nice microphone right on the edge of it, then beat the cymbal very gently with soft mallets. That actually produces a tone not a bit like a cymbal. The whole first section is basically that, a series of those tones, with lots of stuff tacked on top.

For the next section, Nick played a drum pattern, snipped and spliced it together into a loop, and we ran it on a tape recorder for hours and hours. Then there's me playing the guitar, turned up real loud and using the leg of a microphone stand like a steel bar, running it up and down the guitar fingerboard.

**MUSICIAN:** It's interesting that the track was worked out as a structured piece because it actually sounds like it is just growing of its own accord.

**GILMOUR:** I remember sitting there, thinking, "My God, this isn't what music's all about." I had just come straight out of a band that spent most of its time rehashing early Jimi Hendrix songs to crowds of strange French people. Going straight into this was culture shock.

**MUSICIAN:** Yet just at the time when Pink Floyd was beginning to develop a new group identity apart from Syd, you released *Ummagumma* with live "hits," so to speak, and an album of solo tracks from each member. As career moves go, you could have done much better.

**GILMOUR:** We just didn't know what else to do at the time. We were a bit short on material. Also, what we were very good at, at that time, was live performance. We were going out around England and Europe selling out anything we wanted to. We were one of the top drawing bands, apart from Hendrix and Fleetwood Mac in their earlier incarnation.

**MUSICIAN:** How much of the Floyd show was actually spontaneous improvisation at the time?

**GILMOUR:** A lot of it. There was a whole passage of time when we would have nothing planned. We'd just say, "We're gonna do this" and waffle away for a little while, go, "Ready for the next one?" and nod each other into it.

I mean, we were doing stuff like "Careful With That Axe, Eugene" which is basically one chord. We were just creating textures and moods over the top of it, taking it up and down, not very subtle stuff. There was a sort of rule book of our own that we were trying to play to. And it was largely about dynamics.

#### Echoes of an Endless Choir

Not counting *Relics*, a 1971 compilation of early odds and sods, the next three albums represent Pink Floyd's awkward but intensely experimental transition from loosely organized space jams to the meticulous orchestration, concentrated songs and emotional directness of *The Dark Side Of The Moon*. With its ill-fitting horns and cathedral choir, the ambitious title suite hogging half of 1970's *Atom Heart Mother* is the Floyd's least successful major work, according to Gilmour.

He also thinks "Echoes," the twenty-three minute entrée on '71's *Meddle*, points the way toward *The Dark Side Of The Moon* in its liquid fusion of regulation rock progressions, purposeful application of sound effects and cohesive arrangement of concept fragments. That the Floyd had yet to complete an album that was more than just the sum of rather inventive parts is evident on *Meddle's* side one, which ranged from the wind tunnel rush and locomotive rhythm of the instrumental overture "One Of These Days" to Roger Waters' snide cabaret shuffle "San Tropez" and the throwaway blues coda "Seamus." Ditto *Obscured By Clouds*, the soundtrack for

another Barbet Schroeder film *Le Vallée* a pleasant diversion of piecemeal delights only distinguished by Roger Waters' increasing lyrical interest in less galactic matters.

"The big difference after 'Echoes,'" Gilmour explains, "is Roger started to write lyrics with a meaning. The lyrics for 'Echoes' were just an excuse to hang the music on. I think that started—Roger suddenly realizing what he can do lyrically—on *Obscured By Clouds*." Gilmour specifically cites "Free Four," an amiable enough acoustic stroll with fuzz bass punctuation in which Waters considers with bittersweet humor the life-and-death equation, a deep concern triggered by his obsession with the childhood loss of his father in World War II. That obsession eventually came to play a crucial role in *The Wall*. More immediately, the madness of life and the fear of death would take up the whole of *The Dark Side Of The Moon*.

Given the sales records it shattered, its reputation as every high-fidelity enthusiast's greatest hit and the great commercial breakthrough it presented for Pink Floyd, David Gilmour's confession that "I thought *The Dark Side Of The Moon*, at the time, was a little weak musically" may send certain fans into deep shock. "Some of the songs," he insists, "I didn't think were that good, as chord structures. My argument, after *The Dark Side Of The Moon* when we went to do *Wish You Were Here*, was to try and get some of the feeling and musical power of 'Echoes' with the lyrical power of *Dark Side Of The Moon*."

As far as the several million fans who still swear by their battered copies of *Dark Side* are concerned, Gilmour doth protest too much. From its immaculate rich-echo-and-deep-bass production to the sensual gentility of "Us And Them" and soaring Baptist fire of guest vocalist Clare Torry's wordless wail on "The Great Gig In The Sky," *The Dark Side Of The Moon* is the archetypal Floyd album, the band's first completely successful attempt to give melodic and emotional shape to their vast musical space.

**MUSICIAN:** What was the development of "Echoes"? Coming right after "Atom Heart Mother," it seems to be a much more unified piece.

**GILMOUR:** A lot of the stuff we did in those days was just sitting around in the rehearsal room plunking around for ideas, searching for ideas, desperately trying to come out with little things and work on those.

**MUSICIAN:** Was "Echoes" one idea or a collection of them?

**GILMOUR:** It's quite a few ideas developed together. It's quite complicated. It was the first time we'd used 16-track. Take the choir at the end, the everlasting backwards choir. Have you ever heard that musical thing where they get a tone that seems to go on...you know, like those Escher paintings where the staircases go up and up and up and never getting anywhere. Well, there's a tone and it keeps going *ding, ding, ding, ding*, and up and up and the same time they are surreptitiously taking out high frequencies, so that it never gets anywhere. That's what the choir at the end does—right on the very end of "Echoes."

The whole beginning of "Echoes" was a complete accident. There was a piano at Abbey Road and they had it miked. We'd put the microphone out through a Leslie in the studio at the same time as Rick was playing it. He was just sitting there plunking away. Every once in awhile, he'd come up with this note and it had a strange resonance to it. It was kind of a feedback thing so it would resonate in the studio. Bing! A complete accident. We said, "That's great!" and we used it as the start of the piece. At a certain point later on, where we had to go move on musically, we tried to recreate the sound and edit it together. But we couldn't get that note to resonate again in the same way.

**MUSICIAN:** Alan Parsons has said that the "cash register" on *Money* "got the cash registers in perfect sync with the beat. You actually measured out with a ruler the length of tape that was necessary and spliced it."

**GILMOUR:** You're trying to get the impact from the cash register, the "snap, clack, crssh!" You'd mark that one and then measure how long you wanted that beat to go and that's the piece you'd use. And you'd chop it together. It was trial and error. You just chop the tapes together and if it sounds good, you use it. If it doesn't, you take one section out and put a different one in.

Sometimes we'd put one in and it'd be backwards, because the diagonal cut on the tape, if you turn it around, is exactly the same. We'd stick that in and instead it would go "chung, dum, whoosh!" And it would still sound great. So we'd use that.

**MUSICIAN:** According to the credits on *The Dark Side Of The Moon*, you spent from June, 1972 to the following January recording, almost nine months.

**GILMOUR:** It was very, very split up. The actual recording time was probably two or three months. There was touring in the middle. In fact, we did five nights at the Rainbow Theater in London—there are bootlegs of us—doing *The Dark Side Of The Moon* a long time before we ever started recording it and the differences are unbelievable.

The whole "On The Run" section with the synthesizer was completely different. "Time" was, like, half the speed. I think the "Time" vocal was me and Rick singing in harmony, very low. It sounded terrible.

**MUSICIAN:** On *The Dark Side Of The Moon*, there are three guitar solos that really stand out. There's one on "Time" that has a real Stratocaster bite to it but with a scrappy sound....

**GILMOUR:** Yeah, it's a Strat worked through a fuzz box and a DDL (digital delay line) for the echo effect. If you just have a



A burned-out Pink, played by Boomtown Rat Bob Geldof, is visited by his past in a scene from *The Wall*.

fuzz directly through an amplifier, for me, it's usually too fuzzy. But if you put a bit of DDL on it, it smoothes it out a bit and makes it sound more natural.

**MUSICIAN:** There is also the instrumental segue "Any Color You Like," where your guitar has an organic air to it, like putting it through a Leslie.

**GILMOUR:** I think that's through a Univibe. In those days, there were Univibes.

**MUSICIAN:** Yes, this was almost ten years ago. Equipment people take for granted now was still in the Dark Ages.

**GILMOUR:** I think the people out there who are looking back think that the synthesizers and all the stuff came out a long time before it did. In studios, up until really the middle 70s, there weren't any effects units, not many of them. They didn't exist. The choices you had were to get the tape players to run tapes against each other. There was a machine that you could use where you could take a track on a multi-track machine and play it off the sync head, through another tape recorder and play with the speed of it with a vari-speed. Now to vari-speed a tape machine in those days, EMI (Floyd usually recorded at EMI's Abbey Road studio in London) had to wheel in an enormous box with oscillators and output bars and God-knows-what, with great big knobs on it, and you spent three hours plugging it into a tape machine and playing with the knob and the tape machine.

**MUSICIAN:** Were you making a conscious effort with *The Dark Side Of The Moon* to make a state-of-the-art, high-fidelity record?

**GILMOUR:** We always were. But that was the first time we actually got someone else in to give us an extra opinion on the



mixing of it, Chris Thomas

**MUSICIAN:** Were you surprised by the way the album took off commercially?

**GILMOUR:** The thing I remember most about the period after that was the incredible annoyance at these gigs. We were doing these places where all the young kids would be shouting "Money!" all the way through the show. We'd been used to all these reverent fans who would come and you could hear a pin drop. We'd try to get really quiet, especially at the beginning of "Echoes" or something that has tinkling notes, trying to create a beautiful atmosphere, and these kids would be there shouting "Money!"

**MUSICIAN:** Did that kind of acceptance affect you in trying to do a followup? The pressure must have been fantastic.

**GILMOUR:** The pressure was entirely our own, of knowing that we had to follow up that album. It was very difficult getting back in and working.

#### Poison in the Machine

Call it a severe reaction to commercial success. Call it kitchen sink psychodelia. Call it just good old weird. Whatever it was, for a brief series of sessions in October and November of 1973, Pink Floyd dared to make an album of music played on everything but instruments—rubber bands, aerosol spray cans, partially filled wine bottles. They completed three tracks (bootleggers, wherefore art thou?) before conceding defeat.

The actual *Dark Side* followup, *Wish You Were Here*, released in the fall of '75, suggests that the Floyd—and particularly Roger Waters as the lyricist—deeply resented having to best themselves on public demand. Waters' sarcastic blasts at the music business in the industrial synth-grinder "Welcome To The Machine" and the Roy Harper vocal "Have A Cigar" (the record company weasel in "Have A Cigar" asking in his malevolent ignorance, "Which one's Pink?" is drawn, Gilmour claims, from a real incident) may be hard to take from a band whose lifestyle, *The Wall* producer Bob Ezrin has said, "is interchangeable with the president of just about any bank in England." Yet the chilly air of pleading desperation blowing through the thirty-minute "Shine On You Crazy Diamond," not so much a tribute to Syd Barrett as a prayer that he bless them with a bit of the uncut genius in this their hardest hour, is compounded by the cold realization that success—however limited it was for the Floyd in ye olde '67—was Syd's poison as well. What the biz giveth, it had already taken away once.

Just how deep Waters' bitterness ran is underlined by the fact that *Wish You Were Here* at one time featured "Shine On You Crazy Diamond" with the harshly vindictive "You Gotta Be Crazy" and "Raving And Drooling," a harrowing vision of brownshirt violence. The last two eventually became "Dogs" and "Sheep" respectively, part of the grim *Animals* trilogy. Waters' barbed musical application of George Orwell's fascism-on-the-farm.

But even walls are made to be broken. During his recent New York stay on behalf of the *Wall* movie, Gilmour broke with rock's megastar tradition by registering at his hotel under his own name. When a *Rolling Stone* writer took the initiative to call him up directly for some interview time, bypassing the usual publicist channels, Gilmour graciously invited him up for a chat. And when I asked him what he thought of punk rock in general and in specific, Johnny Hotten's infamous homemade T-shirt with the legend "I Hate Pink Floyd," he laughed with a mixture of good nature and serious enthusiasm "It frightened a lot of people, but it didn't frighten me. I like a good kick in the pants. It does you good."

"It's like Roger Waters, for all his apparent cynicism, says at the tail end of *The Wall*: "And when they've given you their all,"

he sings, signing off in "Outside The Wall." "Some stagger and fall/ After all it's not easy/ Banging your head against some mad bugger's/Wall." Even he must admit—it works both ways.

**MUSICIAN:** Considering the anxieties of following up *The Dark Side Of The Moon* and the tenor of songs like "Have A Cigar" and the *Animals* album, is there a lot of bitterness on Roger's part about Pink Floyd becoming an industry in itself, no longer just a band?

**GILMOUR:** You'd have to ask him, really. He certainly holds a resentment of those figures and the "attempted" control, what they tried to take over. I mean, we met some people in the record industry... we couldn't believe how they could possibly have jobs in the industry. And we still do.

**MUSICIAN:** The world probably assumes that as the lyricist, Roger Waters speaks for the rest of Pink Floyd. Is Roger's point of view the Pink Floyd's point of view?

**GILMOUR:** Well, that's the world's assumption and that's what we have to put up with, I suppose. It's entirely possible that I might write a song that would get onto a Pink Floyd album, but it's also entirely possible that it wouldn't fit in with whatever overall idea we were working with. It's "he who comes up with the goods."

**MUSICIAN:** What was the rest of the band's reaction when Roger came up with *The Wall* concept?

**GILMOUR:** We all thought it was a very strong concept. I think there's a lot of it that's irrelevant to me. I don't feel the pressure of a wall between me and my audience. I don't ever think there's something that doesn't get through to them. I don't feel a lot of the things that happened to me in my earlier years, some of which weren't so wonderful, adversely affect my life to the extent Roger feels some of those things affected his life. Roger, for example, never knew his father. But that's his viewpoint and he's perfectly entitled to it. But I don't subscribe to it.

A lot of the other stuff, *The Dark Side Of The Moon* and *Wish You Were Here*, I am fairly in sympathy with. *Animals*, I could see the truth of, though I don't paint people as black as that.

**MUSICIAN:** Is Pink Floyd's "reclusiveness" of the last several years a necessary function of your fame or just something the Floyd prefer?

**GILMOUR:** It's not a Pink Floyd thing. That is a case of any one individual at any one time doing whatever he wants to. That's exactly what we do and we've always done. There's never been a band policy where we do not do interviews. We have had difficult times with the press and we proved to ourselves that we didn't need 'em. They were constantly trying to prove to us that the measure of our success was done through the publicity we were given by them. But we absolutely proved that wasn't so.

**MUSICIAN:** Do you ever fear that, in spite of yourselves, Pink Floyd has been reduced by the business to a product, like a box of rock 'n' roll cereal?

**GILMOUR:** We still make records and tours but none of that is controlled by anyone else other than us. No one says we have to make a record. No one says we have to deliver a record by such and such a date. We have never accepted any of those restrictions.

Well, once we did, but no more than we had to. When *The Wall* was running long overdue, the record company offered us a larger percentage and a larger advance if we would deliver it by a certain date.

Apart from that, we don't have restrictions. We give the record company records and they go and sell them to the best of their ability. The question of whether we are irrelevant or not is down to the public to decide. When and if they decide we are irrelevant, we won't be able to carry on with it. ☐

# RELICS

The Dave Gilmour gig at the Royal Albert Hall was given a radio broadcast on 26-05-86 and a rebroadcast on Capital CFM on 15-06-86. One member of the band that we forgot to mention last time was Sam Brodner one of the backing vocalists. (MG, BM)

Further to the article on Nick Mason's work with The Damned in TAP 10 and the updates in TAPs 11 & 17, the second single taken from the Music For Pleasure album was released in December '77. This was 'Dont Cry Wolf' / 'One Way Love' on Stiff, Cat. no. BUY 24 and the first 20,000 were available on pink vinyl with a picture cover, all subsequent copies came on black vinyl without the picture cover. The first single from the album ('Problem Child' / 'You Take My Money' BUY 18, released October '77) also appeared in a box set of BUY 11-20 and all 4 Damned singles on Stiff were released in a 4-pack clear plastic wallet. (AM, DW)

The Final Cut Video EP is now available as part of the Video Music Collection in hi-fi stereo for 6.99. (DW)

The new live Haze tape, "Warts 'n' all" contains two tracks mysteriously named "Slight Mental Incapacity" / "What a Barber Does". Cryptically inclined readers will soon realise the Floydian relevance and rush 2.25 to Gabadon Records, 25 Fir Street, Sheffield S6 3TG. These songs were recorded at the Railway, Birmingham on 17-12-85. The "Wart Jam" on the tape, recorded on 23-12-85 at the George IV, Sheffield, contains more than a passing reference to Echoes. (AM)

The July edition of Record Collector featured an article on Pink Floyd again just covering their U.K. singles and album releases. Unfortunately the article contained several errors (such as stating that *Dark Side* was premiered live at the Rainbow in February 1972 when it was actually premiered at the Brighton Dome on January 20th.) The August edition contained a follow up letter from the editor of Brain Damage. This contained a further error in claiming that Arnold Layne had its lyric changed when it was, in fact, the B-side, Let's Roll Another One, that had to be changed to the familiar Candy and a Currant Bun. (JT)

If you listen to 'Several Species...' at 16 rpm (See TAP 8 for other variations) Roger can be heard saying "Right, right" after the crescendo of creatures voices, before the start of the poem. Or could this be "Wright, right"? Then, whilst the poem is being recited (still at 16 rpm), you can hear Roger reciting a different version of it at normal speed. (BM)

ITV's made-for-TV film "The Hit" shown during April had its opening theme written by Eric Clapton and recorded by him "Assisted by Roger Waters". It was played over the opening credits for 2m 40 sec and continued in the background of the opening scene for a further minute. The incidental music for the rest of the film, including the closing theme, was by Paco DeLucia. The film, starring John Hurt and Terrance Stamp, tells the tale of a hit man sent to pursue a "supergrass". Several TAP readers have condemned the film as "boring and over violent". (AM, JL)

The latest single by Love and Rockets, 'Kundalini Express', includes a version of 'Lucifer Sam' on the B-side. The single is only available on 12" and 'Lucifer Sam' will not be on the album when it appears. (BM)

The Japanese version of the "More" album came in a gatefold sleeve with an accompanying book. (DC)

A quick chart fact. 'The Wall' was in the US album chart top 20 for 29 weeks in '80. 15 of these were spent at no. 1, 8 were spent in the top 5, and a further 4 were spent in the top 10. (BM)

Contributors :- DC - Dave Carlin, MG - Mark Godfrey, JL - John Leigh, BM - Bruno MacDonald, AM - Andy Mabbett, JT - John Thomas, DW - Dave Walker

23

## HELP !

We would like to state again that we haven't got an endless supply of articles - so please could anyone with any ideas write them down and send them to us.

Could anyone with access to any computer with a word processor and printer please get in touch with us as well. Thank you.



## BOOTLEGS

The Buena Park 1969 tape which is currently doing the rounds is not what it claims to be. It is actually taken from the Hollywood Bowl 22-09-72 concert available on the Crackers album.

The Committee bootleg currently going around contains the music from the film on side 1 (15m 11sec) and 3 tracks from the Rome Pop Festival 6-05-68 on side 2. The music is recorded straight from the film and so contains a lot of the dialogue as well as the music. Side 2 has a total running time of 21 minutes and includes 'Scream Thy last Scream', 'Astronomy Domine' and 'Interstellar Overdrive'. Overall the packaging is good although it does tend to imply that Syd has some involvement with the album - pictures of him and the lyric to 'Feel' credited to him. This album has been issued as a limited, numbered run of 300 copies available on 10 different colours of vinyl and the first 30 copies include a small book about Floyd and some other things.

## Pink Floyd

IT'S A sackcloth and ashes thing to confess that I am not a fan of the Pink Floyd. Until this concert I thought they had never improved on "See Emily Play" where they combined special effects and a "real song".

However, this time round the Floyd live were a total knockout. That is despite the first half of their show being almost entirely forgettable. Three few numbers; just one weepi guitar break to inject an ounce of human emotion; lowest volume level from any rock band in Newcastle this year which was surprising and nice: fans impressed and impartial observer unmoved.

But then came "Dark Side Of The Moon" and realisation that to my rock sensibility Pink Floyd are a mixed media band or nothing. All those arid patches I hear as radio-phonetic garbage on record were illuminated by the sensational movie they showed on the circular screen above the stage. What I missed in Floyd was heart: the film, the two black girl singers and Dick Parry's sax supply it and seem to draw a lot more emotion out of the Floyd themselves, particularly Dave Gilmour.

The theme of madness is imaged by hurtling through space, by flashing lights and by modern comforts such as TVs and fridges exploding in luxurious slow motion (which brought a roar of applause —

exciting and frightening) there's a more hardline satirical approach in the "Money" section where cascades of silver coins are interspersed with flashes of the good life and of poverty.

And somewhere in this maelstrom of impressions came the moment of ecstasy, the instant Kharma, the spine shivering hair standing on end climax. I mean the sequence from "Crystal Voyager", the

band plays moody noises, Venetta Fields and Carlana Williams sing and scream wordlessly (as soulful as Aretha alongside all this white musical technology) and the pictures — well, probably you've seen them by now and have felt their sheer beauty. No meaning, just perfection. Dear Floyd, it's of no consequence to you but you've gained your five millionth fan. — PHIL SUTCLIFFE. Sounds 16/11/74

# FLOYD, FACES AND MOUNTAIN FOR CRYSTAL PALACE

**PINK FLOYD will make their only planned London appearance this year at "Garden Party at the Crystal Palace Bowl", on May 15. The Floyd will appear for 45 minutes during which they will perform some of their new works. Other groups booked for the open air event are the Faces, American group Mountain and Quiver.**

**Organisers for the Garden Party said the event is not a festival but an afternoon of enjoyable music. It is the only open air music event so far definitely fixed for the summer. The organisers will also be staging similar Garden Party concerts on July 31 and September 18 but no names have yet been booked.**

**The Crystal Palace Bowl holds a maximum of 25,000 people but it is understood that attendance will be limited to 15,000. Tickets will be a uniform £1.25 for May 15. And are available only from 42 Kings College Court, Primrose Hill Road, London, N.W.3.**

Sounds 24/4/71

**THERE IS a body of opinion, not so much in England but more in the rest of Europe and in America, which contends that the Pink Floyd never really did anything to match the things they did when Syd Barrett was with them.**

Looking back over their work, and considering that the bulk of Syd's work with the band was completed before the "Saucerful of Secrets" LP (he played on some tracks, but Dave Gilmour joined the Floyd while they were in the middle of recording that album) it seems a slightly ridiculous contention.

This is not to belittle Syd's work at all — you only have to listen to that first album and hear things like his "Bike", or to the two solo albums that he made since leaving the Floyd, to realise that he is an astonishingly original and inventive writer and musician.

And if you ever saw the group play live in the early days with Syd, you'll know how important a force he was in their music.

## FLOOD

But that was then, and I think it is fair to say that — whatever the politics surrounding his departure from the group — if he hadn't left, we wouldn't have had a Pink Floyd for as long as we have. It got to the point within the group where Syd and the others just could not work together.

Syd left, the Pink Floyd carried on with Dave Gilmour, and have since been responsible for some of the most exciting and novel pieces of rock music to emerge from the great flood of ideas we've experienced during the past five years.

When people talk about the avant-garde of British rock music, whatever that might be, there are always two names that are mentioned: Soft

Machine and Pink Floyd. In their separate ways, both have contributed a great deal. They're not leaders, as such, because that implies that people have picked up on their music and copied it and though you could easily point to a thousand Mayall imitators, or Cream imitators, you'd be hard put to it to find more than a handful of groups who have borrowed in such an obvious way from the Soft Machine or the Floyd.

They have had their influence though — mainly by opening doors and expressing broad ideas that other musicians have absorbed into their attitudes more than their musical form.

One of the oddest things about the Floyd is that, after "Saucerful of Secrets", it is difficult to find any kind of logical development in their music. Obviously there is progression from one musical idea to the next, but it isn't in any clearly defined "direction", and after listening to their most recent work you don't really have any idea what they are likely to do next.

## ENDLESS

Each album — in some cases each track — is a project on its own; everything they've done had been unmistakably Pink Floyd, but everything fits into a general idea rather than a pattern.

Who could have seen "Atom Heart Mother" after the "Ummagumma" album, or "Alan's Psychedelic Breakfast" on the same album as "Atom Heart"? Not me, and I suspect not the Pink Floyd.

They are all notoriously vague when answering questions about what they are going to do in the future, or even what they are doing at any given time, and they tend to work very slowly — trying out a lot of ideas before they make a decision on what to carry right through.

The list of projects that get

postponed, or half finished, or dropped because something else came along, is endless.

But one thing is always certain; when they come up with something it is usually excellent, and it always creates a loud buzz of interest. — S.P.

## EQUIPMENT

### PA:

6 100 Watt Hiwatt Amps  
17 100 Watt WEM Amps  
1 40 Watt WEM Amp  
1 Leslie 145 Speaker  
4 WEM 2 x 15 Speakers  
8 WEM 4 x 12 Speakers  
11 WEM 4 x 12 Speaker Columns  
8 WEM 2 x 15 Speaker Columns  
4 WEM Horn Units  
2 WEM Mixers  
5 Binson Echo Units  
1 WEM 1 x 12 Speaker Cabinet  
4 3 x 10 WEM Speaker Columns  
2 Leslie 147 Speakers  
2 WEM Horns  
4 Tannoy Speakers  
1 H.H. Electronic 100 Watt Amp  
1 Leslie Amp

### MICROPHONES:

6 Sennheiser Microphones  
12 Shure Microphones  
12 Microphone Stands

### GUITARS:

2 Fender Stratocaster Guitars  
2 Fender Precision Bass Guitars

### DRUMS:

1 Ludwig Drum Kit  
with 7 drums and 9 cymbals assorted sizes

### ORGAN:

1 Hammond M102 Organ  
1 Farfisa Organ Pack

### OTHER INSTRUMENTS:

3 Revox Tape Recorders  
1 Gong and Stand

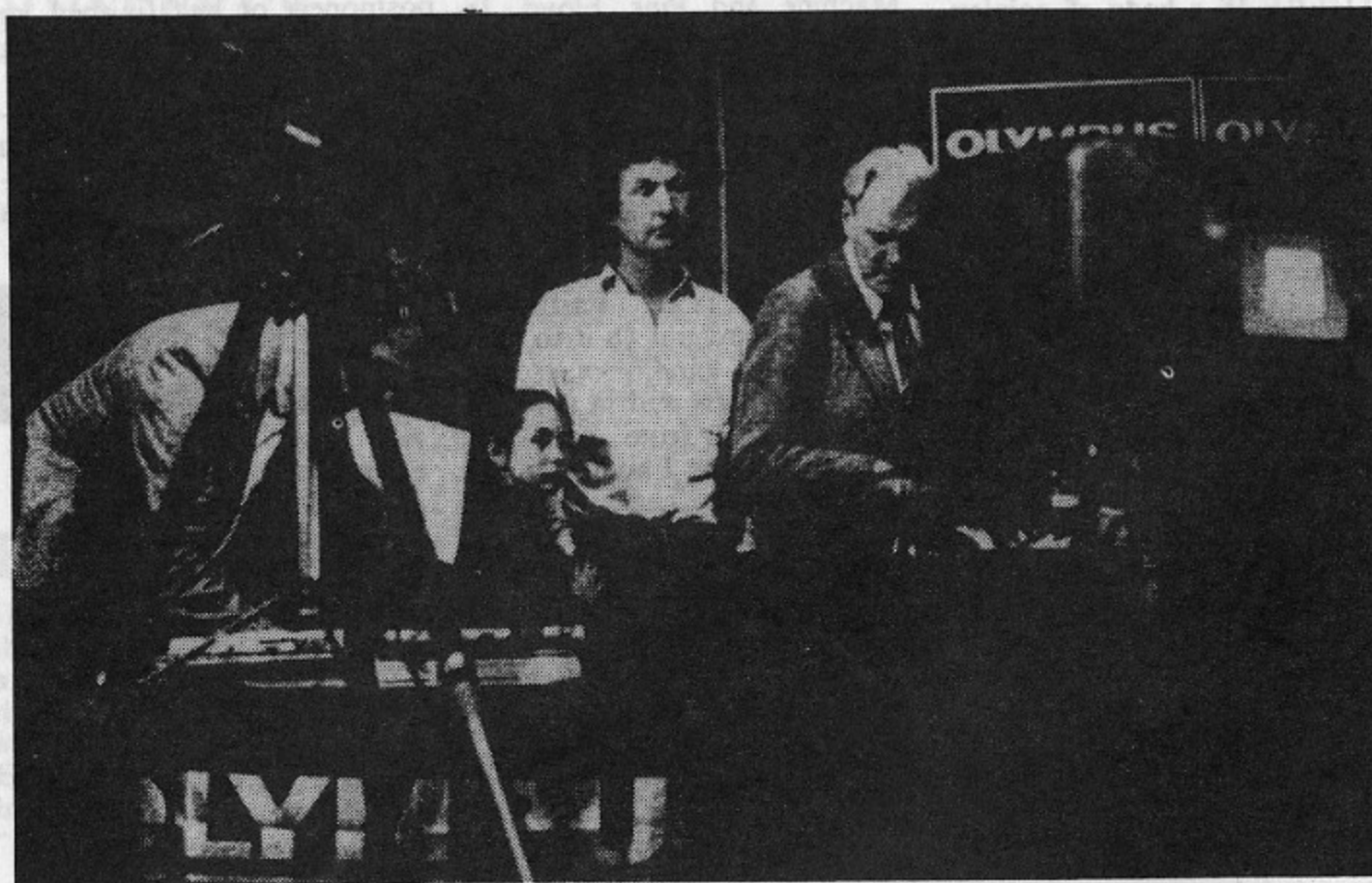
Sounds 14/8/71

## PINK FLOYD

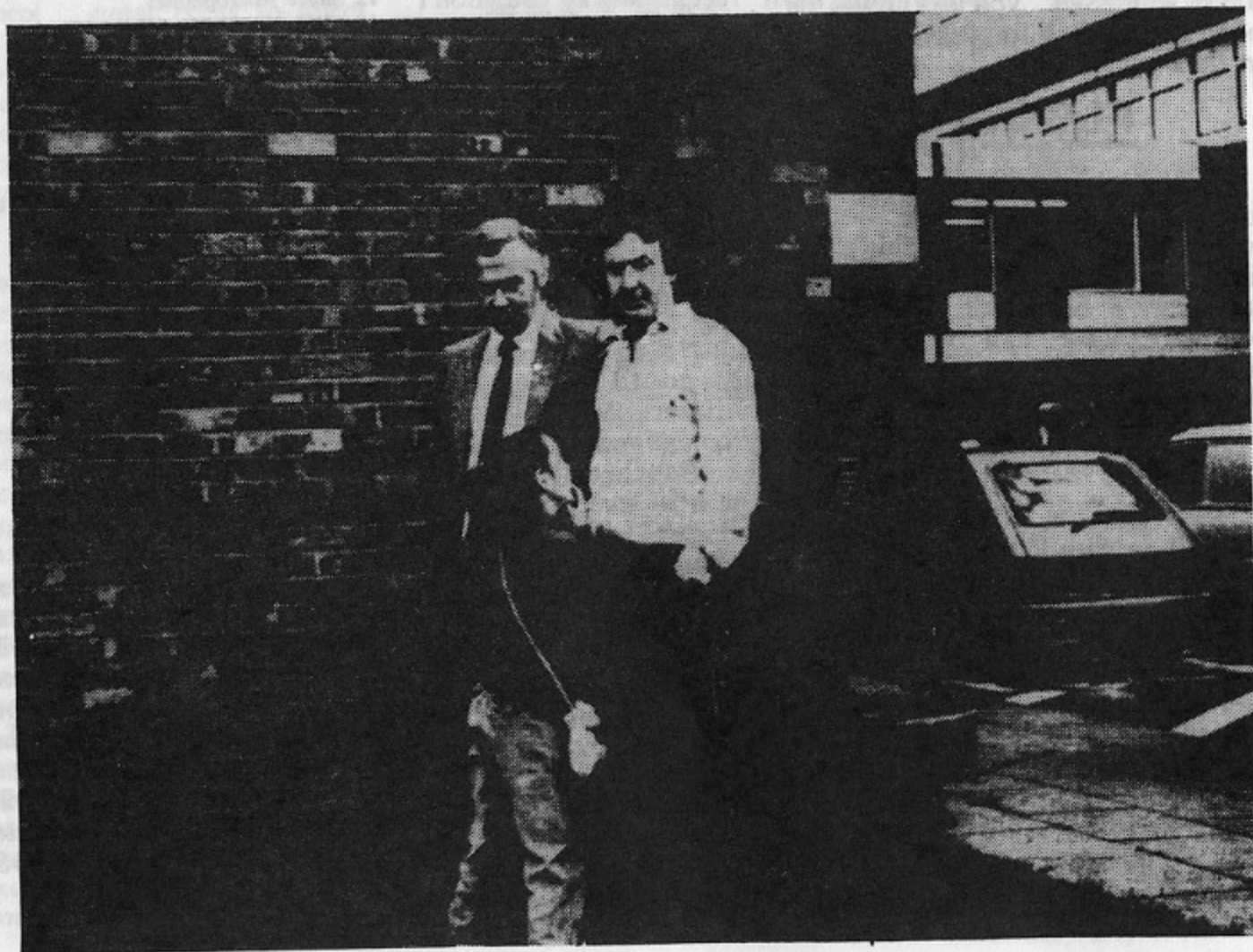
**PINK FLOYD'S set at Garden Party at the Crystal Palace Bowl on May 15, will probably feature material from their forthcoming album on which they are working at the moment, as well as some familiar pieces. The Floyd will not be limited to a 45-minute set as reported in SOUNDS last week.**

Sounds 1/5/71





These photos of Nick Mason at a camera fair in Burgess Hill in 1984 were kindly supplied by John Miller.



## Pink Floyd's Symphony No7 in C# Minor

Conducted by  
Dave Carlin

January 1971 saw The Floyd return to the studio, gradually arranging new material for a follow up album to Atom Heart Mother, released 3 months previously in October.

Atom Heart Mother had eventually proven to be an awkward piece to perform on stage, with all the bother of choir and orchestra, so an easier format was used for their next piece; something that would not only be easy to perform live but easy to gig with.

Although a different approach was consciously made to the way in which they recorded their next release, the resulting album did not mark a radical change in direction for The Floyd.

An initial lack of musical ideas to play around with was a problem which needed to be overcome. The band didn't seem to have any material prepared to take into the studio as a basis for a new piece. However The Floyd booked EMI's studios in January, going in and putting bits and pieces down whenever they came up with something.



During one particular session, more as an experiment than anything else, each of them, separately, went into the recording studio, and recorded a piece onto tape without knowing what had been previously recorded. After they had each had their turn, they listened back to the tape. Not suprisingly, the results

were awful!

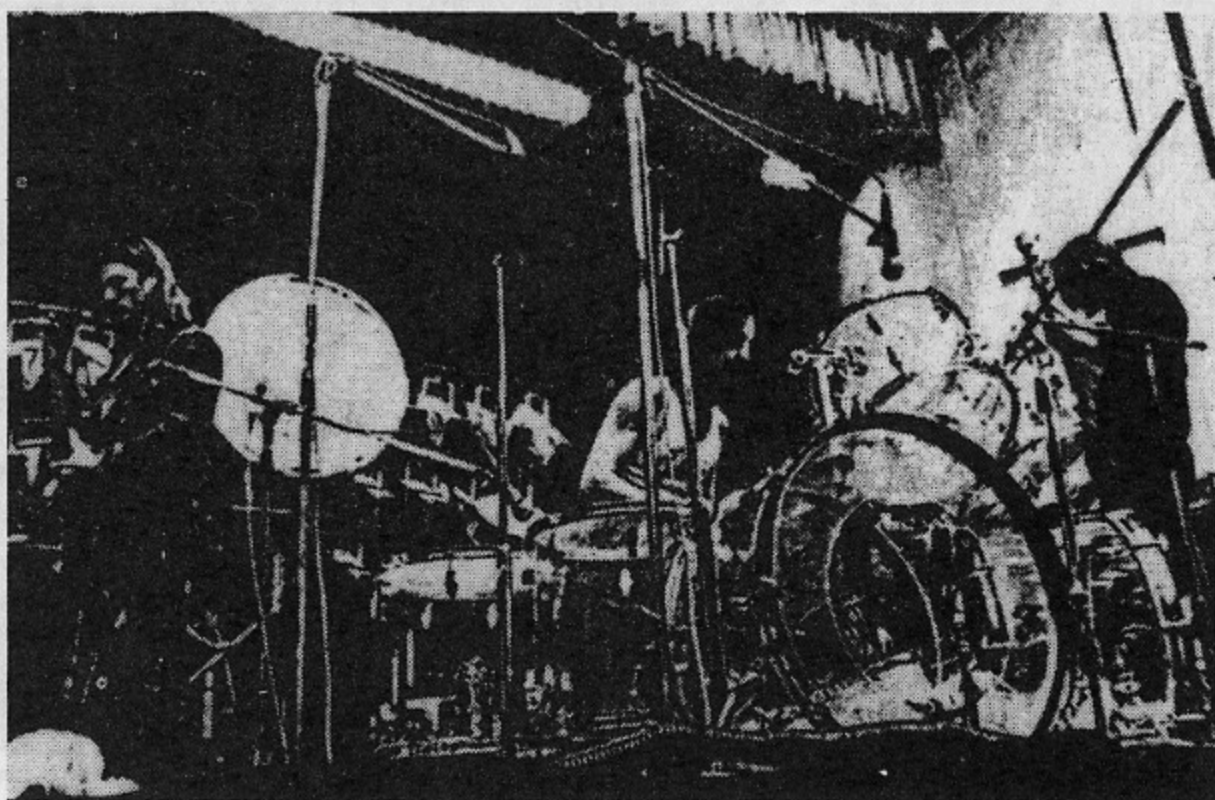
From these sessions though, Rick hit upon a particular harmonic which had a distinct resounding feel to it. His piano microphone was wired through a Leslie speaker which was turned up reasonably loud. When one particular note was struck it was reproduced significantly louder than the other notes. Every time this key was hit, the same effect was created. A bit was put down on tape and Rick carried on playing, frequently returning to this same one note. This simple beginning laid the foundations for a new piece, which over the next few months, unfolded into a lengthy, winding composition.

Referring to the peculiar piano harmonic, Dave recalled; 'Because of the way these things work, we were never able to duplicate it later on, so the actual piano piece is that very first one we recorded at Abbey Road'.

It later had to be edited onto the rest of the piece, which was subsequently recorded at AIR studios in London, where they had their first proper use of 16 track recording equipment - EMI were still using 8 track.



By the end of January's sessions, The Floyd had about 24 short pieces of music down on tape which occasionally linked together. These 24 pieces of nothing formed a working title for the new piece: Nothing parts 1-24. This soon changed to The Return of the Son of Nothing and from the sessions earlier on in the year, an extended, symphonic pastiche, moving through various stages, evolved.



The gentle piano introduction sinks into a melancholy guitar sound flowing around lush, frail vocals delicately harmonised by Rick and Dave. A soulful guitar solo precedes heavy bass and organ riffs gradually drifting into forlorn, desolate wails crying out amidst swirling, eerie bass. Steady, choppy guitar builds towards a frantic climax finally bursting into an aura of timeless lyrics gently ending with a soft, choral fade-out.

An ideal image of another, far away, lost world, shrouded in mystery is created. As with Atom Heart Mother, different moods run through the piece, behind which lurks a loose theme. What this actually is remains unexplained, since none of the Floyd has ever given any insight into the lyrics of the song in detail.

Overhead the albatross hangs motionless upon the air,  
And deep beneath the rolling waves,  
In labyrinths of coral caves,  
The echo of a distant time,  
Comes willowing across the sand,  
And everything is green and submarine,  
And no one shows us to the land,  
And no one knows the wheres or whys,  
And something stirs and something tries,  
And starts to climb towards the light.

Strangers passing in the street,  
By chance two separate glances meet,  
And I am you and what I see is me,  
And do I take you by the hand,  
And lead you through the land,  
And help me understand the best I can,  
And no one calls us to move on,  
And no one forces down our eyes,  
And no one speaks and no one tries,  
No one flies around the sun.

Cloudless everyday you fall upon my waking eyes,  
Inviting and inciting me to rise,  
And through the window in the wall,  
Comes streaming in on sunlight wings,  
A million bright ambassadors of morning,  
And no one sings me lullabies,  
And no one makes me close my eyes,  
So I throw the windows wide,  
And call to you across the skies.

On the 13th November 1971, Meddle was released. The Return of the Son of Nothing finally surfaced on vinyl, eleven months after its inception with just one further significant alteration: It had been retitled Echoes for official release. Taking up the entire length of the second side of the album; a massive 23.5 minutes long, it is their longest composition to date without any external assistance.

Meddle was given a mixed reception, many saying it was musically, merely a side-step from Atom Heart Mother, rather than a progression, its success hinging solely on the strength of side two, which as one critic remarked was 'So much sound and fury signifying nothing'. Yet others saw it as a work they had been striving for and eventually achieved, with Echoes being the album's outstanding piece, highlighting the Floyd's haunting music.

The gatefold cover of Meddle features a strange, close-up photograph of a submerged animal's ear, surrounded by ripples. This becomes more apparent if the sleeve is opened out and viewed lengthways in its entirety. The picture was almost certainly chosen with Echoes in mind.

Once more, as with Atom Heart Mother, the outer cover bears no mention of Pink Floyd or the title, except on the spine; a feature which was to become synonymous with the Floyd, their albums being as nameless as the band are faceless.

In retrospect, Atom Heart Mother had been a rushed album due to touring commitments abroad. The next album was to have been produced at a more leisurely pace which, to begin with, was the case, but, again they found themselves bending to outside pressures to 'get the thing out', something which Roger Waters later thought has been a mistake.

Although Meddle wasn't released until November, the Floyd had been playing Echoes regularly for the previous six months at gigs.



It was first performed outside the studio, albeit behind closed doors, at a gig at Norwich University on 22 April 1971 under its original title; The Return of the Son of Nothing. A month or so later on 15th May, it was unveiled publicly at Crystal Palace where they headlined the first gig at this new, open-air London venue. As the Floyd were receiving quite a large sum for the show, they planned a few extra surprises to add to the stunning visual effects. During



Echoes, a giant inflatable octopus rose from the lake, in front of the stage, amidst masses of dry ice.

Another memorable performance of Echoes was the Floyds second gig in Lyon on 12th June when they performed it with the aid of a choir.

On stage Echoes remained very similar to the recorded version except for the first few early performances under the original title, when different lyrics to those which appear on the album, were sung.

Occasionally, in early performances, the ending was cut short, finishing abruptly before the choral fade-out.

The middle, wailing guitar passage seemed to be where most scope lay for improvisation or variation yet little, if any, actually came about.

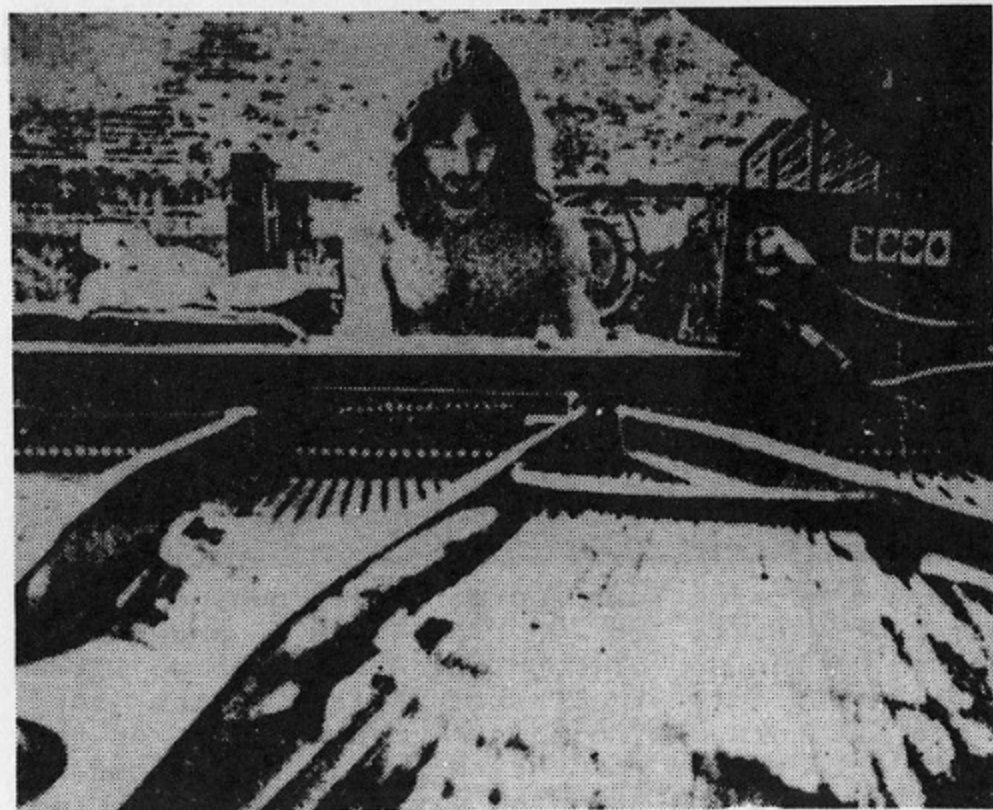
Rick recalled; 'It's an easy number to play onstage - it suits itself to being performed live anyway'. Echoes soon became a live favourite with their audiences, eventually acquiring the encore slot on the 1974 tour through until 1975.

A month or so before Meddle's release, on 3rd October 1971, John Peel broadcast an 'In Concert' gig which the BBC had recorded earlier at their Paris Theatre Studio on Lower Regent Street in London. Echoes was one of the songs broadcast, the other two being Fat Old Sun and One Of These Days. Two further songs, Embryo and a Blues number were also recorded by the BBC, but were subsequently only broadcast on U.S. radio. John Peel introduced Echoes; 'This one takes up the whole of the second side of the Meddle L.P. and the groups roadies, Pete and Scott, say it's an extraordinarily good number and it's called Echoes.' The version played was two or three minutes longer than the album version.

The BBC also have a recording of the piece taken from the Empire Pool, Wembley gig in London on 16 November 1974. Part of this show has been aired, although Echoes has never received clearance for broadcast.

October 1971 also took the Floyd to Italy where Echoes was included in the set performed amongst the ancient ruins of Pompeii. Unusually, and for the first and only occasion, it was performed live in two halves. The first half collapsed to a halt with heavy descending bass riffs shortly after the bass and organ passage. Part two opened up with the eerie guitar sounds and cawing birds. Rather than simply being edited into two halves later on, it was actually played this way with the other songs being subsequently slotted in between parts one and two in the cutting room.

Back in 1970 the Floyd first became involved with the idea of producing a new work specifically for ballet. The idea re-emerged two years later on in January 1973. No new music was composed as had originally been planned and Echoes was one of the existing pieces chosen for the Roland Petit Ballet along with One of these Days, Careful with that Axe Eugene, Obscured by Clouds and



When You're In. Ballet star soloist, Rudy Bryans, danced to Echoes with The Floyd, plus equipment, performing on stage behind him. The ballet was later broadcast on French television, with the aired version of Echoes being a recorded version of the studio track.

The latest development with Echoes is the release of Meddle, by EMI, on compact disc last year. Although recorded over 15 years ago, Echoes, and indeed the rest of the disc, does not suffer through age, the reproduction sounding quite superb. The original analogue recording and mixing was digitally mastered onto disc, producing the best commercially available recording of Echoes yet. The background hiss on the quiet beginning however, is still audible, although it has been significantly reduced. This probably is due to original tape hiss during recording in 1971 though.

Meddle is the earliest Floyd album to be released on compact disc, which perhaps suggests how much better a recording Meddle is than previous albums. Alternatively it may be interpreted that earlier album releases on compact disc would not sell well and have subsequently not been released.

Either way, it perhaps shows Meddle to be some kind of progression from Atom Heart Mother, be it in recording or musical technique. This was to be developed one stage further with their next album release proper a couple of years later, an album that was to bear no musical resemblance to the classic work Echoes.

Apparently, since 1971, flawless recital of the lyrics to Echoes has been compulsory at the Gates of Heaven before entry can be permitted!

Get learning now and I'll see you in Heaven !!

Dave Carlin

There have been reports of Floyd completing a quadraphonic mix of Meddle but we have never come across a copy of it, so it is possible that it was never released. If anyone owns or has seen a copy of the quadraphonic Meddle album could they please get in touch. Thank you.

## TAP classifieds

There is a new Syd Barrett badge showing Syd's drawing from the back of the Piper LP. 1" diameter badge, printed blue on green. Costs 25p + SAE, from: Alexander Dennis, 155 Smith House lane, Lightcliffe, West Yorkshire, HX3 8XA.

Zappa fans please contact Simon Aldred, Windy Ridge, Marcham Road, Rollesby, Gt. Yarmouth, Norfolk, NR29 5DR.

Wanted: TV Personalities - Live Tapes especially Dave Gilmour support slot. Your prices paid or many T.V.P. / Floyd / Barrett tapes to swap. Contact: Robin Glover, 9 Staddle Stones, New Road, Princes Risborough, Bucks. HP17 0JN.

Wanted: Pallas tapes, rarities, videos, etc. please send lists to Dave Smart, 5 Seatonville Grove, West Monkseaton, Whitley Bay, Tyne and Wear, NE25 8TH. He also has several Floyd albums for sale. SAE to him for details.

Wanted: "Mihalis" Record or Tape. Contact: Anthony James, 16 Nelgarde Road, Catford, London, SE6 4TF.

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

Thanks to Gary Manning for his help with the printing of the articles. Cover design by Dave Clarke.