

COME ON BIG BUM

UNTK WE SLEEP
ALL LOVERS

LOVE ON THE AIR
MIMALIS
CRUISE
SHORT + SWEET
MONEY

OUT OF THE BUG
METAPHYSICLING
YOU KNOW I'M RIGHT
RUN LIKE HELL
BLUELIGHT
MURDER

NEAR THE END
COME ON BIG BUM



ABOVE: Backstage passes supplied by Dave Carlin. These are all a quarter of their original size. For more details see pages 6 and 7.
RIGHT: David Gilmour's set list from Tower Theatre Philadelphia, May 1984. Supplied by Vernon Fitch. 'Come on Big Bum' is, of course, 'Comfortably Numb'.



ROGER, OVER & OUT!

David Gilmour kindly phoned us recently to comment on rumours of a new Pink Floyd album. He says that while he, Nick Mason and Bob Ezrin are working on an 'unspecified' project, it is only at the demo stage. Whether it turns out to be a new Floyd album, a solo project, a 'new' band or is abortive will depend on the results of these preliminary recordings. It is our estimate that, whatever the outcome, it will be at least a year before any product reaches the shops. There is no truth in the rumour that Roger Waters is suing Dave and Nick over the use of the name Pink Floyd.

In the meantime, Roger Waters has written to Harvest and to the rest of the band (but not TAP!) stating categorically that he wishes it to be known that he has left Pink Floyd. He is now managed by Peter Rudge although his interest in the Pink Floyd back catalogue remains, contractually, with EMKA. This is apparently not to Roger's liking.

Dave says that he has 'absolutely no live dates with anyone' in his diary, but has recently been working on a new Brian Ferry album. He also spent a day in the studio with Berlin as a favour to Bob Ezrin, who he was visiting in America. The results of this can be heard on 'Count Three & Play', already available on CBS in America and due for release here, on a label to be decided, in the New Year. Also released both here and in America is the 'Persona' album by classical guitarist Liona Boyd (CBS Mid Price FM42120), on which Dave plays at the request of Michael Kamen (I wonder if he'll play on a Haze album as a favour to me - Andy) (probably not - Dave W.).

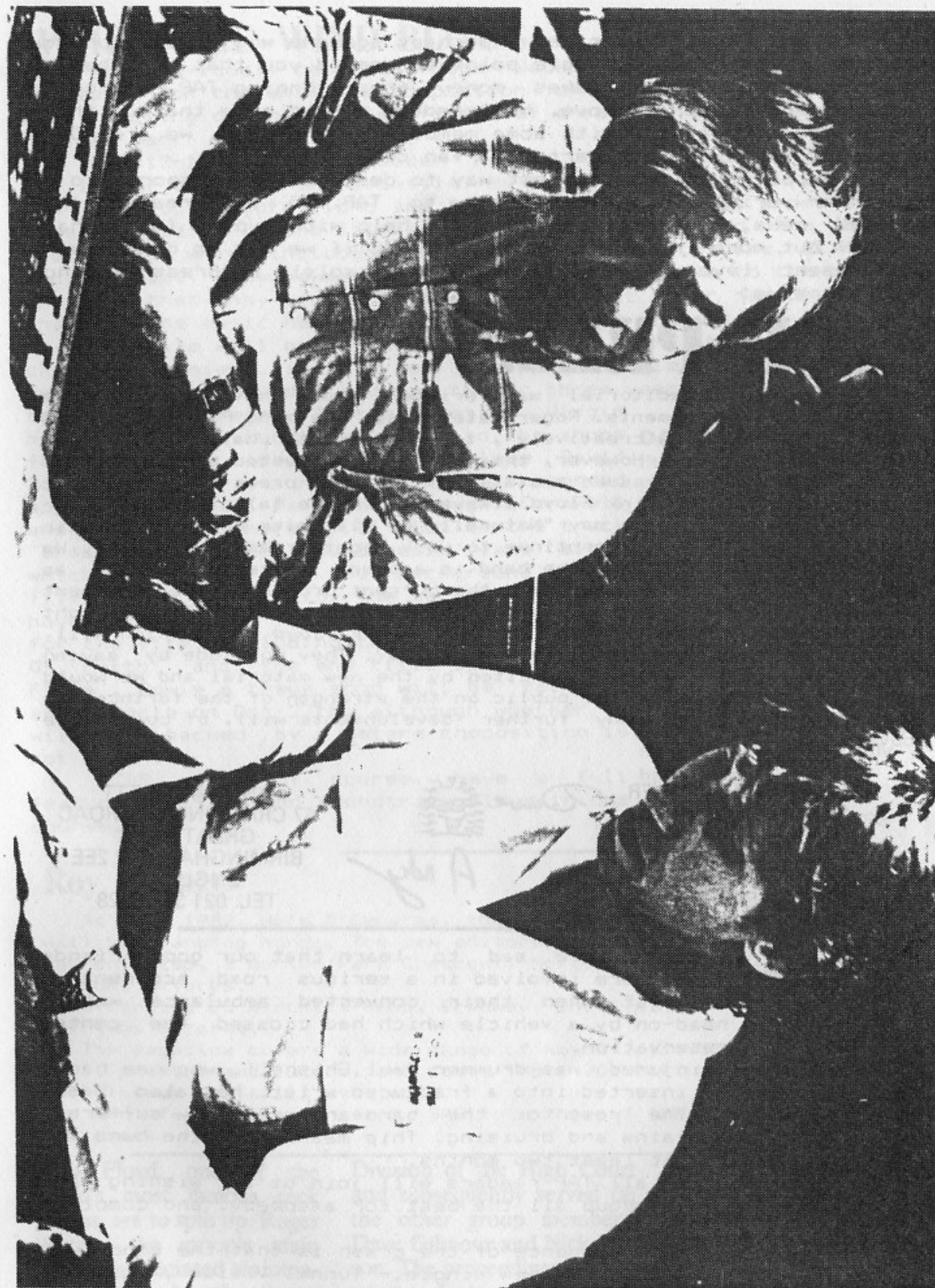
Turning now to more mundane matters, we hope you all found issue 19 a vast improvement over the first 18 TAPs! This issue should see the final ironing out of our print problems and we hope to avoid the faint patches and dark photos that occurred last time. Back issues production is still erratic thanks to a photocopier with a VERY warped sense of humour. If you require back issues, please order them now or risk never getting them, as deletion may only be a matter of time. When you order, please bear in mind that only half of the 19 back issues are in stock at any one time. This means that if you order a full set, you will probably get it in two parts. If you order just a few copies, you may get them straight away or have to wait for several weeks. We apologise for this, particularly to those who are still waiting for some early issues, but it is either this or delete them altogether, which we will not do until we absolutely have to so that everyone who wants them has a chance. In case you've forgotten, one copy costs 50p, plus P&F which is 20p for 1st and 5p each for subsequent copies in the UK. Foreign readers should guess postage and add some (any surplus being added to their subscriptions). Here are the subscription rates (for 6 issues):

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

Payment should be by crossed cheque or postal order (International Money Order in Sterling if abroad) made out to Andy and sent to his address. Please note that, due to a change in Post Office regulations, readers in Eire are now charged at the European rate. However, their recent increase in home and U.S. postage rates will be absorbed by TAP and subscription rates will not be affected.

The recent improvements in TAP have been possible only due to the increase in circulation. If you want to see the magazine continue, and indeed grow and improve further, please try and enrol

(continued on page 4)



Roger Waters works on the music for 'When The Wind Blows', watched by director Jimmy Murakami.

(continued from page 2)

at least one other subscriber - perhaps someone who reads your copy at present. This is a suitable point to remind you that neither of us, nor anyone else, makes money from running TAP. We run the magazine as a labour of love. New readers should note that, although we enjoy good relations with some members of the band, we are NOT an 'official' magazine, nor part of a fan club.

'Disappointing' is the best way to describe our response to our appeal for original contributions to TAP. A few readers have provided news, reviews, articles and help with typing (many thanks to them) but more input from YOU is needed if we are to continue at our present level. If TAP 25 consists solely of press cuttings, don't blame us!

STOP PRESS

Since the editorial was written there have been some interesting developments. Roger Waters has, claiming Pink Floyd "has become a spent force creatively", taken steps to have Pink Floyd dissolved legally. However, this is being contested by the rest of Pink Floyd who have issued a statement to the press stating that "The strength of Pink Floyd always lay in the talents of all four members". They go on to say "Naturally we will miss Roger's artistic input. However, we will continue to work together as in the past. We are suprised Roger thinks the band is a spent force creatively as he's had no involvement with the current project". The statement goes on to say that David Gilmour and Nick Mason, with Rick Wright and Bob Ezrin are working on a new Pink Floyd album which will, hopefully, be released in late spring 1987. They conclude by saying "The three of us are very excited by the new material and we would prefer to be judged by the public on the strength of the forthcoming Pink Floyd album". Any further developments will, of course, be covered in TAP 21.

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HAZE

We were sad to learn that our good friends, Haze, were involved in a serious road accident on Oct 1st when their converted ambulance was hit head-on by a vehicle which had crossed the central reservation.

Most badly injured was drummer Paul Chisnell, who has had to have a steel plate inserted into a fractured wrist, he also has a leg in plaster. The rest of the band and road crew suffered a variety of cuts, sprains and bruising. This means that the band will be off the road for at least two months.

We are sure that all TAP readers will join us in wishing Paul and the rest of the group all the best for a speedy, and complete, recovery.

One unfortunate consequence of the crash is that the band will be unable to promote their new single, 'Tunnel Vision', which was released on Oct 13th on Gabadon Recs., distributed by Pinnacle (Cat no GAB55). The best 'get well' message to the band would be if you all went out and ordered a copy from your local record store!

WHEN THE WIND BLOWS

As previously reported, Roger Waters has written and performed the music for the animated adaptation of Raymond Briggs' classic book, telling of the futile efforts of a retired couple to survive a nuclear war.

On 17-10-86, TAP reader Partha Sengupta attended a special preview of the film in Newcastle. He tells us that the version he saw was 85 minutes long and that Roger's music was prominent. The closing credits of the film listed Roger Waters and The Bleeding Hearts Band which included, amongst others, Mel Collins, Clare Torry and possibly Andy Newmark. Afterwards Partha spoke to the producers who said that they are very pleased with what Roger has provided and that all the music he has contributed to the project has been used.

The film will be released nationally in the New Year with a charity premiere in aid of Greenpeace. Ultimately, the film will appear as a home video and, in two or three years time, may reach the small screen. In the meantime, Virgin hope to have a soundtrack album in the shops for Christmas. Side one will include David Bowie's theme song and songs recorded specially by Paul Hardcastle, Hugh Cornwell and Squeeze. There will also be the track 'Brazilians' taken from Genesis' last album which is heard in the background in the film, as if on a radio. The second side will have Roger Waters' mainly instrumental score for the film, including the anthem 'Towers Of Faith' and the end title song, 'Folded Flags'. Bowie's theme song will be released as a single on Oct 27th, although whether it will be backed by a Waters composition is not clear.

TAP will, of course, have a full feature on film and soundtrack album in due course.

DAVID BOWIE has written the title song and Pink Floyd's Roger Waters the main score for an animated feature film called *When The Wind Blows*, due for release in October. Paul Hardcastle also contributes, plus other artists to be announced, and a soundtrack LP will be issued to coincide. The "tragi-cartoon" movie concerns a retired couple who build a fall-out shelter in case of nuclear attack, which duly happens!

NME 28-06-86

Roy Harper

As from 1987, Hors D'Oeuvres, the Roy Harper Magazine will be changing hands. The new editors will be:- Darren Crisp, 3 Norton Park Crescent, Norton, Sheffield, S8 8GN, S.Yorks. Dave Carlin, 23 Birchitt Road, Bradway, Sheffield, S17 4QN, S.Yorks.

The magazine covers a wide range of Roy's activities; past, present and future, and costs 90p + 20p P&P. Most back issues are still available.

For full details send SAE to either of the above addresses.



Pink Floyd, one of the world's most famous rock groups, are to split up. Roger Waters, the group's main writer, has declared his intention to dissolve the three-man partnership.

On Friday, proceedings were issued by the Chancery

Division of the High Court and subsequently served on the other group members, Dave Gilmour and Nick Mason. The proceedings ask the court to declare that the Pink Floyd partnership has been dissolved.

A spokesman for Mr Wa-

ters claimed that he and his former colleagues have been unable to work together for the past three years, and that he alone wrote nearly all of the lyrics and music for the group's last two albums.

The Independent

6.11.86

BACKSTAGE WITH THE FLOYD

Backstage passes are becoming interesting and attractive collectors items which, although rare, can still occasionally be sought out. The passes, allowing access to restricted areas at shows, generally fall into two particular categories of restriction: All Area Access and Restricted Access. They are issued, as a means of easy identification, to such personnel as the road crew, auditorium staff, special guests and of course the band.

Made either from paper, card or cloth and occasionally laminated in plastic for extra durability, the passes are generally designed with a recognisable logo, usually relating to a current album release. Occasionally the date(s) and/or venue of a city are incorporated into the design, whilst some bear a space for the relevant details to be inserted later on as required. Many, though, show no date or venue and are presumably designed to last the entire tour, without the need to renew the pass daily.

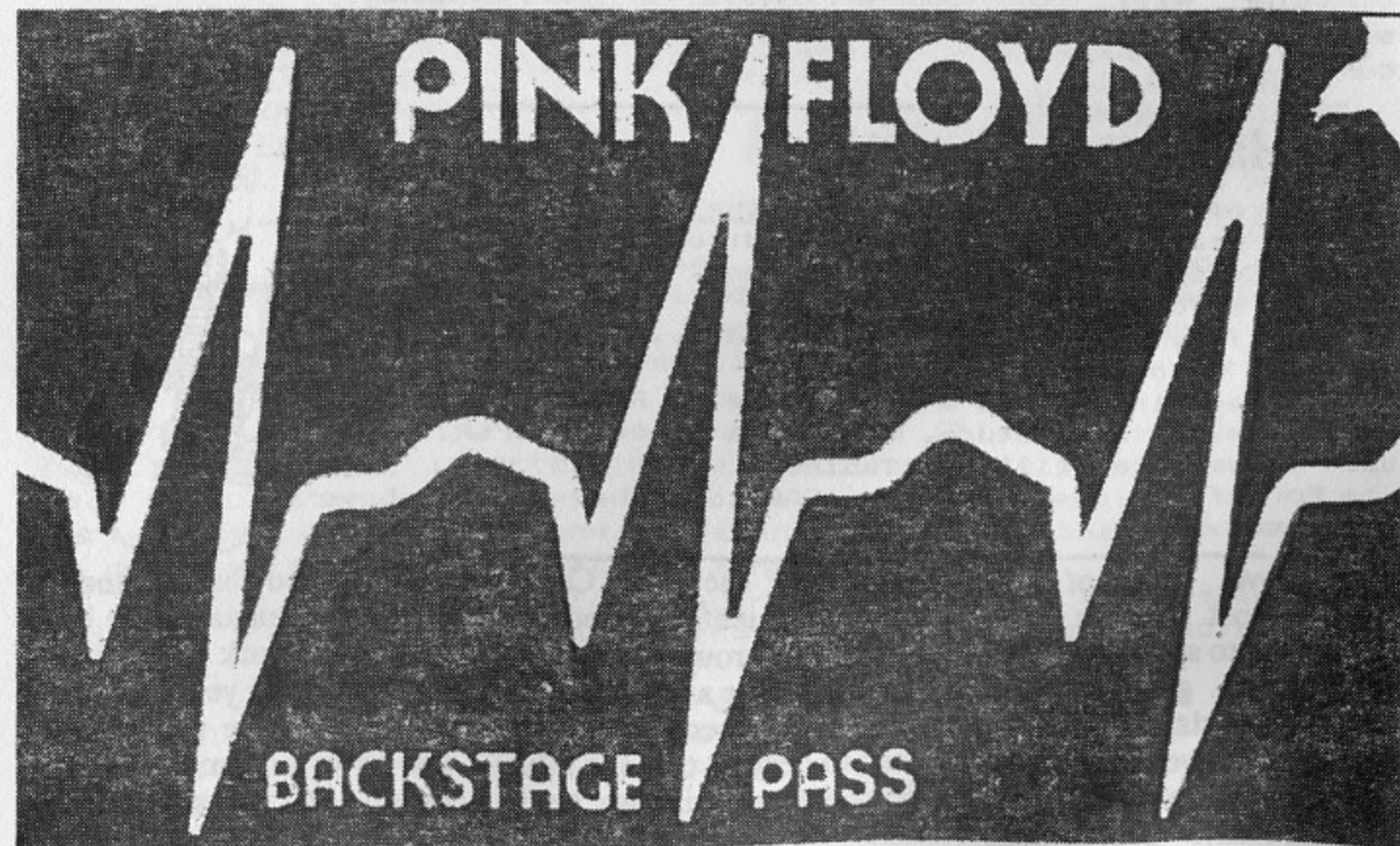
A small number of passes in circulation amongst collectors at present are unused, complete with their protective backing sheets still intact. Others though are used and lose some of their appeal and collectability, even though they may have been worn by the band at some stage in the past.

To express any kind of value on these items would merely be a subjective view. However, a used pass may fetch as little as £3 depending on its condition, whereas a mint, unused pass can fetch anything from £7 to £15 or more depending on design, construction and desirability of the pass to the purchaser.

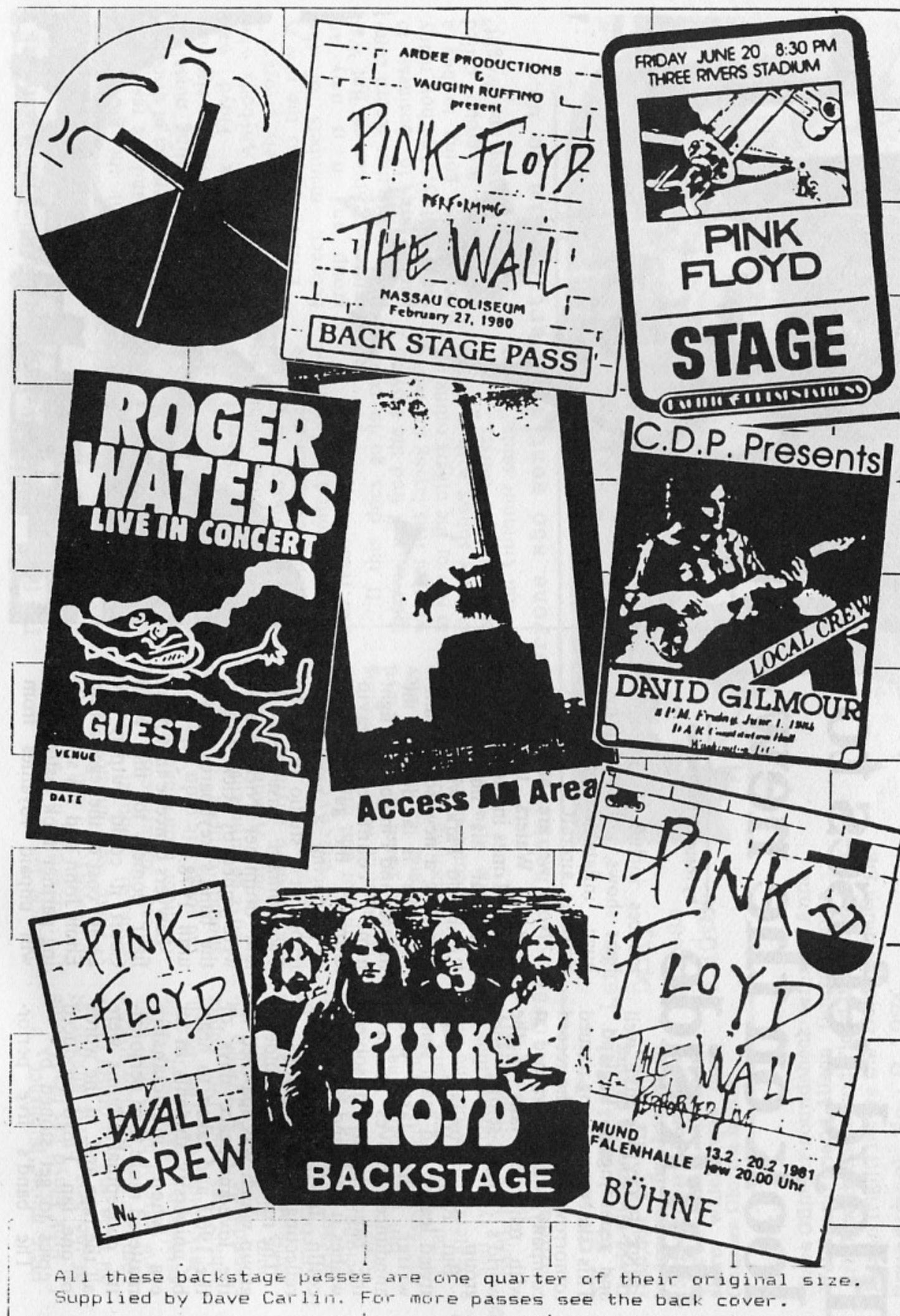
A selection of passes which have been used in the past, accompany this article.

Anyone interested in trading any Floyd backstage passes, may like to get in touch with me through TAP, as I have a very limited number of duplicates available to trade. I look forward to hearing from you.

Dave Carlin



1973 U.S. Tour pass - actual size. Supplied by Vernon Fitch.



All these backstage passes are one quarter of their original size. Supplied by Dave Carlin. For more passes see the back cover.

Floyd refuses to look on the new dark side

by Maurice Chittenden

"PINK FLOYD is alive, well and recording in England." This statement being issued tomorrow by EMI, the record company, will be grasped at with relief by fans of the world's biggest-selling rock group.

But Roger Waters, self-styled leader and main songwriter who last week announced moves to have the band legally dissolved, wishes it dead and lying in a coffin full of gold discs reflecting its past glories.

The row has rent asunder a group which was spawned in the love-and-peace days of the 1960 and taken to heart by university students in an era when musicianship mattered more than personality, conceptual albums were all the rage and, in the words of one fan, Floyd produced "epics to get stoned by".

The band's live perfor-

mances included slide and light shows, animated films, huge inflatable pigs and crashing aircraft.

"Now we are at daggers drawn," Waters told *The Sunday Times* in the 24-track studio at his home near Richmond Park where he is recording a new solo album.

"Roger is a dog in the manger and I'm going to fight him," countered David Gilmour, the guitarist now co-producing a new Floyd record at a studio in nearby Twickenham. Last week he and drummer Nick Mason were joined by Rick Wright, the band's keyboards player until 1978.

Lawyers concede that if the fight comes to the High Court it could outplay the £1.5m cost of the legal action Elton John and his songwriting partner took last year to win unpaid royalties from



their music publisher.

Pink Floyd has made some of the best-selling albums of all time and the on-set of the compact disc has now given a new lease of life to their back catalogue. Last year *The Dark Side Of The Moon*, which has sold 19m copies worldwide as a 12-inch album and is still on the *Billboard* album chart in America 13 years after its release, was the joint biggest-selling CD in the United States.

But the band has not released a record since *The Final Cut* three years ago. Waters, who wrote the music and lyrics, claims that the band had become largely a

vehicle for him.

"Recording that album was purgatory," said Waters. "There were musical, philosophical, political and personal differences. Dave Gilmour didn't like some of the songs. He didn't think we should criticise a Conservative government's action in the South Atlantic. But he didn't have anything to put in its place."

He discovered what Gilmour and Mason were up to when he went to a meeting of the board of Pink Floyd Music and learned that they were opening a bank account to pay out and receive money on "the new Pink Floyd project".

The final cut: Roger Waters in plug-pulling mood last week

"The name Pink Floyd described a group working together," said Waters. "That group of people is no longer working together. I have legal rights to my share of the name as do the others. I have a feeling, without wishing to accuse anybody, that the possibility exists for the name to be exploited for commercial reasons."

"If this does go to court then we will find the answer, whether it is laying the name to rest or the others riding off into the sunset with it on the back of their horses."

But Gilmour said: "As far

as we are concerned, Roger Waters left the group last December and the rest of us have no intention of disbanding or not calling ourselves Pink Floyd. No one else has claimed Pink Floyd was entirely them. Anybody who does is extremely arrogant."

EMI maintains the row is between members of the group and it is only an interested observer. But Waters accepts that record companies are in business to make money. And how many people are going to buy a record by a group called Gilmour, Mason and Wright?

Sunday Times 9-10-86

Thank you to everyone who sent this article in to us.

★ ON the move: Pink Floyd guitarist David Gilmore is asking £850,000 for his seven-bedroom, five-bathroom 15th Century manor at Checkendon, Oxfordshire, which was once Charles Clore's home.

Left:
Daily
Express
25.10.86

Right:

Dave Gilmour soundcheck winners Anna Welch and friend Alison Gourd enjoy a drink with David and Floyd drummer Nick Mason (right) before the Hammersmith gig. Soundcheck No. 8 1984



REALLY WISH YOU WERE HERE — THE POLITICS OF ABSENCE

INTERVIEW BY PHILIPPE CONSTANTIN

STREET LIFE, January 24 - February 6, 1976

PINK FLOYD'S relationship with the British rock press has been a trifle strained for some time now. Since 'Atom Heart Mother', released back in 1970, the band's records and concerts have been the subject of widely varying opinions. Perhaps understandably in the light of much harsh, often inconsiderate criticism, the Floyd have decided to remain largely unavailable for comment. On the few occasions that they've done interviews over here the situation's usually been one of angry stalemate. However the piece that follows, first published in the French monthly 'Rock Et Folk', goes a long way towards explaining just why that's been so. It effectively kills off the generalised impression a lot of people seem to have of the band — that they're disinterested and complacent. Roger Waters shows himself to be only too well aware of the drawbacks of his predicament, of what can and does happen to anyone finding celebrity and a large income thrust into their hands. He's outspoken in his own criticism of the rock press, of the rock music industry, and provides convincing arguments to support such a stance. Waters throws interesting light on the recording of 'Wish You Were Here' and motivations behind the album. He makes a number of explicitly crucial points that were either ignored or went unnoticed by those who reviewed 'Wish You Were Here'. Many other issues are raised and thoroughly discussed.

Angus MacKinnon

Why do you obstinately avoid the press and the media?

I've just done an interview for French radio, about a month and half ago, and it was a kind of farce. Because they weren't interested. There wasn't any common ground.

How do you react to criticism?

In an emotional way. I find it frustrating that people criticise me.

Is the recording process a means for you to answer these criticisms?

Perhaps I'll get to that stage. Still, I'd have to find a piece of criticism that really interests me, that gives me something. And I don't think it's really essential to institute a dialogue with the rock critics... there are more interesting minorities. I get a little fed up with what they (critics) tell me. It hurts me because I see it all written in black and white. I don't like the

feeling of being attacked. Even if, with a handful of exceptions, they don't really get to the bottom of things.

I recall that you were very hard on Syd Barrett in that interview on Europe 1 (French radio station), which contradicts what's been said about him on other occasions. You described him as slobbish, empty and incapable of creativity.

Really? My violent reaction there's explained by my getting snowed under with gossip and snippets that each and everybody put out about Syd. These wouldn't even have been brought up if Syd had had some success. Or if we hadn't had any ourselves.

The more you appear "modest" in refusing compromises with the media the more arrogant you appear to them.

I don't care about appearing arrogant in the eyes of rock critics. They are not an explanatory medium between us and the public. I don't think we appear arrogant towards the public and that's what concerns me.

In the public eye you present yourselves as an indissoluble whole, and in that respect different from other well known groups. Does this unity operate on both ideological and musical levels? Or is there a leader among you who imposes his ideas?

Let's forget about that question. It's got no interest whatsoever. You know the answer. Everybody knows it. In any case we're against having leaders.

What were your influences in the beginning? Why did you decide to turn your backs on all mainstream musical tradition,

rock and blues?

We haven't ever turned our backs on anything. We've never departed from a musical "tradition." Quite the reverse. Perhaps we've simplified all that. It's true that several of our pieces were "different," like 'Saucerful Of Secrets' for example. Maybe we simply wanted to get away from the system of reiterating 16 or 32 beats, and to work instead on "sequences." What the four of us were listening to, what we immersed ourselves in was definitely rock, and some jazz as well. But above all Johnny Hodges — very cool, you see — and Mingus... all of us were definitely listening to more or less the same kind of thing. I was simply obsessed about Berlioz at one stage, but not any more.

Do you think that rock'n'roll is in many ways a limited means of expression?

That's a question to put to those who play it. The answer's probably no. Too limited for what anyhow? What are people really looking for in it? Who can say? If one's talking about a means of expression, then the most you can say is that it's adapted. It's of no importance whatsoever whether it's limited or not. What I object to in rock journalism is this habit of giving things an importance that differs from the amount they really have.

Have you, like some other bands, tried to do a tour, unannounced or not, with 'standard equipment,' a conventional sound system, without the audi-visual effects?

Not with Pink Floyd. It wouldn't make much sense. Although it'd be true to say that a closer contact, a less sophisticated one, does interest me. David (Gilmour)

feels the same way too. Perhaps we'll do it, but not with Pink Floyd. In the past Nick (Mason) played outfront with an amateur group that won the *Melody Maker* contest, along with Laurie Allen and others...

Is it problematic that your music gets used as jingles or background music for television films?

I don't care. It doesn't thrill me. But what can I do about it?

What do you think of German rock? Do you think Pink Floyd opened the door for it?

I know very little about German rock. I don't listen to it. I heard a bit of Kraftwerk ('Autobahn') on the radio the other day. It bored me. It's possible or probable that we might have been the root of all that, Tangerine Dreams, etc... if we hadn't been successful they probably wouldn't have tried it. There wouldn't have been any action on that front...

Why did you have to wait longer for success in America than anywhere else?

Because more than anybody else, the Americans follow the crowd. What's your ideal — to make your music in a studio or occasionally to risk it on stage?

The fact is that we've toured a lot in the past year. Also that I felt more at home in the studio. In addition I haven't felt that well, inside myself, all this year and the studio suited me better inasmuch as it's an enclosed space. But I won't generalise over and above that.

Once again we get on to the old chestnut: your music is very produced, in that it depends for much of its effect on electronics and that its pride of place is right there in the studio, where you can deploy a maximum of technicalities.

I see just where you want to go. You're

going to tell me that Pink Floyd is space rock. You know perfectly well that's rubbish. There are two or three Floyd songs that have to do with science fiction. The critics have seized on this chestnut unflinchingly because they can't make up their minds about our music. Sure, 'Saucerful Of Secrets' is a song that has to do with sci-fi. Also 'Astronomy Domine' and, stretching it a bit, 'Machine'... so what? They all get classified as space rock, just like that. It obviates the need for critics to look any further, to see what's in fact said.

Why are women and love rather unusual themes for you? The only love song I can think of is 'Wish You Were Here.'

Yes, that's true, it's a love song, and still one on a very general and theoretical level. If I was undergoing psychoanalysis, my analyst would tell you why I don't write love songs. In fact I've done one or two others, but always in a very impersonal way. If I haven't really spoken about love, perhaps it's because I've never really known what love was. I'm just like someone who's had a constant love relationship since the age of 16 and who then changes all that 15 years later. What can I say about love that'd be meaningful? To write love songs you have to be sure about your feelings; maybe I could write about it now, but maybe just for myself, not for Pink Floyd.

When you listen to the first Floyd records, do you find them dated?

Well, I don't listen to them often. I listened to the first one again the other day. Dated isn't quite the word. I just don't think much of it'll last, that's all.

Are you impressed by technique?

Not all all. Technique doesn't say anything in music. Nick is the most influenced by technique of all of us, without a doubt, because he's the drummer. The drums are undoubtedly the least liberated instrument in rock music. But

that's a minor problem. I'm not in favour of all these discussions about technique. What's the point in deciding whether Alvin Lee or Eric Clapton is the fastest guitarist? Wouldn't it be more interesting to ask them what they're putting across in their music?

Bruce Springsteen is a fantastic "technician" as far as "entertainment" is concerned. The start of his show is really amazing with this dishevelled guy surrounded by very well dressed musicians, with his leaps into the orchestra pit, and so on. You're stunned for the first half-hour. Then you see the system, you notice that he manufactures an authenticity for himself, and that authenticity is plastic. And then they go on to say he's the new Dylan, when in fact he's nothing but a talent "maker." After two hours of it a guy in the balcony jumped out of his seat, shouting "Genius!" It was all too much for me to take. So, as far as technique goes, I'm mistrustful of it.

Why have you made a record based around a theme of absence in 'Wish You Were Here'?

We didn't start out with the idea of making a record based on the theme of absence. What happened was that we began to put the music for 'Shine On You Crazy Diamond' together, and from that we got a very strong feeling of melancholy. That's what happened first. Anyway when I wrote the words, I don't know why but I began to write about Syd's demise. And then a few other sections got written. I wrote one of them, 'Raving And Drooling,' and another with David, called 'You Gotta Be Crazy.' Then we began to record 'Shine On You.' The first six weeks in the studio were extremely difficult. I felt that at times the group was only there physically. Our bodies were there, but our minds and feelings somewhere else. And we were only there because this music allows us to live and live well, or because it was a habit — to be in Pink Floyd and to operate under that

banner.

Do you think other groups do the same thing?

Evidently. But that situation frustrated me. We discussed it, but I don't remember that too well because it was a long time ago. Then we discussed this particular subject, mainly David and me, what to do about it. He just wanted to record the two sections that were already written. That didn't seem a good idea to me. I wanted to force myself into what I felt at the time and to write something about it all, cutting 'Shine On You' into two and projecting my feelings about what was going on inside me. Nicky and Rick (Wright) thought it was a good idea, and so that's what we did, eventually.

As far as I know, you're the only group who openly make ideological statements on record. 'Machine' is a song in itself. One can't make a connection with 'Shine On You' and it's like 'Wish You Were Here' in that respect. It's already been the case with 'Dark Side Of The Moon,' which was a kind of basic statement about the way things are. So why at the start did you choose to make at least half a record about Syd Barrett? What was the general outline — a sort of homage to Syd?

Not really homage. Syd is one of the forerunners of life in the West today. Syd was close to the three of us, because we were working with him, and also to Dave! because he needed him when he was young in Cambridge. I really don't know why I started to write 'Shine On You.' Was it because, as you've seen in France, many journalists...

No, nothing to do with that. I'm certain about that. I mean, I don't know maybe. For my part I've never read an intelligent piece on Syd Barrett in any magazine. Never. No one knows what they're talking about. Only us, the people who knew him, who still know him a bit, only we know the facts, how he lived,

what happened to him, why he was doing certain things . . . they make me laugh, these journalists with their rubbish.

In actual fact, I wrote that song, 'Shine On You,' above all to see the reactions of people who reckon they know and understand Syd Barrett. I wrote and rewrote and rewrote and rewrote that lyric because I wanted it to be as close as possible to what I felt - and even then, it hasn't altogether worked out right for me. But nonetheless there's a truthful feeling in that piece, I don't know, that sort of indefinable, inevitable melancholy about the disappearance of Syd. Because he's left, withdrawn so far away that, as far as we're concerned, he's no longer there.

And so what you wanted to place in the middle of 'Wish You Were Here' was what?

The song of the Machine. It's simply a game with aural images.

12

Does it imply that you're trapped in a whole mesh of contradictions: the fact that you have to release a record regularly, do concerts, that you can't control your lives up to a certain point?

No, not really. It's even more simple than that. It's simply about being absorbed, breathed in by something and being carried away by it: the individual who follows what goes on about him.

Is being in Pink Floyd your own trap?

In actual fact, it's wanting to fall into a trap. It's about our society, about the motivation that makes everything work. As far as it does work. Now it's collapsing but what made it work during the past fifty years, since the First World War maybe, those are dreams which people often aspire to . . . no, that's not what I wanted to say. It's that people are very vulnerable to their own blindness, their own greed, their own need to be loved and appreciated . . .

In 'Machine' you've created something that's very obscure. I think it's equally unclear to people who speak English. 'Wish You Were Here' - nothing clearer. 'Have A Cigar' - very simple, nothing more obvious. But 'Machine' - even in the music, the doors that shut, the crowd at the end, what's it all about?

Let me think. It begins with a saxophone that fades into the distance and the appearance of a machine. It's really a song from the point of view of our hero, of an individual. And the opening of the door, if you like, symbolically you know . . . it's a phrase that gets used all the time in English - "and the doors open to . . ."; the symbol of doors, keys, the symbol of discovery, of advancement, of progress, of agreement - but progress towards what? Towards discovery, or something else? In this song it's in the direction of nothing at all, except the aim of becoming part of a dream that's trapped you, and to follow this road first and foremost. And the machine is self-perpetuating, and so much so because its fuel consists of dreams.

The rock machine isn't oiled and doesn't actually run on people's appreciation of the music or on their wish to interest themselves in music and listen to it, in my opinion. At the base of it all, it runs on dreams. It's for that reason people throw themselves into it, not to make music - and that's faulty reasoning. Many people believe in it (the dreams), but I don't, that's not why I got into it all.

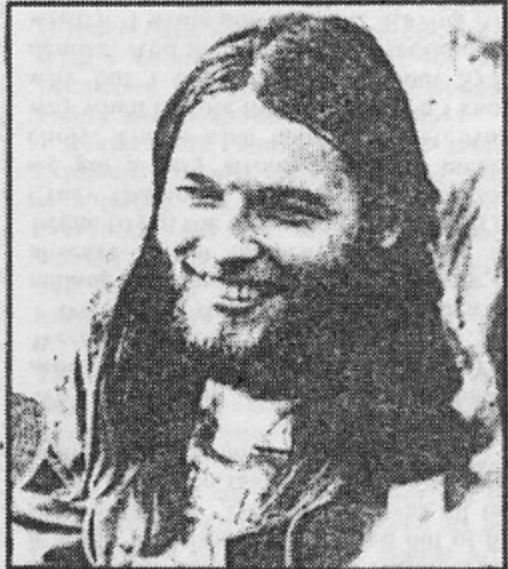
So why do they get into rock music?

For several reasons, the most important ones being that they need to win applause and to be loved.

Was that your aim when you started to make music?

I wasn't aware of it . . . yes, perhaps . . . because a musician's basic drive is to be successful, although you have to work very hard for that. It's true that

there are people who join groups and who aren't interested in success, but who're interested in the music itself or by the process of writing songs. But these people won't be very successful. To be successful, success has to be a real need, a very strong need. And the dream is that when you are successful, when you're a star, you'll be fine, everything'll go wonderfully well. That's the dream and, as everybody knows, it's an empty one.



I remember some time back, in Amougies for example, where the big moment in the act was 'Careful With That Axe Eugene,' and you played out a very violent section with gongs, a really ferocious piece . . . I remember we found that very impressive. And after that, after 'Ummagumma,' everything like that disappeared completely. You began to perform 'Atom Heart Mother,' a record I never listen to. And the stage act changed radically.

Maybe that has something to do with my age. The need to be violently aggressive gets less - it's reduced itself to virtually nothing in my case. Now I'd feel ridiculous if I broke things up onstage. Maybe it's because I'm 32. Although in the past I wanted to do things like that really badly.

What's the meaning of the crowd at the end, after the last closing of the doors? Is it a party, some kind of celebration?

Yes, it's like a party. That was put in there because of the complete emptiness inherent in that way of behaving - celebrations, gathering of people who talk and drink together. To me that epitomises the lack of contacts and of real feelings between people. It's very simple, obvious even. He (the hero) gets up from where he was, ready to confront the festivities, and he's ready, because that's what he was trained to do.

The overly structured relationships between people gathered in a room, whilst the Machine is close by?

Yes. He's surfacing if you like. The idea's that the Machine is underground. Some underground power and therefore evil, that leads us towards our various bitter destinies. The hero's been exposed to this power. One way or another he's gone into the machinery and he's seen it for what it is, and the Machine (the Power) has admitted the fact, telling him that he's being watched because he 'knows.' And (the Machine) informs him that all his actions are Pavlovian responses, that everything's only conditioned reflexes and that his responses don't come at his own instigation.

In fact he doesn't exist anymore, except to the extent that he has the feeling deep down inside himself that something just isn't at all right. That's his only reality. So he goes off, leaves the machinery and enters the room (the world). The doors open and he realises it's true, the people there are all zombies. That's not very serious, you see. As for the album, critics have said it was very cynical.

That's strange because in France the situation's very different. The record's seen as a very poignant one, speaking straight from the heart. And that's a pretty unusual thing.



Wasn't it because after 'Ummagumma' you became a respected group, the only one to be accepted by people who've never listened to rock?

It's possible. I'm as unsure about everything as I was back then. I haven't discovered anything, anything that helps me along.

In your life?

In my life. Every new thing I accomplish, or everything I get doesn't satisfy me as I imagined it would do when I was young. I've realised that such ambitions are only illusions.

Do you think that you're progressing towards THE truth, or towards YOUR truth?

Well yes I hope so. Otherwise I wouldn't do anything. If I wanted to I could let other people work for me right to the end of my life, stretch out on a beach and fish all day long. I don't think I could bear that, because from time to time I feel the need to write things.

But I still haven't explained the song of the Machine. It's a question of what causes a feeling of absence. 'Wish You Were Here' is a song about the sensations that accompany the state of not being there. To work and to be with people whom you know aren't there anymore. The song of the machine is about the business situation which I find myself in, which creates this absence. One's encouraged to be absent because one's not encouraged to pay any attention to reality - everywhere, not only in the rock machine, but in the whole mechanism of society. This mechanism encourages you to reject things. From the moment you're born, you're encouraged to reject the realities of the things that surround you and to accept the dreams and the codes of behaviour. Everything is coded. You're asked to communicate through a series of codes, rather than to communicate directly. And that's called civilisation, custom.

I think it was Melody Maker that said it was cynical. And the record's anything but cynical.

Perhaps they were talking about 'Have A Cigar'?

I don't know. 'Have A Cigar' isn't cynicism, it's sarcasm. In fact it's not even sarcasm, it's realism. I know a guy who works in a clinic for drug addicts, alcoholics and child molesters. I met him in my local pub and he'd heard the song 'Time' where there's the phrase "hang on in quiet desperation." That moved him a lot because it had a bearing on what he himself felt. That made me realise if I were to express my feelings, vague and disturbed as they are, as honestly as I could, then that's the most I can do . . . at present I'm not very interested in Art . . . and I only interest myself in music insofar as it helps me express my feelings.

In what sense?

Well, for instance, I've become accustomed to being very successful. And you cling to an established order, because one's used to success. During the start of the recording of 'Wish You Were Here' the alternative point of departure was to try to express what I felt about that particular subject, and it worked out fifty-fifty because we were touring the States at the time and the experience drains your energies a bit. So it isn't as powerful as I'd have liked it to have been. It could have been much stronger. I'd like to have heard us argue and talk things over on this record, I'd like to have heard extracts of the conversation that took place during the recording.

Maybe that wouldn't have made for good music.

True. But we used bits of conversation on 'Dark Side' in such a way that they mixed in well with the music. At least in my opinion. Maybe a transcription of those conversations could be published. It might interest people.

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MICHAEL PUTLAND

When I listen to 'Ummagumma' I find the production and conceptions very workmanlike. There are four people who don't play that well, who mess about with electronics. But then I feel the music's made unbelievable progress since then. Collectively and individually. Dave plays fantastically well on the last record.

I agree.

What if you were to find out that one of you wasn't technically on the same level as the others? Would you split from him? In the interest of the Music?

No. Simply because I haven't got that kind of need musically. As far as I'm concerned, you don't have to be technically good to express feelings.

Now that with 'Wish You Were Here' you've made this statement about music and its world, about its conditions, the way people make it . . . do you think you'll be capable of making different and better music about other subjects?

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I don't really follow you. You see, if you're talking about subject matter . . .

You remained silent for three years — was there some reason for that? You did all you could in a certain field with 'Dark Side' . . . and that caused certain problems that had to be sorted out.

I don't think we sorted out any problems.

No, but you made a statement.

Yes, that's true. It's hard to say, because I wrote all the words and organised all the ideas for the pieces we've done in the last few years . . . and it's hard to say what we'll do now. I know that Dave and Rick, for example, don't think that the subject matter or theme of the record and the ideas developed are as important as I think they are. They're more interested in music, as abstract form as much as anything else. There's something unavoidable about each of us

working on his own solo project. Three of us certainly. As for Nicky, I don't know. Personally I've got enough material to start making a record straight away. I don't know where Dave'll find the necessities to make a record, but I'm sure he will find them. I think he'll make a fantastic record, but nothing like we've done ourselves. We'll see.

I know that the reaction in France to Pink Floyd isn't at all similar to that in the Anglo-Saxon countries. In France you functioned as 'masters of thought,' and now that's over and done with. I reckon. When people become well-known in France they get the power to give ideas to other people. But that was partially destroyed by the Gini operation (this reference is explained below. A.M.). I think it was good that this stupid myth — Pink Floyd are saints — was destroyed by that escapade.

If Gini had succeeded, then the story wouldn't have been at all unfortunate. I wrote a song about it at the time, something that I haven't recorded. It's called 'How Do You Feel.'

What did it say, why did you write it?

I was going home from Morocco by plane and I felt very bad as a result of the episode with Gini, so I wrote the first part of the lyric . . . (Waters then quotes some of his lyrics, which I haven't reproduced here, simply because I wouldn't want to give a misrepresentation of them in English, when there's an accurate original to be had. Although the sense of it all is clear enough in the French, and goes something like this — that Waters sold his soul in the desert, that contracts are acts of complicity, that they smash childish illusions, that at some stage he experienced a bad night, half in the dark, half in the light. It's all tied in to a refrain based around the title. A.M.) . . .

Do you think you were trapped in there (in the Gini affair)?

The song's called 'Bitter love.' Trapped in? Certainly not. It was simply a sort of assignment for us.

No. I mean trapped by Gini. That's to say it was a good chance to grab some money from a big company. Did you think you were going to trap the company then?

No. In the beginning it was as if we were winning a prize. They wanted to give us £50,000 to take our photograph. Good God, fantastic! It was only later that I told myself: who needs that? But I'd do it if I wasn't well off, for sure. Not doing publicity is a luxury for me because I am well off. But if I was working in an architect's office for 40 quid a week and someone said to me: "Listen, we like your face a lot, we'll give you 500 quid to use it for an advert" — I'd do it.

I don't think people in France understood that. Because there you were saints, and then all of a sudden you fell from favour.

That's fine by me, great.

Yes, but the incident gave birth to a whole lot of implications, aimed against the group and the music. And that's not fair.

But life isn't fair, is it? If one waited for life to become fair . . . and I read the pieces they write about me . . .

Like what?

Everything. For instance, like saying I shouldn't sing.

Even if you sang very badly, it's pretty stupid to say that in the context of the music you make . . .

. . . Waiting until the journalists or whoever are fair, nothing in life is based on the idea of fairness.

I think it's a matter of language. It's a shame people's reactions to the music should be influenced by facts which have nothing to do with the music itself.

If their enjoyment of the music rests on

this misleading idea that we're saints then I'd rather they didn't like the music. It's precisely this kind of dreamery that you and me, Pathe-Marconi (Floyd's French record company), EMI, etc. make fortunes from.

Are you happy with 'Wish You Were Here'?

No. I'm not unhappy with it. It's not bad. By comparison 'Ummagumma' is pretty awful.

The live record or the studio one?

Both, especially the studio one. The live recording is also very poor.

Are you happy with 'Obscured By Clouds'?

For what it was . . . I think it wasn't bad for all that . . . it was something else, we made it in a few weeks. Given what we put on it, I don't find it bad. As for the other two, I don't know: 'Atom Heart Mother' and 'Meddle' are half good. I like 'Echoes' and 'Atom Heart Mother' themselves. But we made a right mess of it on the other sides.

What are you going to do now?

I'd really like to record 'You Gotta Be Crazy' and 'Raving And Drooling,' which we played live in the States, and then some other things. Those songs are still fresh. I'm working on another piece, 'Flight From Reality,' which is very strange . . . but I'd like to release 'You Gotta Be Crazy' because, once again, it's a reply to the English press. Plenty of people in the press have come down really hard on us saying the lyrics are awful. Sometimes I think those people couldn't do any better themselves. They tend to forget that people who buy records and get into the music haven't all got degrees in English Literature and don't read that many books either. The same goes for the people who write the music. It's quite possible that some of my lyrics are banal, because I'm just like anyone else in that respect, nothing out of the ordinary. ④

A New Nick Mason Film—I Must Be Dreaming!

The new Nick Mason film, 'Life Could Be A Dream' (if a film made in 1984 can be called 'new'), has been released, with little publicity. Its only public airings have been on two cable channels, Skynet and Screensport. Fortunately, the film makers, NVC Media, were able to arrange a screening for us. Special thanks go to Fiona Morris of that company for her time and assistance.

The film, made with Dolby Stereo, is 27 minutes long. It opens with Nick's Porsche 956, intercut with shots of Nick drumming over the familiar 'Profiles' soundtrack, heard here in its original, pre-album form. As we are shown the Rothmans-Porsche team preparing for a World Endurance Championship Race at Mosport, Canada, Nick begins to describe his introduction to Motor Racing, attending Vintage Sports Car Club races with his father. Nick still races in these events. The film then cuts to 'flashback' with actors playing the parts of young Nick, his father Bill and Wally, Bill's mechanic. We see how the Bentley raced by Bill was driven to the race, prepared, raced and then driven home again. An amusing aside shows Bill 'burning off' two youths in a more flashy, but less powerful, sports car.

The flashback is partly accompanied by the song 'Sh'Boom', originally a hit for the Crew Cuts in 1954 (Mercury MB 4140, if you must know) and, more recently, Darts' last single. This version was recorded by Mason and Fenn, with 10CC's Eric Stewart on vocals. This is possibly the most 'un-Pink Floyd' song recorded by any member of the band, with the possible exception of 'The Merry Xmas Song'. It's a pity that this wasn't on the B-side of 'Lie for a Lie' instead of an album track. Maybe next time?

To return to the film, the flashback sequence shows many beautiful vintage cars with most of the classic types represented. One has the humorous registration number WOT 4.

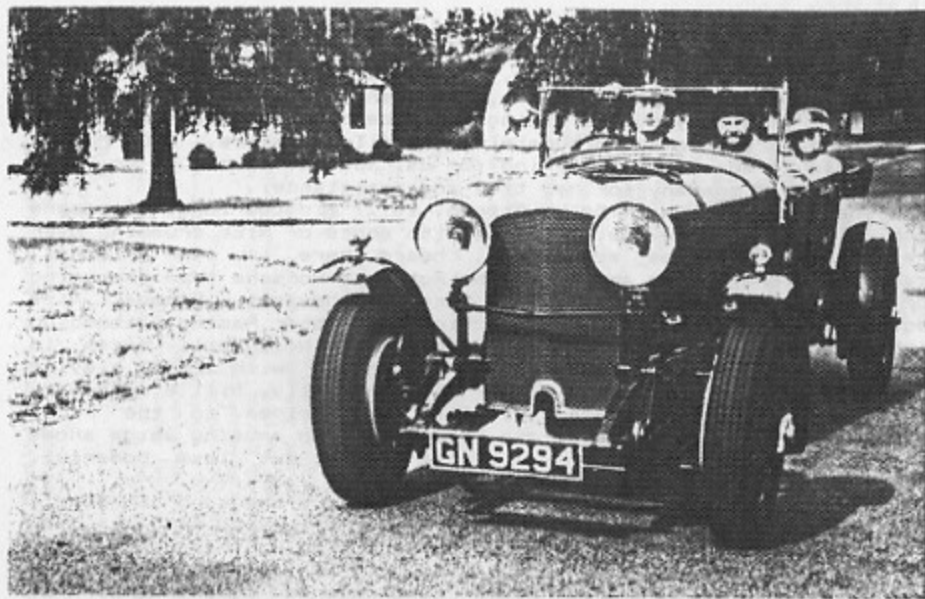
Cutting back to modern day, Nick is pictured in his study with lots of model cars, looking through an album containing photographs of the Floyd taken from Miles. This sequence is backed by 'The Scarecrow'. Nick explains that when Pink Floyd began to take priority over his studies, a tutor suggested he take a year off. He still hasn't got round to going back.

At Nick's side is an 8mm projector which he switches on. The film rolls to the sounds of 'Arnold Layne'. For a Floyd fan, especially one with no interest in cars, this would be the highlight of the documentary. The film is from Nick's collection and shows the Floyd fooling about between gigs. The first shots are from about 1968 complete with frilly shirts and an extremely youthful looking David Gilmour. The band's tour bus - a dubious looking Transit Van - contrasts markedly with the vehicles seen in the rest of the film. Roger, in a less serious mood than we have come to expect, does a 'John Cleese' silly walk, then 'stabs' Nick with a guitar while Rick grins inanely.

More archive footage shows preparations for the Crystal Palace gig, with the giant octopus unfurled on the grass. Scenes of the crowd mix with shots of Dave playing drums and Rick strumming a bass. Nick, Dave and Steve O'Rourke sit in the sun chatting.

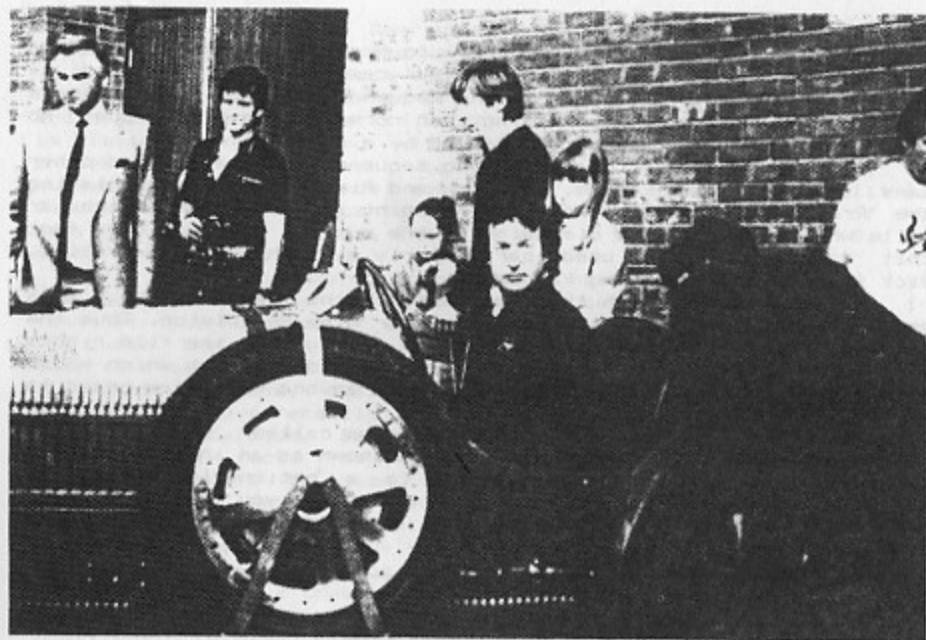
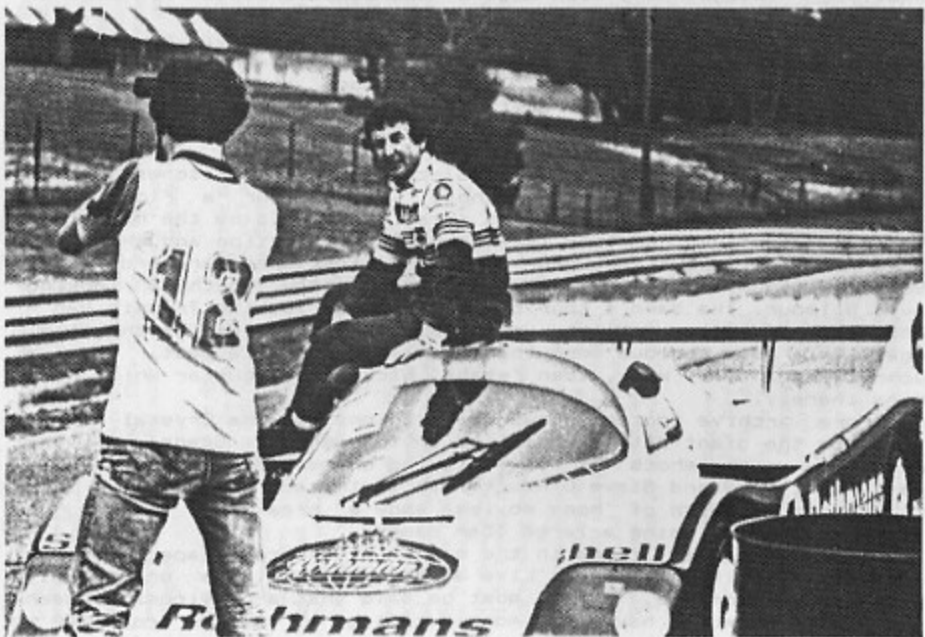
The final batch of 'home movies' show a break in filming at Pompeii with Nick using a large 35mm camera.

'Arnold Layne' fades in the manner of a warped tape, and 'One of These Days' is shown from 'Live at Pompeii'. This is undoubtedly a great performance, but it must be said that a previously unseen live recording would have been more exciting, at least from TAP's



Bill Mason, played by Nick, drives his vintage Bentley to Silverstone, accompanied by Wally and Young Nick.

'Smile Please!' - Nick poses for the camera during filming of his new film.



These photos of Nick Mason at the Burgess Hill 1984 camera fair are from the set kindly supplied to TAP by John Miller. Two other photos from this set also appeared in TAP 19.



biased point of view.

At the end of this we return to Mosport and the Porsche 956 with several shots from car-mounted cameras. The standard of photography throughout the racing sequences is good, both vintage and modern - much more interesting than normal TV coverage, due, no doubt, to the extra facilities offered by a staged event.

The film closes with alternating sequences of the 956 and other cars in the Mosport race, and Nick and Rick in the studio playing the 'Profiles' theme. One interesting point is Nick's use of tubular bells which add an extra dimension to the music. Despite the fact that some guitar is used, particularly over the closing credits, Rick is only shown playing keyboards.

NVC have worked with the Rothmans-Porsche team before, this being how Nick met the writer and director Mike Shackleton. Thus the project began. The company hope that, eventually, the film rights will be purchased either for TV or the home video market which would give all Floyd fans a chance to see it. If anyone has a few grand to spare, I'll put you in touch...

Meanwhile, an edited, 10-minute version called 'One of These Days' has been prepared. This has been shown as an in-flight movie and may soon be a supporting feature to a nationally circulated cinema film. Whatever the outcome, TAP will keep you posted.

Now, if you'll excuse me, my Mark II Escort needs some attention...

Andy Mabbett

Book Column

On 3rd November 1986 an excellent Gerald Scarfe autobiography, Scarfe by Scarfe (Hamish Hamilton hardback £14.95) was published. Scarfe is, of course, best known to Floyd fans for his work on 'The Wall' and 'Pros and Cons' projects. The book contains a 16 page section on 'The Wall' and a further two pages on 'Pros and Cons'. The first section looks at his work on the live shows and the feature film with numerous illustrations, some of which have never previously been published. It also features commentary from Scarfe on his work with Floyd from their first request in 1971 (which he refused) through his work for 'Wish You Were Here' and 'The Wall' up to the promotion tours with Bob Geldof for the film. He talks about the work involved in making animated films, some of the problems that can occur and his role as designer and director of animation. He also gives us his recollections of the trip he made to a 'Wall' concert at Nassau Coliseum and his opinion of 'The Wall' film. Despite the amount of coverage that has been accorded to 'The Wall' film over the years since its release, I found this view of the project both interesting and informative. The section on 'Pros and Cons' contains five pictures of Reg and the drawings of Roger and Eric Clapton.

However, despite the obvious interest to Floyd fans, this book is far more than 'a look at his work for the Floyd and some other stuff'. Scarfe is a political cartoonist and social commentator whose style matches his cynical approach to life and puts him in the same genre as Cruikshank and Gillray. The book looks at most of the artistic directions which Scarfe has taken: journalism, reportage, sculpture, exhibitions, films, documentaries, animation, theatre, costume, rock 'n' roll and opera design. It covers the development of his style from his early work for Private Eye and Punch, his work for the Daily Mail, Sunday Times and Time magazine and his coverage

of Presidential tours of America, the war in Vietnam, the cholera epidemic in Calcutta and the war in the Middle East. Scarfe tells us of his experiences in these ventures and we find out how, amongst other things, he was ordered off the streets of Vietnam at gun point and hijacked at gun point in Northern Ireland. Throughout, the book is lavishly illustrated with many examples of his work: sketches, photos and finished artwork be it used, unused or banned. The subjects covered include most of the leading social and political figures from the last quarter of a century, including some of his many drawings of Nixon. There is also a superb picture of Sir Bob Geldof feeding the world.

I would recommend this book, not only because of its interesting coverage of 'The Wall', but also because of its fascinating collection of satire, caricature and political comment. To quote the jacket notes; "It will disturb some, shock a few, and entertain many".

Omnibus Press, publishers of Miles' Pink Floyd - A Visual Documentary, have recently added two books, of interest to us all, to their catalogue. Both are large paperbacks - the same as the Miles book, in fact. The first, "Knebworth Rock Festivals", is rather difficult to come to terms with. It is written by Chrissy Lytton Cobbold, owner of Knebworth House, in whose grounds the famous rock festival is held. She is obviously not used to writing about rock music - the book comes across as being more of a series of personal recollections about people than a documentary on what has surely become a traditional musical event. This means that more is made of Ms Lytton Cobbold's (first?) impressions of the individuals involved than of the, sometimes historical, musical performances. For example, she seems more interested in Roy Harper's history of mental illness and penal servitude than his musical abilities and influence.

The same attitude mars the report of Pink Floyd's 1975 appearance. Completely missing the point that this gig saw both the last complete performance of DSOTM and their last ever rendition of 'Echoes', the author dwells on the dirty glasses and full ashtrays left behind by the band and entourage following an after-gig party. To be fair, this cannot stem from any malevolent feelings towards the Floyd, as their set is remembered as "The best show I have ever seen at Knebworth or anywhere for that matter". This is strange, as the very same gig is regarded by the band, fans and reviewers alike as one of the worst gigs ever played by Pink Floyd.

Compensation comes in the form of two, colour double spreads of the band as well as some smaller black and white shots, one of which shows Roger playing keyboards! Most of these shots are new to me, at least. If they alone don't make you consider buying the book then the coverage of other Knebworth Festivals, with equally good photography, should. Perhaps Omnibus will now go about compiling a companion volume on Plumpton/Reading Festivals.

The second Omnibus production sees us back on more familiar ground. It's a Visual Documentary on Eric Clapton, in the same format as Miles. The impressively high occurrence of references to Eric's session work makes it obvious why no attempt has been made to close the book with a discography.

There are no prizes for guessing the Floydian connection in this book. Among the pages for 1984 are six colour shots from the 'Pros and cons...' tour, three of Eric and three showing Eric and Roger Waters. On the next page is a black and white shot of them both. Eric's gleeful expression in these photographs gives no indication of his rumoured dissatisfaction with the tour. The rest

of the book is filled with the Clapton versions of rare photos and day-by-day trivia that makes Miles so interesting to a Floyd-o-phile. Yardbirds and Cream days are covered as well as the more recent solo days. This book is less of an essential buy for a Floyd fan than the one reviewed above, but is a must for Clapton fans. (Knebworth Rock Festivals by Chrissy Lytton Cobbold has 96 pages and is '5.95; Eric Clapton, A Visual Documentary by Marc Roberty also has 96 pages but is '6.95).

Turning now to other publishers, several long-deleted books have pages or chapters on Pink Floyd. Most of these can be found in two ways: Firstly, one can try secondhand bookshops, especially dealers in music books, but prices are likely to be high. On the other hand, junk shops, charity shops (Oxfam etc) or jumble sales often provide the same books at give-away prices. It's all a matter of how much patience one has! This is by no means a complete list, for instance I've missed out all those 'encyclopaedias' which entries for Pink Floyd. If I've missed anything of importance, though, do let me know!

Starting with large format books, the NME annual for 1974 (or 'Hot Rock Guide', to go by the correct title) reprinted the 'cosmic giants or technicolour yawn' by Tony Tyler. The following year saw the 1975 annual, or, if you prefer, NME's Greatest Hits. This had a reprint of the excellent appraisal of Syd Barrett by Nick Kent which also appeared in Opel 9.

1974 was also the year of issue of a 'Music Scene' annual with a double page spread of the band with some pretty unexciting b&w photos.

By 1977, Max Bygrave's book, 'Rock', had been published, giving a step-by-step guide to the rock business for aspiring superstars - you know the score, a chapter on roadies, a chapter on managers, how the ear works (???), etc. The interest comes in the form of a colour shot of Rick Wright's keyboards at Pompeii with an explanatory diagram showing the identification of each part. There is also a colour shot of the band on stage.

On the paperback front (?), a similar stance is taken by Clem Gorman's 'Back Stage Rock' (Pan 1978) except this is more 'grown up' (i.e. it has an article on groupies). The large number of references to Pink Floyd in the index is misleading as most are merely mentions in a list of bands. However, there is a page on Mike Hope who designed the exploding aeroplane and burning gong.

On the other hand, 'Future Rock' (by David Downing, Panther 1976) has a whole chapter on Pink Floyd. Unfortunately, this tends to put even more meaning where none exists than most Floyd stories. There are also chapters on Bob Dylan, Bowie, Moog synthesisers and Sci-Fi. This book is a lot easier to read if you don't take it seriously.

Finally, for now, comes Derek Jewell's 'The Popular Voice' (Sphere 1981). This excellent book is easily available from Remaindered Book Shops for about '1. It is a collection of Mr. Jewell's articles for the Sunday Times (so it must be good, right?). Included are reviews of Floyd gigs at the Rainbow (20-02-72) and the Empire Pool, Wembley (20-03-77) (N.B. the dates are those of publication). Even without these two pieces the book would be worth having for the wide cross-section of the world of music covered by the informed and informative articles. From Weather Report to James Taylor and from Sonny Rollins to Evita, Derek Jewell shows that he is an unbiased journalist, capable of an objective criticism instead of the fashion conscious drivelings of today's popular music press. And who needs John Blake? Dave Walker and Andy Mabbett

QUADROPHONIC FLOYD

Ever since the advent of the Azimuth Coordinator, The Pink Floyd have been on the forefront of quadraphonic sound technology. Most Floyd gigs over the years were performed in quad. Not surprisingly, when quad was introduced to the home electronics market the Floyd were there with several releases. Sadly, home quad died, and I don't know of any attempts to record a quad mix of a live show.

Most of you must know by now that Atom Heart Mother, Dark Side Of The Moon and Wish You Were Here were commercially released in quad format. These are now collectors items, mostly because the mix differs from the stereo release.

The reason home quad died was not because it was a trend that did not catch on. Rather the problem lay in the encoding and decoding technology for quad discs. The home quad disc on a quad system didn't truly reproduce the intended discrete four channel mix. The only truly discrete quad was on open reel and 8-track tape. Open reel wasn't very popular with the public in a four track format, and 8-track reproduced low fidelity audio. So even though many of you have quad discs, it is unlikely that you have ever heard them as a truly discrete mix in a sound balanced environment.

Fortunately, all three Floyd albums mixed in quad were released on 8-track quad as well. Unfortunately, the 8-track went the way of quad itself some years back, making them doubly hard to find. I found a gentleman in Chicago who had all three, and was pleased (for a steep fee) to make copies for me on 4 track reel to reel. I have since listened to them in quad, and was quite astonished and overjoyed to hear just how different the quad is.

The Wish You Were Here quad is the best by far of the three. It may also have been the only one actually mixed for quad by the Floyd themselves. The primary pattern finds Roger and Nick in the front channels, and Dave and Rick in the rear channels. The most outstanding points are the openings to Have A Cigar and Welcome To The Machine. The best way to hear specific differences is to listen to the front and rear channels at different times.

Dark Side was mixed by Alan Parsons, and is the least interesting of the three in terms of quad. It seems to rely on changing the levels of the stereo mix, which has been slightly remixed and duplicated in the rear channels.

Atom Heart Mother seems to rely on equalization differences for effects. I can't determine who is responsible for the quad mix. The title track sounds best, with the others being fairly uneventful quad wise.

It's a pity quad died before being exploited to its fullest potential. The only hope would be the advent of quad compact discs which could be fully discrete and of outstanding fidelity. The likelihood of that seems slight however, considering the financial failure of the earlier attempt. Well at least Waters' last tour was in quad. Keep it up Roger! Jolly good show!

Ken Langford

THANKS

Belated thanks to Steve Hoare for various info., help and use of video, and to Bruno MacDonald for the deforestation of South America!

Thanks also to Gary Manning for continued help with the printing of the articles and Dave Clarke for the front cover.

FLOYD IN THE STUDIO

Pink Floyd are one of a handful of groups that have stretched recording studios to their limits without achieving technical overkill on their records. This article examines which studios the Floyd used up to, and including, the recording of 'Obscured By Clouds', the technical equipment available to them and the tracks recorded. Future articles will cover their recordings from 'Dark Side...' up to the present and their more recent solo projects.

Pink Floyd are one of a handful of groups that have stretched recording studios to their limits without achieving technical overkill on their records. This article examines which studios the Floyd used up to, and including, the recording of 'Obscured By Clouds', the technical equipment available to them and the tracks recorded. Future articles will cover their recordings from 'Dark Side...' up to the present and their more recent solo projects.

The first studio that Pink Floyd used was Thompson Recording Ltd in Hemel Hempstead on Monday, 31-Oct-66 for a demo session. There, they recorded 'Lets Roll Another One', 'I Get Stoned' and, allegedly, the version of 'Interstellar Overdrive' that was used as the soundtrack for the "San Francisco" film. Their first proper recording session was at Sound Techniques Studios Chelsea on 11-Jan-67 when they recorded 'Interstellar Overdrive', 'Lets Roll Another One' & 'Arnold Layne' on 8-track. Sound Techniques at that time was one of the first studios to have 8-track tape machines available. Joe Boyd was the producer and John Wood was the engineer. After another three sessions at Sound Techniques during which they recorded 'Chapter 24' and alternate takes of 'Arnold Layne' and 'Interstellar Overdrive' they moved to Abbey Road Studios with Norman Smith as the producer on 21-Feb-67.

In those days there were three studios at Abbey Road: Number 1 was usually used by orchestras and 2 & 3 were for pop artists. As The Beatles were using Studio 2 to record 'Sergeant Peppers Lonely Hearts

Club Band', Floyd used Studio 3 where their first recording was 'Matildas (sic) Mother'. At this time only 4-track recording was available at Abbey Road, which was on one-inch tape.

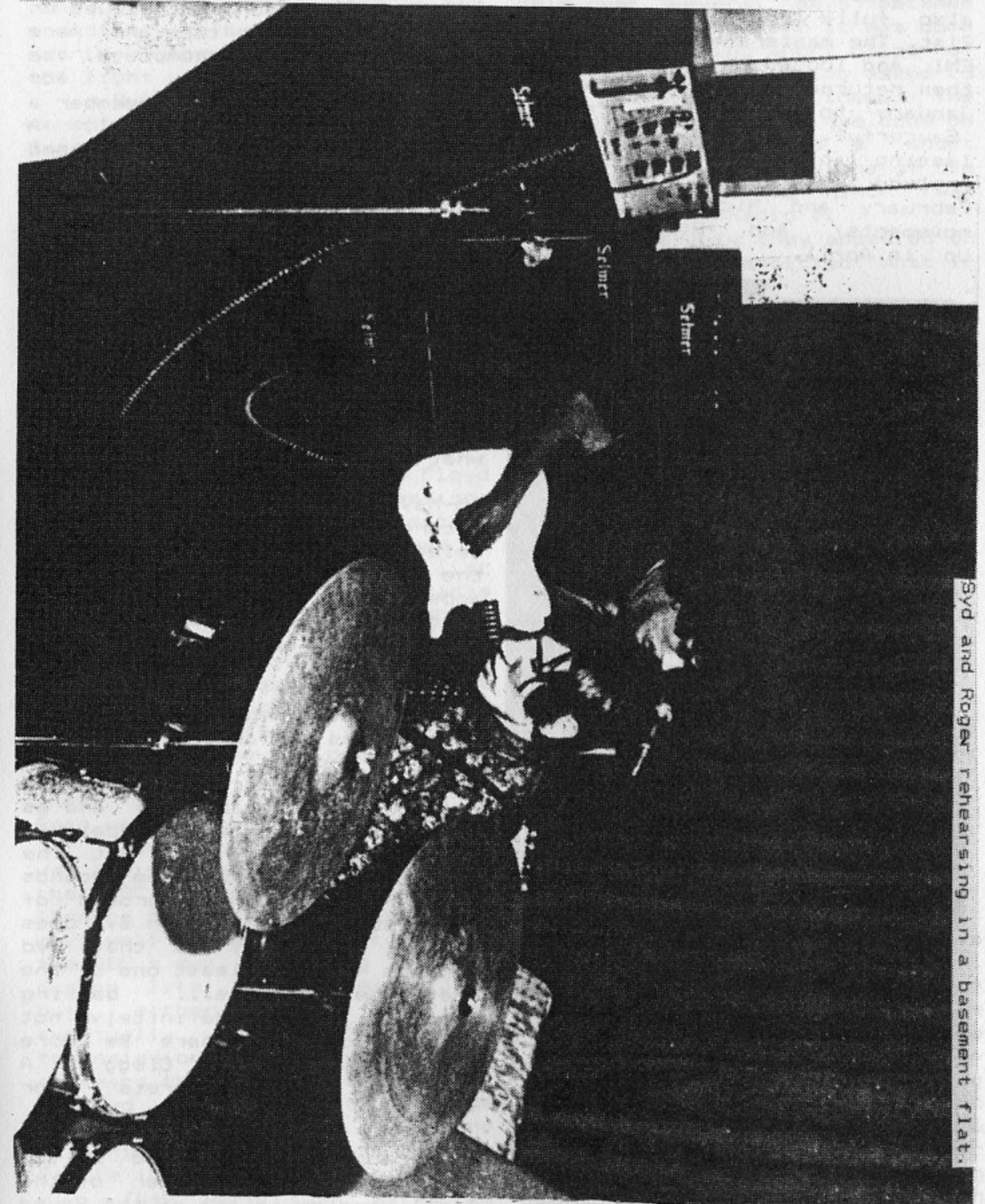
Although they used 4-track machines, they were able to mix all four tracks from one machine onto one track of a second machine to create more tracks. This process could be repeated a couple of times without any significant loss of quality. Therefore, where I list different versions of a track, it is probable that several are just versions containing some of the tracks for the final version. As these 4-track masters are bulky and costly to store, once a mono or stereo mix was completed, most of the tapes were erased after a certain period of time.

The tapes from Sound Techniques were handed over to EMI on 27-Feb and this is the date quoted by many people as the date on which 'Arnold Layne' was actually recorded. On and off during the next five months Floyd recorded the rest of the 'Piper...' album at Abbey Road Studios. These sessions included the unreleased 'She was a Millionaire', logged on 18-Apr. 'Piper..' was eventually mastered in both mono and stereo on 18-July and released on 5-Aug. During this period they recorded 'See Emily Play' as a follow up single to 'Arnold Layne', but, because they couldn't reproduce the sound which they had achieved in Sound Techniques at Abbey Road, they returned to Sound Techniques on 21-May and gave the tapes to EMI two days later. 'See Emily Play' was also recorded on

8-track.

On 7-Aug they returned to Abbey Road to start recording for the 'Saucerful...' album by

recording 'Set the Controls...' and the unreleased 'Scream thy Last Scream'. They then moved back to Sound Techniques on the

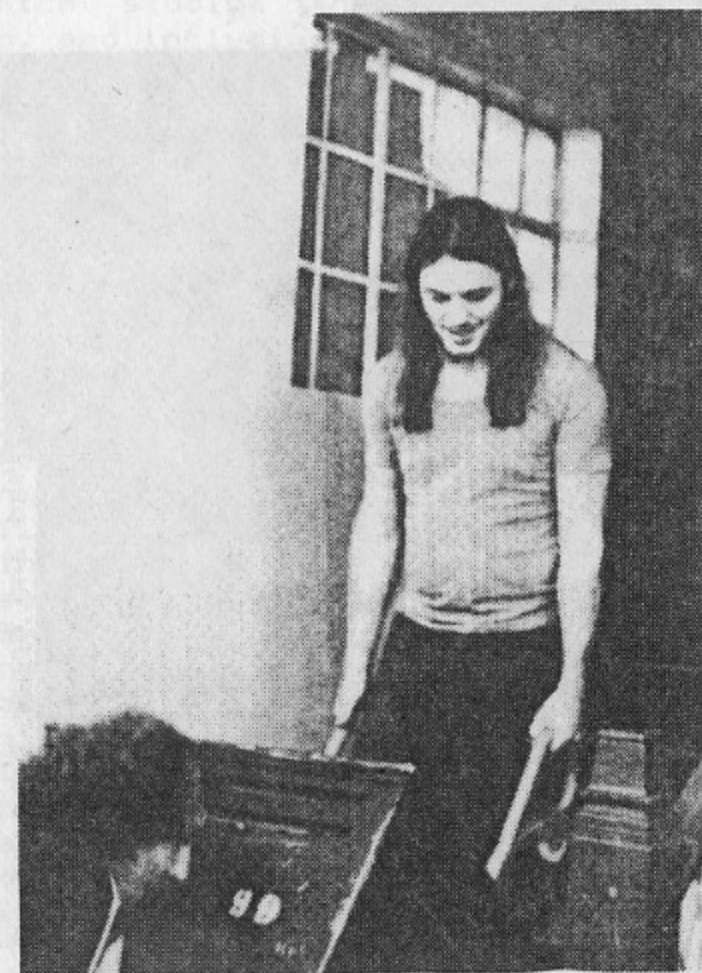


Syd and Roger rehearsing in a basement flat.

15th and 16th, because Abbey Road was fully booked, recorded 'Jugband Blues', 'Apples and Oranges' and 'Paintbox' and

worked on 'Remember A Day' which was left over from 'Piper...'. These tracks and some others were worked on again on the 5th and

6th of October at Sound Techniques and finished in De Lane Lea Studios (because, by this time, Sound Techniques was also fully booked) on 20th and 21st. The masters were handed to EMI and logged on 24th-Oct. They then returned to Abbey Road in January to record the rest of 'Saucerful...' in sessions lasting into May. These sessions include 'The Boppin Sound' in February and 'Nicks Boogie (in 3 movements)' and 'Richards Rave Up' in April.



Dave Gilmour turns roadie in Abbey Road studios.

On the 5th and 6th of May EMI logged 4-track takes of 'In the Beechwoods' (two versions), 'Vegetable Man' an instrumental and two other untitled tracks. On the 9th they logged 'Remember a Day' (three versions plus two mono mixes and the mono & stereo LP mixes), 'Vegetable Man' (two versions), 'John Latham' and 'Jugband Blues' (two versions and mono & stereo LP mixes). The original version of 'Jugband Blues' was given to

EMI on 24-Oct the previous year for possible release as a single before it was replaced by 'Apples and Oranges'. These masters were recorded at Sound Techniques on 4-track, half-inch tape and were given to EMI to complete the track selection for 'Saucerful...' with 'Remember a Day' and 'Jugband Blues'. A different version of 'Jugband Blues' later resurfaced on the Canadian 'Nice Pair' album.

It would seem that the 'Saucerful...' track is actually a compilation of some of the earlier tracks (ie Nicks Boogie & 'Richards Rave Up') as there is no record of 'Saucerful...' ever having been recorded. This would seem to be backed up by Roger Waters' claim that they were given the last 12 minutes to do what they liked with.

The album was assembled on 15-May (mono version) and 16-May (stereo version). The final selection of tracks means that the only tracks on which Syd appears are 'Remember A Day', 'Jugband Blues' and possibly 'Set The Controls...'. Syd definitely featured on the original recording of 'Set The Controls...' but whether this version was replaced by a later one is open to doubt. The original was recorded in the same session as 'Vegetable Man' and as Dave Pearce reported in Opel 6, the background of 'Set The Controls...' on the album sounds similar to the background of 'Vegetable Man' on which Syd does appear; so it may be that Syd appears on at least one of the 'Set The Controls...' backing tracks. He is definitely not featured on 'Let There Be More Light', 'Corporal Clegg', 'A Saucerful Of Secrets' or 'See-Saw'.

During this period they also recorded 'It Would Be So Nice'. The tape number of the final version is one of the Sound Techniques' matrix numbers as is the tape number for the final mix of 'Julia Dream'. These two tracks became the 'A' and 'B'

sides of the first single they released without Syd. In late May they recorded their first film soundtrack. This was for the film 'The Committee' and although the soundtrack album was given a matrix number it has yet to see the light of day.

During April and May Syd re-entered the studio with Peter Jenner to record another album. Over a rather prolonged period in Abbey Road several tracks were recorded, nearly all of which were later re-recorded and used. The only track which was directly carried over to 'The Madcap Laughs' was 'Late Night'.

In June they appeared on the BBC Top Gear radio show where, amongst other tracks, they performed an early version of 'Careful with that Axe Eugene' entitled 'Murderistic Woman'. Over their early years Floyd performed several radio sessions and layed down some interesting alternative versions of some of their tracks. For a complete list of radio sessions and the tracks played refer to the list which started in TAP 3. In November they finally recorded 'Careful with that Axe Eugene' and 'Point Me at the Sky' (their last British single for 11 years) and on 9-Oct they logged their recording of 'Biding My Time'. These were all recorded in Abbey Road with Norman Smith producing.

Their next recorded work was a piece called 'Moonhead' for the BBC coverage of man's first landing on the Moon. This piece may well have been recorded in the BBC's own recording studios during late June or early July but, either way, it was eventually used on the 10-July transmission. For the next couple of years this track periodically cropped up in concert under the titles 'Corrosion' and 'Labyrinth' as mentioned by Andy Leslie in TAP 2.

They were then asked to record the soundtrack for Barbet Schroeder's film 'More'. As this was not a regular Floyd album recorded on commission for EMI

but was recorded for someone else, it was not done at Abbey Road. It was recorded in Europe in a short burst of five sessions held over several days between 10-July and 19-July. It was done by Floyd watching short clips of the film and then being asked to write music for them. The recording for this was done on 8-track machines and a short extract from the sessions of the recording of 'Cirrus Minor' was transmitted on Radio 3.

On 20-July they appeared on a BBC program entitled 'What If



Nick in AIR studios 1971.

'It's Just Green Cheese' for which they composed two pieces including the theme music. I assume that these pieces were recorded either at the same time as 'Moonhead' or during the 'More' sessions. On 22-July they appeared on German TV playing music to tie in with the Apollo 11 moon shot and on the 24th & 25th they rounded off a hectic months recording by providing music for Dutch TV's 'On Man On The Moon' in Amsterdam.

'Ummagumma' was their next album and the studio sides were recorded back at Abbey Road in

Studio 2 in early 1969. This was the first time that Floyd had worked on 8-track machines, these just having been installed in Studio 2. Dave Gilmour was at the meeting to discuss the choice of machines and he suggested that they should miss out 8-track and go straight to 16-track which would save them money and put them in front of most other studios. The Abbey Road people were unconvinced and thought that 16-track would not catch on and that 8-track was a big enough risk.

The first track which was recorded was 'Embryo' which was dropped when they decided to divide the studio album into 4 parts - one for each member of the group. 'Embryo' was next heard of when it appeared in June-70 on the Harvest double sampler album 'Picnic'. Malcolm Jones who assembled the album was given the reputedly unfinished demo tape of 'Embryo' and included it on the album. Floyd were reported as being 'horrified' when they found out and have never allowed the album to be re-issued. However, as reported in TAP 16, Malcolm recalls that Floyd, or at least Steve O'Rourke, had given permission for the track to be used. The track has since reappeared on the Pink Floyd 'Works' compilation album in America. For the rest of the album they made the most of the new 8-track facilities by recording tracks using tape loops, collages, transpositions and reverberations. They spliced fragments of tapes together, played them backwards and at different speeds and moved them between channels to create an album which was hailed as a masterpiece of its time.

The studio album of 'Ummagumma' was finally mixed in June-70. The live album was originally intended to be final live versions of various stage favourites so that Floyd could start playing more new material live, but that didn't happen as

the tracks were too popular among fans. One track which didn't appear on the live album was 'Interstellar Overdrive'. The reason given was that Floyd didn't really like the track. However, they did press up several acetates of 'Interstellar Overdrive' live and gave one to John Peel. He liked it so much that they decided to press up 2000 acetates to give to people who were interested but we are not sure how many were actually pressed.



Roger makes a point.
AIR studios 1971.

During this period Syd entered Studio 3 with Malcolm Jones to record 'The Madcap Laughs', the sessions for which are thoroughly covered in Malcolm Jones' excellent booklet 'The Making of The Madcap Laughs'. This booklet also includes details of all early Floyd sessions and proved an invaluable help in writing this article. Anybody who is interested can obtain copies from Ivor Trueman, 23 Parkside Road, Hounslow, Middlesex, TW3 2BD, England for £2 inc. P+P or \$5 inc P+P.

In Dec-69 Floyd went to Rome to meet with Antonioni and to record a soundtrack for his film 'Zabriskie Point'. For this they recorded 'Heart Beat, Pig Meat', 'Crumbling Land', and a reworking of 'Careful with that Axe Eugene' entitled 'Come in Number 51, Your Time is up'. All these titles were used in the film although as slightly

different versions to the ones which appeared on the soundtrack album. They also recorded 4 tracks which were not used in the film: 'Rain in the Country', 'Fingals Cave', 'Oenone' and a piece entitled 'The Violent Sequence' which after being played live for several years finally appeared on record as 'Us and Them' on 'Dark Side...'. In concert 'The Violent Sequence' was preceded by 'Labyrinth'.

As Ivor mentioned in TAP 16, Floyd's recording sheets for



Nick and Roger share a joke in
AIR studios 1971.

1969 also listed some other tracks which have never appeared on vinyl. These are 'Country Song', 'Highway Song' and 'Jews Harp and Windchimes' the former two of which sound like possible working titles for 'Rain in the Country'.

During Nov & Dec-69 Roger recorded the soundtrack for the film 'The Body' with Ron Geesin in Ron's home studio. Eventually, after 'Atom Heart Mother' was recorded, Ron remixed the soundtrack to fit it onto album and this bears little resemblance to the original besides the obvious difference in lengths.

Jan-70 saw the introduction of a new piece to their live shows which was to be titled 'Atom Heart Mother'. After a couple of months of touring they started to record this track but by this time they had decided that it needed something other than just the group on it. The

previous year they had thought of working with an orchestra and had had preliminary discussions to this end. As a result Roger decided to bring in Ron Geesin to orchestrate the piece. This was in early Apr-70 by which time they had recorded a basic backing track of drums and bass with some guitar which they left with Ron whilst they toured America during April and early May. Unfortunately, Ron felt unable to work on the piece without the presence of Floyd, so nothing was done before they returned in mid May and a mad rush resulted. The orchestration was eventually worked out by Ron with Rick and the choir part was done by Ron and Rick with assistance from Dave. Amidst the panic of recording the choir and brass, John Aldiss, who was in charge of the choir took over as composer/conductor and sorted things out. As a result of the rush, the title track is not highly regarded by the Floyd and they soon tired of the other tracks which had also been recorded in a burst of studio activity during July and August to finish off the album. At a later date they also completed a quadrophonic mix of the album which differs from the normal version. For more information on the title track see TAP 6.

The group's parts of the title track and the rest of the album were recorded on 8-track machines in Abbey Road Studio 2. It is reasonable to assume that the choir and brass were recorded in Studio 1 although that is only a guess. This time Floyd had more idea of what was going on in the studio and so Norman Smith had no active part in the album although he is listed as executive producer and Alan Parsons started his association with Floyd by mixing the album.

Meanwhile, on 26-Feb, Syd Barrett had returned to Abbey Road to record 'Barrett'. For details on these sessions which ran through to August see Opels 5 & 9. Then, at the end of

December, Nick Mason produced the 'Asmote Running Band' album for Principal Edwards Magic Theatre in Tangerine Studios.

The next group recording project was in Jan-71 when they went into Abbey Road Studio 2 and put down hundreds of small ideas on tape. These small pieces eventually became 24 slightly longer pieces under the working title 'Nothing - parts 1 to 24'. From this working title came the early live title of 'Echoes' - 'The Return of the Son of Nothing' which was also a tentative album title. Then, because Abbey Road studios were only just changing to 16-track machines, Floyd moved to AIR studios which already had working 16-track facilities.

AIR Studios were established in 1965 when George Martin left EMI to go independent and he set them up as competition to Abbey Road. When 8-track recording was introduced, 16-track was close behind and George changed his studios directly from 4 to 16-track machines.

Consequently, during most of March and mid April, Floyd recorded 'Meddle' at AIR studios on 16-track. Dave Gilmour then mixed the tapes at Morgan Sound Studios on 6-May. Floyd then spent another week recording during May and finished mixing the album over three days from 19-July onwards. For further information on the recording of 'Meddle' see TAP 19.

In those days there was no computer control of mixing desks and so engineers found it very difficult to accurately mix 16 tracks. This meant that they performed intermediate mixes to remove some tracks before the final mix which meant that the advantages of the extra tracks were lost. The result of this was a series of badly mixed albums during the late 60's and early 70's. Floyd never released a particularly badly mixed album but 'Meddle' certainly doesn't seem to have gained anything from

the extra tracking used.

On 23-Aug they returned to AIR studios to do some extra recording work for the album although quite which tracks were affected I am not sure, but judging by their live shows of the period 'Echoes' and 'One of These Days' were already completed. The final stage of the album was the quadrophonic mix at Command Studios in September.



Dave and Roger listen to a playback in AIR studios 1971.

Sometime during the recording of 'Meddle' it appears that they did some recording using household objects as instruments as an experiment to see if it would be feasible to record an entire album that way. Certainly when Dave Gilmour was interviewed in April for Disc, he had demo versions of some tracks recorded in that way which, apparently, sounded "incredibly impressive". This project was eventually abandoned because of the time it took to set up and record certain sounds which could be created with greater ease on normal instruments.

In September 1971 after their short British tours of 1970/71, which had included the Hyde Park and Crystal Palace open air gigs, Floyd decided that they would like to undertake a lengthy British tour. They also decided that they wanted to perform some

new material but booked 20-Jan-72 as the first date of the tour anyway. That date together with the fact that they were touring the States until the end of November gave them very little time to organise any new material. As soon as they finished their American tour they booked some time in a rehearsal room in Broadhurst Gardens in West Hampstead and got a lot of little pieces down on a Revox tape machine. At the end of four days they had half a dozen pieces of music which they had put together using the same techniques as for 'Meddle'. These rehearsals were then interrupted by a short French tour but resumed at the beginning of 1973 in Bermondsey, London. It was during the first sessions that Roger had come up with the idea of giving the pieces a theme about the pressures of life. This theme was then developed through the second sessions and the small pieces were worked on and linked together until they became an embryonic version of 'Dark Side of the Moon'.

Floyd then booked a couple of days at the Rainbow theatre in London to rehearse the live version of the piece. 'Dark Side...' was then given its live premier at the Brighton Dome on 20-Jan-72 where, unfortunately, it had to be abandoned when the backing tapes went wrong during 'Money', or, as Roger put it, "Due to severe mechanical and electrical horror". The following night the tapes behaved themselves and the rest of the tour was a success with 'Dark Side...' evolving as the Floyd changed bits from night to night.

After their four, critically acclaimed nights at the Rainbow in February, Floyd spent a week recording the soundtrack for Barbet Schroeder's film 'La Vallee' at Chateau d'Herouville studios near Paris (the same Chateau immortalised by Elton John on Honky Chateau). They weren't particularly inspired by the film so, rather

than naming the album after it, they called it 'Obscured by Clouds' after the mood of what they saw (Obscured by Clouds was later taken as the English title of the film). At that time, the Chateau was still using 16-track machines so Floyd must have settled in to the studios quite easily. This appears to have been the case as they certainly recorded several tracks in a very short period of time. In fact, they recorded the two albums for Barbet Schroeder, 'More' and 'Obscured by Clouds' more quickly than any of their other albums.

They then toured Japan and returned to the Chateau at the end of March for another week to finish off the album. The band were split on how to do the album. Some of the group thought that the album should just have been a collection of songs and others thought that the whole thing should have been turned into one subject concept for the whole album. Roger was particularly in favour of turning 'Obscured...' into a concept album. Once the album was finished, Floyd allowed its release even though they were not completely happy with it. The album then proceeded to sell remarkably well which was a surprise to Harvest records who, up to that time, had always encouraged the band to polish all their releases.

Obviously, coming as it did, in the middle of the 'Dark Side...' tours, 'Obscured...' contains many musical references to the former and has, sadly, become rather overshadowed in many peoples minds by its famous successor.

Floyd then moved to Morgan Sound Studios for three days in early April although whether this was for further work on 'Obscured...' or their 'Household Objects' project is not clear.

In the next article I will look at the groups recordings from 'Dark Side...' through to 'The Final Cut'. Dave Walker

RELICS

'Saucerful of Secrets' is now available on the Fame label as FA3163. (AM)

The video quiz game 'Wiz Quiz' features a section on 'pop music 1950 onwards' containing the question 'Dave Gilmour is associated with?'. (JL)

Pink Floyd Live at Pompeii is now available as part of the Channel 5 video series for 9.99. (DW)

Karl Dallas' book about Pink Floyd should be available as a hardback 'soon'. Finished at the time of the Pros and Cons tour in 1984, no sooner had the manuscript been delivered to the publishers than they went bust! The company has been bought up by a new publisher, who is still interested in the book. (AM)

'Dark Side of the Moon' is now available from Smiths for 4.99 as part of their '10 Top Tens' series. It is in the 'Golden Greats' top ten. (DW)

The superb 'Rolling Stone Rock Almanac' by the editors of Rolling Stone (first published in the States in 1983 by Macmillan) includes 28 references to the Floyd in its day-to-day coverage of rock 'n' roll in the years 1954 to 1983. The most interesting of these is an entry dated 27th April 1975: "As of this last show in a five night engagement by Pink Floyd at Los Angeles' Sports Arena, 511 fans have been arrested for various offences, mostly possession of marijuana. The exceedingly high count is looked upon as harassment by the promotion agency of Wolf and Rissmiller, which vows not to bring any more concerts to the rarely used auditorium. L.A. Police Chief Ed Davis is quoted during a Rotary Club speech on the third night as saying 'Tonight at the Sports Arena they have a dope festival. Its called a rock concert or something'". (BM)

Photographs of the Southern Railway parcel vans, converted for use as the cattle trucks in 'The Wall' (see TAP 10, page 30), can be found on pages 13 (bottom) and 39 of the June-82 'Steam World' magazine. A photo of the filming of the crowd scene for 'Bring The Boys...' is on page 17 of the 1983 Railway World annual (apologies to non-railway enthusiasts). (AM)

A book entitled "The History of American Bandstand" (Ballentine Books, New York) came out in November 1985. In it is a brief description of Pink Floyd's appearance on the program (sadly with no photograph). The recounting is much as in Miles, but it says that they mimed 'Arnold' as well as 'Emily', with Syd not miming either. The book also provides the broadcast date of their appearance - 16th December 1967, well after they returned to England. (KL)

Hawkwind's 'Astounding Sounds, Amazing Music' has had two catalogue numbers. The original in 1976 was Charisma CDS 4004 with a special inner bag. It was reissued in 1983 as Charisma/Virgin CHC 14. (AM)

Roy Harper has a new, double live LP "In Between Every Line" on EMI records (EN 5004). It includes two tracks co-written with David Gilmour - 'Short and Sweet' and 'True Story' from the "Unknown Soldier" album. Also featured is 'The Game' with Roy's son Nick playing the guitar solos originally played (on the "HQ" album) by Chris Spedding and Dave. (AM)

California band Acid Casualties (Mark Arnot on bass; Tom Brown on drums; Lou Maxfield on guitar; Arthur Barrow on synth) include a version of 'Point Me at the Sky' on their 1982 Rhino release 'Panic

Stations'. The Three O'Clock (Michael Querico on bass and vocals; Gregg Gutierrez on guitar and vocals; Micky Mariano on keyboards and vocals; Danny Benair on percussion) include a version of 'Astronomy Domine' on their mini-LP 'Baroque Hoedown' (Frontier 1982) but, inexplicably, rename it 'Lucifer Sam'. (BM)

'No More Lonely Nights', the Paul McCartney hit which featured Dave Gilmour, received an award from ASCAP, the US music publishing agency, for being the most performed song of the year from 1st October 1984 to 30th September 1985. (AM)

Contributors :- KL - Ken Langford, JL - John Leigh, AM - Andy Mabbett, BM - Bruno Macdonald, DW - Dave Walker.

Thanks also to Partha Sengupta and Vernon Fitch for 'news which has been included in articles in this issue'.

TAP classifieds

PINK FLOYD audio and video tapes to trade. Ken Langford, 8717 Dover Ct., Arvada, Co. 80005, USA.

FOR SALE, collection of Heavy Metal tour badges, patches and programmes, 1979-84. Mostly official tour merchandise. Send SAE stating interests to Andy. (The Kerrangs offered in issue 18 are also still for sale!)

1984 PROS & CONS TOURS. Clapton collector seeks tour material for trades; videos, live tapes, photos, etc. - USA '84 tour programme wanted !! Ring (0904) 643096 or write to Mal Barker, 64 Beaverdyke, Clifton, York, YO3 62G.

WANTED, First 11 boxed set (UK issue): Richard Scott, 20 Downsview Crescent, Uckfield, Sussex, TN22 1NB.

WANTED, Tangerine Dream cuttings, articles etc.. John Leigh, 489 Lytham Road, Blackpool, Lancs.

FANZINES

Talking Heads Magazine, SAE for details to Simon Robinson, 56 Stannington Road, Sheffield, S6 5FL.

Deep Purple Magazine, 'Darker Than Blue', from the Deep Purple Appreciation Society, PO Box 254, Sheffield, S6 5FL - send SAE for details.

Mike Oldfield unofficial fan club, 'Monitor', send SAE for details to Dave Scarlett, 12 Gladstone Terrace, Sunnyside, Bishop Auckland, Co. Durham, DL13 4LS.

Mike Oldfield Official Information Service. Large SAE for details to 57 Course Park Crescent, Titchfield Common, Fareham, Hampshire, PO14 4DW.

Get Well Soon

Finally, we are sure that you will join us and David Gilmour in wishing his father a most speedy recovery after his recent stay in hospital.