

... all pulling our weight, and ... er... putting our shoulders to the wheel, so that we all pull together, now that our backs are against the wall... and we can show these Terries, - er, I mean Russkies - just what we think of 'em... and - er... well... that's all... I think....



Thank goodness I got these Official leaflets! We'd have been totally non-prepared. Just think!



It looks as if there's going to be a War, dear

Yes, it was nice in The War, really....
 The Shelters.... the Blackout.... the All Clear....
 cups of tea.... the ARP.... Evacuees....
 London kids seeing cows for the first time....
 Old Churchill on the wireless.... the Nine o' clock News
 ... Vera Lynn singing away.... Workers' Playtime
 ITMA... Spitfires and Hurricanes in the blue sky
 over the cornfields.... the White Cliffs of Dover....
 old Jerry coming over every night....
 those were the days....



THE AMAZING CHRISTMAS PUDDING

THE
PINK
FLOYD
MAGAZINE

THE PUDDING COMES OF AGE



The news of Roger Waters' attempts to have Pink Floyd legally wound up and of the album being made by the rest of the band reached us as the finishing touches were being put to TAP 20. We managed to include the news, but didn't have time to comment.

Whatever the outcome of the court case, it will be seen by the media, and thus the public, as squalid bickering unbecoming of one of the world's most important rock bands. Whoever is right or wrong, and whoever wins (there is not always a correlation) it is a pity that the matter has arisen at all. While we admire Roger Waters' work, it cannot be denied that the success of Pink Floyd owes much to the playing, technical know-how and, indeed, writing of the other three members of the band. Many readers have observed that Roger did not want the band wound up when Syd Barrett departed.

Despite our personal opinions, and no matter the future of the band, TAP will continue. The price of Letraset decrees that TAP will say on its front cover 'The Pink Floyd Magazine', but please feel free to interpret that as 'The Magazine About Pink Floyd, David Gilmour, Nick Mason, Roger Waters and Rick Wright'.

What do you think? Should Pink Floyd continue without Roger or should Dave, Nick and Rick each go their own separate ways - let us know and we'll count the letters for and against.

A minutes silence please, for our late, lamented photocopier. Yes, we're finally rid of the lumbering monster. It is dead (it has ceased to be, it has gone to meet its maker, it is pining for the fjords, etc., etc.). One slight consequence is that the production of back issues has finally ground to a halt. Please note that issues 1 - 18 are NOT deleted, but will be unavailable for some time, so, to be fair, we are advising all readers not to order them. Once we are able to print more copies, we will advise you via this page. Readers with outstanding orders are asked to accept our apologies and are assured that their orders will be met as soon as possible. The delay is not of our choosing, and you can be assured that we are doing our best to find another way to copy back issues - both to fulfill outstanding orders and to make them available to one and all. The same applies to outstanding orders (only) for OPEL 12, but Ivor Trueman has asked us to remind everyone that ALL issues of OPEL are deleted and new orders will not be accepted. The 'Best Of' issue will eventually appear, but not yet! (A few back issues of OPEL have just been unearthed and details can be found in the small ads section.)

Talking of which, a reminder of our rates for six-issue subscriptions:-

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

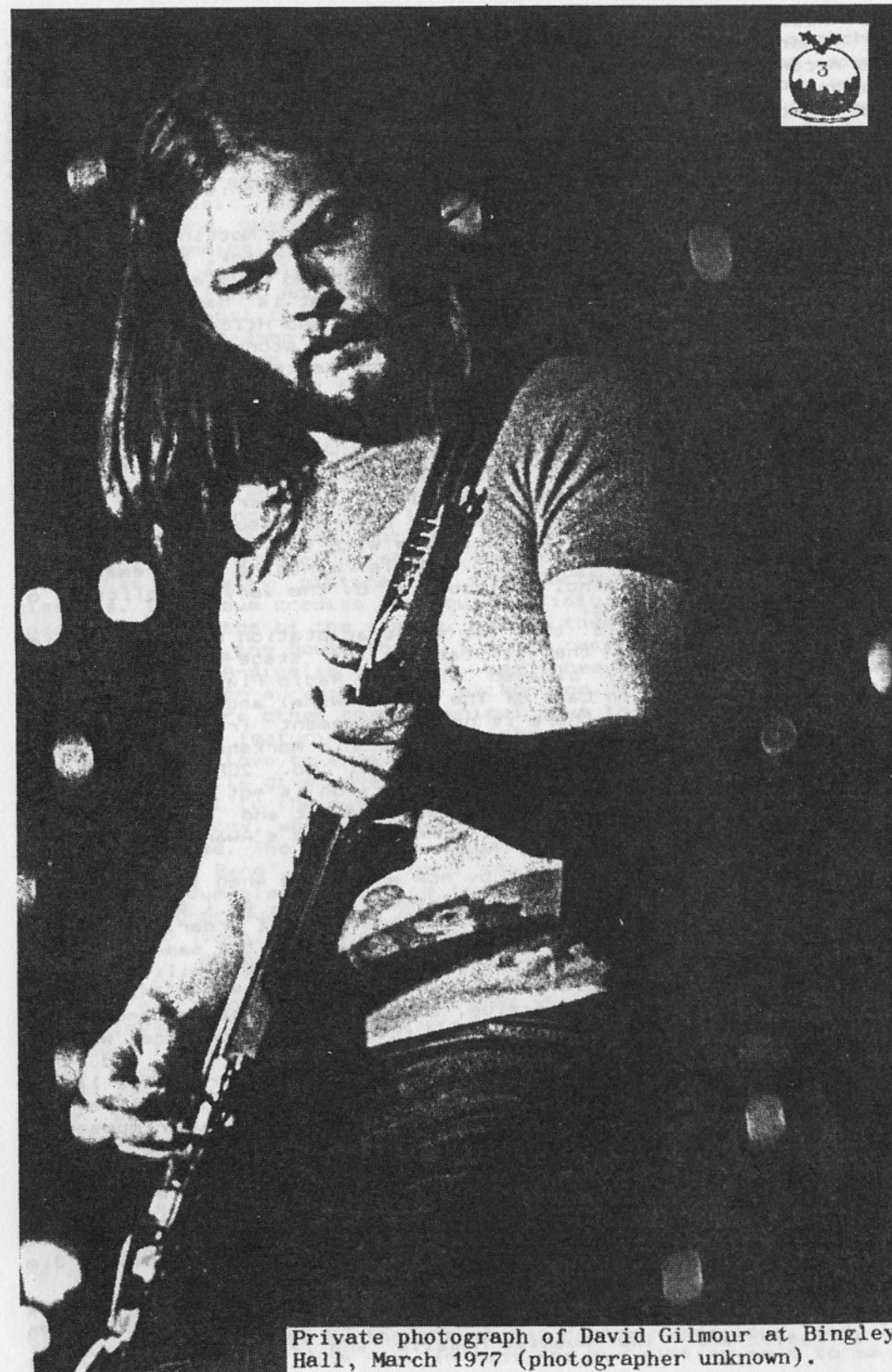
These should be paid for with a cheque, postal order or (from abroad) Sterling Money Order, made out to Andy and sent to his Birmingham address. Please note that we always issue reminders when a subscription is due for renewal.

Finally, we would like to wish everyone A MERRY CHRISTMAS and A VERY HAPPY NEW YEAR, especially those who have helped with TAP in any way at all and to thank you all for your support.

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Private photograph of David Gilmour at Bingley Hall, March 1977 (photographer unknown).

"HEY ROGER, WHERE YOU GOIN' WITH THAT GUITAR IN YOUR HAND?"

There can be few TAP readers still unaware that Roger Waters has recorded the score to the animated film adaptation of Raymond Briggs' book, 'When The Wind Blows'. In addition to the book, which was first published in 1982, and film, there have been stage and radio play versions. The soundtrack L.P., now out on Virgin Records (Cat. No. V2406) features one side of songs from various bands and a side devoted to Roger's score. Before discussing this, however, let us consider the history of the story.

At a recent press preview of the film, in Nottingham, Raymond Briggs told me that a friend suggested, over a drink, that his next project should tell the story of a retired couple involved in a Nuclear War, but not really comprehending what is happening around them. Raymond took the characters Jim and Hilda Bloggs from an earlier work, Gentleman Jim, which tells the story of a lavatory attendant (Jim) who decides to try and better himself. With only basic research (reading a few books on the likely consequences of Nuclear War), the tale took shape. It tells how Jim prepares to face the bomb by following government advice and building a shelter ('the-inner-core-or-refuge') from doors. Once the bomb has gone off, Jim and Hilda await the 'all-clear' and the arrival of aid from the emergency services. Of course, that all-clear never comes.

The book, which has recently been re-issued in a new cover (based on the film poster) to co-incide with the film's release, is available on Penguin for £2.95. While managing to remain both humorous and entertaining, the book is, by the very simplicity of the plot, quite chilling.

Raymond also said that the stage adaptation was not, to him, satisfactory, due to the limitations of stage-size and time. However, he was very pleased with the Radio Play, which starred Peter Sallis (Clegg, in Last Of The Summer Wine) and Brenda Bruce as Jim and Hilda. Although there is no involvement from Waters with this adaptation (music by the Radiophonic Workshop) we are lucky that it is available on a BBC tape (Cat. No. 2CF 499). Lucky, because Briggs' pleasure with this version is not misplaced - I'd recommend it to anyone with the patience to sit and listen for 90 minutes. It won the Broadcasting Press Guild's Award for the most outstanding radio programme of 1983.

Of course, TAP readers are by now wondering when I'll get round to writing about Roger Waters' involvement. Well, as I saw the film before I heard the album, I'll review them in that order.

The film opens with David Bowie's theme, of the same title and written by Bowie and Erdal Kizilcay, which should be familiar by now as it has been a single on Virgin (Cat. No. VS 906). This has an instrumental version on the B-side, and an additional extended mix on the 12" V9 906/12. There is no involvement from Roger Waters, although the sleeve states that it is taken from the film and that the score is by Roger Waters (as indeed does the cover of the latest edition of the book). The promo video for this single has clips from the film with an animated David Bowie cleverly superimposed to appear with Jim and Hilda. To make life complicated, some of the shots used in this promo are backed, in the film, by Roger's music.

The opening scenes are library film of cruise missile launchers leaving Greenham Common. Briggs says that these are not intended as any form of comment, but are there to indicate the nature of the article that Jim (who we now see) is reading in his newspaper. Jim returns home and tells his wife of his fears of Nuclear War.

The first music from Waters sees us in familiar Roger Waters territory. A prolonged chord with two drum bursts and Russian voices on a radio are 'The Russian Missile' and last about 9 seconds!

Throughout the first half (pre bomb) of the film, there are snatches of music and background dialogue from Waters. The first major piece 'The Attack' is played, predictably, over film of the bomb going off. It begins with a pounding, train-type beat, then turns pastoral as we see 'flashback' of Jim and Hilda's life in true 'my whole life flashed before my eyes' style.

It must be remembered that whereas The Wall was a film built around the music, this time the music is tailored to the film. The music, therefore, comes in fits and starts, often very short, bursts and often seeming underused when compared to The Wall. The end sequence, uses a simple but effective tune, growing in prominence to the end of the film. Another song plays over the closing credits. I don't want to spoil the film by describing it in detail - suffice to say that producer John Coates was right when he introduced the film, saying that he hoped it would make us (the audience) 'cry a little, laugh a little and think about it a lot'. You must either read the book or see the film, preferably both.

Turning now to the record, which is what you've been waiting for me to do, the first thing to notice is that it doesn't come packaged in the manner we Pink Floyd fans have come to expect. Perhaps Hipgnosis and Scarfe have spoiled us, but this album has no gatefold sleeve, no inner bag (the plain paper bag isn't even lined, unlike that for the Final Cut) and no lyrics. The front cover is an attractive photo-montage of stills from the film, while the back cover has a tacky picture of the Earth surrounded by crumpled missiles. The album credits are squashed into an inadequately small space at the bottom of the sleeve, making them difficult to read.

Apart from the Bowie theme, I don't recall hearing many of the tracks from the A-side in the film, and those I did hear were very short extracts on a radio in the background. I can't see any reason for their use here other than a cynical move to reap money from a soundtrack album featuring chart artists. If I'm correct, it stinks. If I'm not, I'd love to know the real reason.

Side two is given over completely to Roger Waters score which appears faithful to the music in the film unlike, say, Zabrackie Point or The Body, where the music was considerably re-worked prior to album release. The credit is actually for 'Roger Waters and the Bleeding Heart Band'. I won't bore you with 'who plays what' as it's all on the album sleeve, suffice to say that familiar names are Nick Griffiths (co-producer), Jay Stapely (guitar), Mel Collins (sax) and Clare Torrey (vocals). Roger produced and wrote the score.

Side 2 opens, as does the film proper, with the 9 second 'The Russian Missile'. There then follows the first of the two songs, 'Towers of Faith' which is not played in the film. Plans are for it to be played in the auditorium prior to the actual screening, while the house lights are still up. I wonder if it will make it on to the video? 'Towers of Faith' opens with Clare Torrey making a welcome return after her work on Dark Side, but being more mellow here. Roger Waters sings lead vocals while Clare backs him and Jay pretends to be Eric Clapton. "...this band is my band" sings Roger, with Roger speaking some of the vocals, comparisons with the Pros and Cons album are inevitable, but not necessarily fair. There is, however, a descending chord sequence not a million miles from that on both Pros and Cons and The Wall. Still, I guess that was what Roger was being paid to do. The song closes with some fine sax from Mel.

The next piece, Hilda's Dream, goes with a section of the film not taken from the book - in fact it is used to pad the film out. Raymond Briggs told me he thought it was rather superfluous, and I'm inclined to agree with him. In fact the guy sitting next to me at

the preview thought the film would have been better if cut to half the length! The piece is very laid back acoustic guitar, probably played by Roger, with bird song in the background and a little bit of keyboards and synthesised strings. Bearing in mind that this is film music, it's quite pleasant, lasting about a minute and a half.

'The American Bomber' (you can tell from the titles what is happening in the relevant part of the film - in this case, we see the Yanks (sorry Vernon, et al) preparing for war. This is like the Russian Missile but shorter!

'The Anderson Shelter' has Hilda in her 'in the good old days' mode. It opens with a music box playing, you guessed it, When The Wind Blows. A string synth joins in, playing the same tune, but in a more menacing key. 'The British Submarine' is as the Russian Missile and The American Bomber. An extravagant 11 seconds. Wow!

'The Attack', as you would expect, is most menacing. Exaggerated stereo separation adds to the effect. This is serious! The calm after the blast is most eerie, conveyed by a sudden switch to a gentle, pastoral tune.

'The Fallout' is mainly reverberating bass, with the music box joining in again. Down will come baby, cradle and all. Although they sound nothing like each other, 'The Red Weed' from War of the Worlds, is the nearest thing I can think of in atmosphere. Once again (I can't stress this too highly, lest anyone is disappointed), the fact that this is a film score means that this piece is more a means of setting a mood than a jolly singalong tune.

Anyone who thinks that 'The Amazing Pudding' is a silly name had best skip this paragraph, for the next piece is called 'Hilda's Hair'. This has an almost jazz feel to its sax arrangement (if indeed it is sax and not some other (synthesised) wind instrument) not to mention more of Jay Clapton's handywork.

The closing song, 'Folded Flags', is played over the film credits. No doubt many of TAP's readers will have the same problem as me - the number of philistines who choose this point to leave the cinema, obscuring the screen and drowning out the music. It opens with the acoustic guitar refrain from Hilda's Dream. The lyrics borrow from Hendrix's 'Hey Joe', but at least they include the obligatory 'Oooh Babe'. There's a hint of Dark Side then another great sax solo. Guest vocals are by Paul Carrack.

Overall, I felt I understood and appreciated the score much more than I would have done had I not seen the film - I'd suggest that if you are going to buy the album, you ought to see the film as well, in order to follow the story when listening to the music. Indeed throughout the majority of Waters' score, the voices of Jim and Hilda can be heard in snatches of dialogue from the film, providing a narrative, or at least helping to place the music in relation to the film.

A few more words about the future of the film - it opens nationally on 30th January 1987, after a World Premier in Berlin, and a charity premier in London in aid of Greenpeace. The certificate is P.G.

Channel Four put up some of the money for the film in return for the T.V. rights, so it will be seen on the small screen between 18 months and 3 years from now. (How ironic if, when it is on T.V., there were to be a break between the Bomb dropping and Jim and Hilda dying, in order to sell soap powder and fast cars). After recording his introduction to the film of Briggs' Snowman, Bowie agreed to record the entire score for the film, but when the time came he was too busy working on Absolute Beginners and Labyrinth. After being shown some early rushes, Roger became interested and agreed to do the job.

In closing, apart from Roger's score, the film doesn't offer much more than the book, but it is extremely well made and, like the book, is good entertainment. The subject matter is (deadly) serious, but Briggs manages to avoid preaching.

Go and see this film - you have nothing to lose but your false sense of security.

Andy Mabbett

Pop stars of yesteryear gather

Birthday bash for seventies stars



THE stars of the seventies were out in strength at The Compasses, Thorpe Lea Road, Egham, recently.

Perhaps just a little faded by the passing of time members of Pink Floyd; Mungo Jerry, Wings and Status Quo joined a host of other music biz folk for a surprise birthday party for ex-Manfred Mann drummer Chris Slade.

Chris was clearly delighted with the festivities laid on in his honour and organised mainly by his friend Brian Adams, who among other things plays in Mad Jocks and Englishmen.

Having zeroed in on the

distinctively bald drummer, who was by then justifiably tipsy, he told me: "This party is *%!!&* + great!"

I explained the Herald was a family newspaper. Chris paused. "I think families are %""*%!!&+ great, too!" I instinctively knew he was having a good time.

Another one who was intent on enjoying himself was the Pink Floyd guitarist Dave Gilmour.

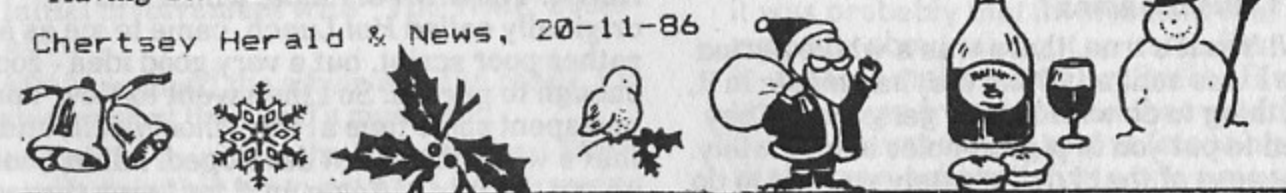
"I'm not giving an interview, I'm here to have a good time," said the dishevelled superstar.

And he looked rather happy up on the stage jamming with the other musicians, including Raf

the haunting sax riff on Gerry Rafferty's Baker Street, and the bassist with The Firm, Flick.

The raunchy blues-style vocal of Jackie Lynton were also on tap, and Chris himself managed a surprisingly good drum solo considering his happy condition.

Even the pub's landlord, Peter Brown, leaped up on stage to sing his heart out with the pros. Apparently he often does this sort of thing at the pub's Friday live music nights. Like everyone at that party he was after a good time and it certainly looked as though that's what everyone got.



This issue would not have been possible without Dave Clarke (front cover), Bruno MacDonald (typing, hassle), Douglass MacDonald (menial chores), Partha Sengupta (information, publicity), Gary Manning (word processing), Dave Carlin (allsorts), Andy Ward (turntable) and everyone else who has contributed.

We would like to apologise for the mistake on page 9 of TAP 20; the Sunday Times article was from 9-11-86 and not 9-10-86 as stated.

ALAN PARKER

The Phoenix Interview



In October 1983, reader Richard Ashton, together with Ross Woodward, interviewed Alan Parker, director of 'The Wall', for 'Phoenix', the magazine of the University of Kent. The interview was published in the Spring, 1984 edition of the magazine.

We thank Richard for permission to use the interview, which is reproduced below.

Before becoming a film director, Parker was a copywriter and worked in advertising, writing commercials, and before making his first major feature film "Bugsy Malone", Parker wrote a film called "Melody" as well as "No Hard Feelings" for the BBC, and Jeur Rosenthol's "The Evacuees".

Mr Parker agreed to an exclusive interview for "Phoenix" about his career - indeed the first he'd given for a year. So when Richard Ashton and Ross Woodward of Phoenix met him in his plush office in Pinewood Studios, Buckinghamshire, they began by asking what had been the main inspiration for "Bugsy Malone".

My children had a key part in spawning the ideas for Bugsy Malone. We used to have a house in Derbyshire we'd visit at the weekends. It was a 3½ hour's drive in the car with 4 kids, which used to turn out to be a nightmare. In order to shut them up I used to tell them stories (like George Dunlop in Shoot the Moon), and Bugsy developed from that.

PHOENIX: How pleased were you with the final film?

ALAN: I was pleased with it - at the time the film industry was at an all-time low, and everything was difficult to do if it was British. It would come back with a great big rubber stamp saying 'parochial', so I got fed up. I decided to see what I could do, and decided to write an American story. At the time all I knew about America was its movies! Bugsy turned out to be a parody of American gangster movies. Using the kids in the musical was me trying to do a tongue-in-cheek Hollywood movie here in Pinewood. I think it was made well, and I'm still proud of Bugsy for what it is.

PHOENIX: After "Bugsy" was there a lull period in which you were offered every kiddy's musical going?

ALAN: Yes it's true, there was a whole period where I was sent anything that had music in it, or anything to do with kids or gangsters. They do tend to put you in pigeon-holes immediately. It's because of that I deliberately wanted to do something different. I was looking for something much tougher. Bugsy was really a pragmatic exercise - it wasn't something that I had a burning ambition to do. It was just the only way I could get going really.

Anyway, they asked me to go and see The Wiz in New York. I didn't really like it very much. The next day I was walking back to my hotel and I saw a guy I knew from Columbia who said he had the manuscript of a book that might be of interest. He said to read it on the way back. I read it on the plane, and it was the early proof of Midnight Express.

PHOENIX: Was it an easy film to make?

ALAN: Well, it was very cheap in their eyes - it cost \$2½m. We made it in Malta and we made it with my usual British crew, thousands of miles away from Beverly Hills. It was difficult in that if you are dealing with stuff where one human being is hunting another, it is not easy to switch off from that in the evening. But we made it in 9 weeks, shot in 53 days of filming, and although it was hard being locked away in a prison cell filming it, we knew that the film was okay, so the adrenaline of that satisfaction pushed you onwards and helped you to cope with the miserable conditions.

PHOENIX: How much did it mean to you personally to highlight the situation in Turkey concerning human rights?

ALAN: Well, obviously, I wouldn't have done it in the first place if I didn't care about it. There were elements within the book that appealed to me because I thought that it was possible to actually make a film that said something within the umbrella of the commercial cinema. That was difficult because in the end what commercial cinema means is that you are getting in a lot of people and the danger with heavy politically-based films is that you often only speak to the converted. What this did was to speak to people who weren't aware of what was going on there.

PHOENIX: How did 'Fame' come about?

ALAN: The draft of Fame, which was originally called Hot Lunch, came to me as a rather poor script, but a very good idea - good enough to pursue. So I then went to New York and spent some time at the school itself, and that's when the script developed. I didn't come up with the title of Fame until half-way through filming. Everything in the film came out of my observations of the school, and ever time I went to the school I would see something interesting and put it into the script, until Alan Marshall my producer told me, "You've got to

stop going to that school, the script is getting 'thicker and thicker and thicker'". The education board of New York were very difficult, they didn't want me to make the film, and when I went to beg to use the school in the film, the lady on the board said, "We can't risk you doing to American high schools the same things that you've done for Turkish prisons!"

PHOENIX: After "Fame" you did "Shoot the Moon". This you described as a personal film for you, so what was the motive to make it? Was it that you wanted to make a 'personal' film, or was it just that Bo Goldman's script just happened to turn up?

ALAN: What happened was I was already developing things of my own in an era to do with me - with marriage. Because I'm fascinated with everybody else's pain, I thought it was time that I had the courage to explore my own. Bo's script was sent to me, again not the script we shot, but a script that Bo wrote some years ago, which was about the break-up of a family. The two of us locked ourselves away in a Los Angeles hotel room, telling each other stories about our own marriages, and what we tried to do was put that into the script. It's Bo's script, but he would be the first to say that every other line has something of me in it, so it becomes personal in that respect, and then when I made the film I had the opportunity to make it more personal to me.

PHOENIX: Why make "Shoot the Moon" in America when so much of its content was common to Britain as well?

ALAN: You see there are arguments that are becoming rather boring, this British/American thing. I don't have a desperate desire to make English films, I don't see why I should. I love America, I have spent a lot of time there. I live in Richmond and was born in Islington, and that makes me English, but I want to make films everywhere around the world. It just so happened that that one was set in America. Having said that I wanted to work with Diane Keaton, she's an American, Bo Goldman is an American, it was set in a part of America I really love, so it was just as interesting for me to set it there as in say Neasden which I loathe.

PHOENIX: Whilst making "Shoot The Moon" you became involved with Pink Floyd's mammoth epic "The Wall" - how did your initial involvement with "The Wall" come about?

ALAN: I played the album as a fan really. I've always liked the Floyd's music and I happened to phone the film people at EMI, really doing my bit to get films made, saying "You have an album that was a hit in whatever countries you show it, why don't you do a film of it?" They said Roger Waters of

The Floyd did want to do a film of it, but no one is quite sure how to crack it. I met with Roger to make sure he didn't get involved with the rotten people in the industry and every day I went he said come round tomorrow, and I kept saying that I've got to leave to film Shoot The Moon. Whilst I was in San Francisco he phoned me up and said "Look, why don't we do it together?". So I said I didn't really want to direct it, I just wanted to help them get it made. Roger kept saying "Will you direct it?" and I kept saying "No!", and Roger said "If you can't do it, who can?" So Roger and I were going to produce it originally and I said "Alright, that's a good formula" Gerald Scarfe had done the animation for the concerts, so we thought he might be able to direct it. He couldn't tackle the conventional areas of the film, so we thought Michael Seresin (Parker's cinematographer on Shoot The Moon) might be able to handle it. But it turned out not to work. First of all it's daft to think you can have two directors, and it turned out that I wasn't really very good at walking around smoking my Marlboro in the background whilst other people were getting on with it. The Floyd put on their stage show, we were going to use a little bit of concert footage, we didn't in fact, and they did that with me pretending to be a producer and I realised that I was probably the worst producer in the world and it would be much better for me to get on and do the job I'm supposed to do - direct.

PHOENIX: On the surface it looks as if "The Wall is condoning violence. Did it worry you that people were taking it the wrong way?

ALAN: Yes. We agonised over it for a long time. We spent hours just talking over that problem. It's a very fine line when you show violence whether you are going to incite people into more violence, when we weren't condoning it in any way! There was a lot of violence that we took out.

PHOENIX: You remain very faithful to the Floyd's original concept, so how much was the film due to Roger Waters input and how much was due to your own input?

ALAN: It's Roger's album, Dave Gilmour would say it's a Pink Floyd album, but there's no two ways about it, it's Roger's creation, so his involvement was always considerable, and it was probably that involvement that made me wary about taking it on in the first place. In order to make it an Alan Parker film I had to take it away from him, and that would have been both impossible and unfair to him. The Wall was a collaborative work, never did I

Continued on page 30



"...AND IF THE BAND YOU'RE IN STARTS PLAYING DIFFERENT TUNES..."

As Roger Waters throws down the gauntlet to the other members of Pink Floyd, we have all been forced to reconsider the relative positions of Messrs Gilmour, Mason, Waters and Wright. In this article, I would like to state the various cases for the people involved.

Firstly, does Roger Waters deserve the right to, in his own words, "knock Pink Floyd on the head"? It's certainly true to say that he was largely responsible for the Floyd's output between '77 and '83. In addition, he devised many of the shows which made the band famous. As 'Musician' magazine put it (see TAP 19): "What do you remember most about that Animals tour - Gilmour's stinging solo stretch on 'Dogs'... or that giant inflatable pig...?" It apparently didn't occur to Waters that these facts weren't registering until the 'Pros and Cons' tour: "I thought that... people did kind of identify me with quite a lot of the work that went into the Floyd. Particularly in terms of the shows, but they don't." (Radio One interview, see TAP 4). He apparently resents other people taking his ideas for their own purposes.

Hypothesis (with apologies to the NME): Would not Syd, if he had been in a fit state, have resented Waters doing exactly the same thing in 1968?

So to the other members. This is the area which yields the most controversy: exactly how much did they contribute to the Floyd? For the best battlefields, we must return to 'The Wall' and 'The Final Cut'.

In the case of the former, it is a well-documented fact that neither Mason nor Wright are credited. It is my opinion that Wright was severely dissatisfied with the group under Waters' leadership.

Indeed, it has been suggested that many of the keyboard parts on 'The Wall' were supplied by Michael Kamen and Bob Ezrin. Interestingly, close listening to recordings of the 'Wall' shows will reveal that it is the keyboards which are making the most concerted effort to break away from the rigid format.

Wright's decision to return just when Waters left would seem to reinforce the opinion that there was a certain amount of an "Either that wallpaper goes or I do" (or the musical equivalent thereof) attitude prevalent in the Floyd camp.

In Mason's case, he was always the least vital musical component. In fact, of the later albums, it is only 'The Wall' on which he demonstrates his percussive ability (with the help of James Guthrie, see Mason interview in TAP 6), helping to give the album an almost (dare I say it?) heavy metal-esque power.

However, he may be the most important link in the delicate framework of personalities around which Pink Floyd is built. He comes across as a down-to-earth man, prone to neither ego-fits nor self-indulgence (how you view his recent solo projects is a different matter).

As one reviewer put it, "They (Nick and Roger) tied the music together during the most outrageous experiments without ever descending to the level of a mere rhythm section."

Finally, Mr Gilmour. No-one, not the fans, not Waters, and certainly not Gilmour himself, would underestimate his contributions. The work he contributed made him one of the most

Continued on page 15



David Gilmour

FOR THE first two or three numbers both the band and the audience at Hammersmith Odeon gave an excellent impression of post-Sunday lunch slothfulness, dry ice masking the yawns and amplification, the snores.

Thankfully, it didn't take too long for both parties to stir from their slumbers to make an enjoyable evening. Indeed, it made a pleasant change to actually be able to see Gilmour in relative close-up, rather than perched on top of a wall at the wrong end of Wembley Arena.

Much of the material was, as one would expect, taken from Gilmour's current solo album, About Face. And the band - including Mick Ralphs (Bad Company etc) on guitar and Chris Slade on drums proved to be disciplined and well-rehearsed. Gilmour's guitar playing at times verged on the clinical, but overall he was in best form. Freed from the Floyd millstone, he actually appeared to be enjoying himself.

Visually, apart from the pied-piper antics of Raf Ravenscroft, this band is no great shakes, but musically they have a lot to offer, and they don't sell out to the great god noise - the sound level at Hammersmith was pitched at just the right level. It's a pity a few more bands don't do likewise.

JIM EVANS

Roger Waters

ROGER WATERS, the untypical rock star, brought a well-drilled band to Earls Court to play a selection of old Pink Floyd material and the complete Pros And Cons Of Hitch-hiking.

Being heavily Floyd orientated, it was fair to expect an extravagant visual show in addition to the music. But what was shown visually was unimpressive - and worse irrelevant to the music unless I missed some deep allegorical meaning. The movies and graphics which were run on a huge screen behind the stage, were only intermittently entertaining and mostly distracting.

Still, the brilliant drumming of Andy Newmark, soulful sax of Mel Collins and even better guitar by Eric Clapton rose above all else. Clapton seems to have shed his lounge lizard image and is playing like a natural and enjoying it.

The first half of the show relied heavily on Dark Side Of The Moon and Wish You Were Here - the title track of which was quite outstanding. The climax came well through Pros And Cons, the second half of the set, and all too soon it was over following one encore.

In all, an excellent evening's music from a rare collection of talented artists.

CHARLIE JEFFREY

Pop star Dave comes to rescue

YOUNGSTERS learning to play the piano will now have to travel no further than Sunbury thanks to Pink Floyd star Dave Gilmore.

The rock superstar has helped Riverside Arts Centre buy a concert piano 2 years earlier than expected.

Work to raise money for a new piano has been under way for two years, but Sunbury and Shepperton Arts Association chairman Moira Edwards said it would have taken another two or three years to raise the money needed.

Then out of the blue Thames Street's most famous resident rang her to say he could get them a piano.

"He was able to get us this piano at a very good price," said Mrs Edwards. "We are absolutely over the moon about it. It's a concert standard instrument and means we can have chamber music and professional-type concerts."

In the past Sunbury-based Court Opera has let the arts centre use its piano.

Now youngsters will be able to use the new piano to study for exams rather than travel to Kingston, to use an exam-standard instrument.

Lessons and exams for the Associated Board of the Royal College of Music are expected to begin in the spring.

"It means people living around Sunbury, Walton and Shepperton can come here rather than having to traipse miles," said Mrs Edwards.

Donations to help buy the piano came from Spelthorne Council, British Petroleum and Spelthorne Arts and Civic Council.

Music Week 12 May 1984 (Bruno MacDonald).
The Chertsey Leader 20-11-86
Sent in by David Rees.
Music Week 7 July 1984 (Bruno MacDonald).



PERSONA GRATA

While Nick Mason's solo and production work with the likes of the Damned, Gong, Carla Bley and Robert Wyatt has taken him away from the mainstream rock world, Dave Gilmour has tended to work more with rock and pop bands such as Supertramp, Pete Townshend and Arcadia. His latest session work, however, is quite a way removed from Kerrang or Smash Hits material. Classical guitar is a term which usually conjures up images of John Williams and high-brow bursts of finger-blistering string plucking. However, any Ant Phillips or Twice Bitten fan will tell you that the classical guitar can be used for more 'accessible' music without always having to resort to long-dead composers.

'Persona', an album by Liona Boyd on CBS (Cat No FM 42120), is produced by Michael Kamen, and it is as a favour to him that Dave appears on three tracks. Eric Clapton is on another.

The rather weak sleeve artwork gives no indication of the delights within, other than a sticker proclaiming the presence of Messrs Clapton, Gilmour, and (Ray) Cooper. The opening track is vaguely familiar: 'L'Enfant' by E. Vangelis (not the Vangelis of synthesiser fame). This has Liona on lead and rhythm guitar, Dave on electric, Ray Cooper on percussion, Kamen on drums and piano, and guitar effects (whatever they are) by Richard Fortin. The electric guitar can be clearly heard in the mix, but Gilmour's style is not overly apparent until the fade-out. This track is instrumental, as is the rest of the album. Next is 'Sun Child', written by Liona and performed by her, Cooper and Kamen. A pleasant little ditty with an abrupt end. Another cover follows: 'Memories of a Thousand Moons', by Francisco Tarrega. Many of you will recognise this as the piece of music recorded by Mike Oldfield under the title 'Etude', for the soundtrack to the film 'The Killing Fields'. This arrangement is by Kamen and Boyd and they alone play on it. In contrast, there is a full band on the next number, a Michael Kamen composition entitled 'Sorceress'. Liona plays 'guitars', Dave electric guitar, our old friend Andy Newmark crops up on drums, Cooper on percussion, and Kamen on all but the kitchen sink. The drums give this more of a rock feel, although the classical guitar is still the most prominent instrument. Once again, the best has been saved 'till last with Gilmour getting a chance to show what he can do towards the end of the song. Side one closes with 'Mother and Sister' by Manos Hadjidakis with Liona, Kamen, Richard Fortin (backing guitar) and the interestingly named Yo-Yo Ma on cello.

Over on Side two, we open with another Kamen song, 'Labyrinth' with Liona, Michael, Dean Garcia (bass) and a Roger Waters discovery on guitar - the young session player called Eric Clapton. Within a few bars the familiar E.C. guitar sound dominates the track, Liona taking a back seat for the first time on the album. Fortunately, she soon returns and, far from battling, the two guitarists complement each other incredibly well. Following this is 'Phoenix Reborn', written for Liona by her guitar arranger Richard Fortin. This is largely played solo by Liona, Michael Kamen merely contributing Rain and Bird effects and some strings. Brahms' 'Sea of Tranquility' brings us more of Mr Newmark's drumming, together with Liona, Kamen and Fortin. Another of Liona's own songs, 'Destiny', is followed in turn by the second of the pieces written for Liona by Richard Fortin, 'Flight of the Phoenix'.

The album closes with the rockiest track of all, 'Persona'

Continued on page 15

'Thanks, Hank' say Fender

In Tune May 1984.



Imagine a gathering including Jeff Beck, Eric Clapton, Steve Howe, Steve Hackett, Dave Gilmour and Stuart Adamson! The occasion? No, not the world's first heavyweight guitar championships, but a combined tribute on behalf of these stars and Fender to the man who started so many of us on the guitar playing road with his own Strat sounds - Mr Hank Marvin.

Hank was greeted by this all-star team to celebrate the arrival in the UK of the first post-CBS Stratocaster to reach these shores following the management buy-out of Fender last year (see IT Issue 6 for more details) and was doubly honoured as the guitar (a gold plated pink Strat) was presented to him in recognition of what the great man has done for both guitar players in general and Fender as a maker. For the record, Hank's guitar is a '57 vintage, serial no. 0002 with a lacquer finish, Curly Maple neck, in Fiesta Red (which, of course, fades down to the famous Salmon Pink) and carries 22 carat gold plated hardware, complete with an inscription on the neck, reading 'To Hank Marvin, with best wishes, from all your friends at Fender'.

Hank was the first man in Britain to get his hands on a Strat, back in 1959 when he acquired a pre-CBS salmon pink model. He'd heard that legendary session player James

Burton used one, but was puzzled when he found that he couldn't get Burton's definitive sound - which wasn't surprising really, as Burton used a Tele! Hank's loss was Bruce Welch's gain, however, as he took the guitar over and still has it! According to Hank 'Bruce is not going to get his hands on this one!'

Joining the throng of well-wishers at the presentation were Fender President Bill Schultz and Vice President Dan Smith, and we learned some interesting news from them which can be added to our previous findings on the revitalised Fender company's progress. Apparently, a custom workshop has now been established in the States specifically to cater for individual customers' requirements, and one of their first jobs is to be a project to recreate 'Blackie', Eric Clapton's legendary Strat, which is now suffering the inevitable wear and tear of having been E.C.'s main guitar for the past decade. Even better news is that production of US-made Fenders has now begun, and that US manufactured Strats will soon be available in the UK, at prices ranging upwards from £713.45 inc. VAT. Of course, the lower cost (Japanese made) Fenders will be continuing as before, with new additions being scheduled. Congratulations to all concerned from the envious mob at IT!

DO WHAT JOHN ?!

If you want to upset your Granny this Christmas, buy her a copy of a new soundtrack album, from a French video film. "And why should this shock her?" I hear you cry. Well, can you imagine your Granny appreciating an album with the title 'Fuck Your Dreams, This is Heaven' emblazoned across the sleeve in 2" high letters? I'm not saying that I'm shocked myself, but it does seem rather futile to risk losing the custom of record buyers who would otherwise love the music, but are put off by such unsubtle packaging.

The reason for our interest in the LP is two-fold. Firstly, the film from which it is taken (of the same title) is dedicated to Syd Barrett. Secondly, it features three Barrett compositions performed by other artists. Details of the film are sketchy, to say the least. The theme song is new, the rest of the soundtrack consists entirely of covers. We are, of course, trying to obtain further details. The album is on the Belgian label Crammed Discs (Cat No CRAM 048) but is available in the UK through the Cartel - you'll probably have to order it - I suggest you don't try W. H. Smiths!

The first song is Minimal Compact's cover of The Yardbirds' 'Still I'm Sad', followed by 'Flaming', from 'Piper', performed here by Belgian singer Niki Mono (apparently very popular over there) and Nikolas Klau, a German singer. This interesting, if somewhat 'oppressive' version has a great freakout section in the middle, and an extended instrumental ending. This is followed by 'No Mans Land', from 'Madcap', recorded by Tuxedo Moon's Peter Principle (I bet he never thought he'd be in a Pink Floyd magazine!). This has modern twangy guitar and basic drums over a Sixties feel backing - a strange but successful combination. Niki Mono's long theme tune 'Marathon' follows. By this time, Tess, our Labrador, had retreated upstairs to hide under a bed - that dog has no taste! Side one closes with the third Barrett composition, again from 'Madcap', this being Minimal Compact's version of 'Late Night'.

The second side features various combinations of these and similar artists performing songs by The Velvet Underground, Patti Smith, and Jefferson Airplane. An album to suit anyone with a taste for 'difficult' or 'alternative' music, but not destined to be a Yuppie favourite!

You may not believe in coincidence. If not, I'd love to hear your explanation of how another Belgian band, a;GRUMH... , also distributed by the Cartel, came to record a cover of another Floyd song at about the same time as those above, without either party knowing about the other. Their 'Another Brick in the Wall Part II' is on the 12" EP 'Underground', on Play It Again Sam! records (Cat No BIAS 33). It is the last of four tracks, the other three being their own compositions. This is a record I will most certainly be playing time and time again. Four very different (from each other) songs, played with energy and spirit. The cover of 'Another Brick...' opens with Jesus & Mary Chain sustained feedback, soon followed by Dalek vocals. The recognisable theme from 'The Wall' is there, but the tune is distorted and not at all like the familiar version. Strangely, composition is generously, but erroneously, credited to Waters - Gilmour. As with 'Flaming' on the Crammed LP, the end is an



extended instrumental surge, only vaguely related to the original.

Floyd fans wondering whether or not the cover versions justify the purchase of either the LP or EP need not fear. Both are exciting, fresh records in their own right and are just as valid for the non-Floyd tracks. A much better way to spend your Christmas record tokens than on the usual New Year chart drivel.

Andy Mabbett.

.. DIFFERENT TUNES (from page 10)

influential guitarists in the rock scene. Even the NME grudgingly admitted that he was entitled to use those "vibrato bends from which so many clichés have sprung" because "Gilmour was one of the designers."

However, there seems to be a certain amount of disagreement about What Could Have Been. The record in question is, of course, 'The Final Cut'. Some believe that the work would have benefitted from a greater degree of involvement from Gilmour, a view shared by the guitarist himself. Others, while agreeing that Gilmour is The Greatest Guitarist in the World, feel that the only fair way to present such exceptional lyrics is with the beautifully understated orchestration.

So where, a million readers cry as one, does this lead us?

It is my belief that Waters does indeed have a justifiable claim to the name. However, I also feel that if Pink Floyd continue as they are, there is no danger of the name being discredited. Gilmour has proven his abilities as a songwriter (on 'About Face'), Nick Mason is beginning to show such a quality (which just needs, as far as I am concerned, to be more focussed than it was on 'Profiles'), and if Rick Wright becomes seriously involved, then maybe we can look forward to musical works in the 'Shine On' vein.

I have avoided taking sides here. Pink Floyd mean a great deal to me, and I hope that this article will clarify any thoughts you may have on the matter. I would welcome any opinions you would care to contribute.

Bruno MacDonald

PERSONA GRATA (from page 12)

David Gilmour, you will all be pleased to hear, is credited with the 'Electric Guitar Solo'. Garcia is on bass, Cooper percussion and Kamen keys and drums. It begins in the same vein as the rest of the album - tranquil, partly acoustic, then suddenly a classic Gilmour solo bursts forth. It is easily recognisable as his playing, but manages to be fresh, not borrowing from his other works.

Michael Kamen must take a lot of the credit for this album. Not only does he appear on every track and take credits for production, arrangements, and some of the writing, but at various times he plays drums, piano, double bass, guitars, bass, percussion and adds effects. For the record ('scuse the pun!), Bob Ezrin is credited with 'Special Thanks', and the album was engineered by James Guthrie, who worked on 'The Wall'.

You may notice that less attention has been paid to the second side of the album than the first - this is because, with the exception of 'Labyrinth' and the title track, the second side is the weakest. As the album is over 40 minutes long, any one of the other tracks on the second side could have been missed off without spoiling the album. That said, there is much to be gained, both for the listener and no doubt for Dave, by moving outside the rock arena. This album comes with the TAP recommendation. Ideal for four-in-the-morning philosophical debates.

Andy Mabbett.



Here's What We've All Been Waiting For...



Photographic proof that Pink Floyd are back in the studio (well don't just sit there - get up and play something!)

1986 COPYRIGHT REX FEATURES

PINK FLOYD

NICK MASON and DAVID GILMOUR
with RICK WRIGHT



DEEP END—ONE YEAR ON



In November 1985 and January 1986 Pink Floyd fans were treated to guest appearances by David Gilmour in Pete Townshend's band, Deep End. However, due to the fact that Deep End did not tour but simply played concerts in just two cities, Brixton, England and Cannes, France, few of us were able to see or hear the shows. 'Magic Bus' from the 2nd November Brixton gig appears on the B-side of the 'Give Blood' single with 'Wont Get Fooled Again' from the same gig being added to the 12". Both records incorrectly give the date as the 3rd November, the night of the cancelled concert. Fortunately, all the shows were video taped and portions of the concerts at Brixton as well as the complete Cannes concert are now available for viewing by collectors.

The first video to be seen from the Brixton shows was a promo clip of the song Give Blood. This clip seems to have been put together from shots taken from both of the Brixton concerts as the band is shown from many different angles. David Gilmour is featured throughout the clip as his echo guitar features prominently in the song. Even Pete Townshend puts the spotlight on Mr. Gilmour as the song begins with Townshend yelling 'GILMOUR'. All in all a very enjoyable video.

The second video to come out of the Brixton shows is an official release, in the USA only at present, from Atlantic video entitled "Pete Townshend's Deep End - The Brixton, England Concert". The running time is one hour twenty seven minutes (the actual concerts lasted over two hours each) and it features a good portion of the songs performed. The songs included on the video are: Won't Get Fooled Again, Little is Enough, Secondhand Love, Behind Blue Eyes, Barefooting, After The Fire, Love On The Air, I Put A Spell On You, I'm One, Magic Bus, Save It For Later, Eyesight To The Blind, Walking, Stop Hurting People, The Sea Refuses No River, Face The Face, Pinball Wizard and Give Blood. Upon viewing the tape and listening to the song intros it becomes evident that some of the songs are from the first night at Brixton whilst others are taken from the second night. I assume that they took the best footage from both nights and combined it for the best presentation. They have even rearranged the order of the songs they used from the way they were actually performed. David Gilmour is featured throughout the video playing his red Fender Strat guitar and is even given the spotlight to perform the song 'Love On The Air', a song from his "About Face" LP which was co-written by himself and Pete Townshend - for this song he switches guitars to use a tan Fender Strat. In spite of a nice vocal rendition of this track by David, my favourite song on the video is the Pete Townshend song 'After The Fire'. This incredible song, originally written for Live Aid, showcases David Gilmour's lead guitar work in contrast to 'Love On The Air' in which he just plays rhythm guitar. watching David's lead work compliment Pete Townshend's vocals on 'After The Fire' brings back memories of the emotional high reached during the Pink Floyd 'Wish You Were Here' tour. the video is worth purchasing for this song alone. A couple of other songs on the video worth mentioning for Gilmour's participation are the blues number 'I Put A Spell On You' in which David turns in some nice blues guitar leads, and 'Give Blood' which features David's famous echo guitar. Of interest is the fact that this video of 'Give Blood' is different to the afore mentioned promo video. I enjoyed this video very much and was glad to see it's official release. I should mention that since it is an official release it is outstanding quality, both audio and video - the audio was digitally recorded and the tape is issued in Hi-Fi Dolby stereo.

The last video to appear from the Deep End shows is from Cannes, France where they played a single concert on 23rd January 1986. This entire show was broadcast on German 'Rockpalast' TV on January 29th and later on French TV and RAI, Italy. These broadcasts are only available unofficially from other collectors. The complete broadcast lasted one hour and forty minutes, including a brief Pete Townshend interview, and featured the following songs: Won't Get Fooled Again, Second Hand Love, Give Blood, Behind Blue Eyes, After The Fire, Slit Skirts, Blue Light, I Put A Spell On You, Hiding Out, The Sea Refuses No River, Face The Face, Pinball Wizard, Little Is Enough, Rough Boys and Night Train. Overall, the performance quality isn't quite as good as that shown on the Brixton video but this video wasn't edited as well as the official one. However, it is still quite enjoyable.

Moving on to audio, recordings of all the concerts exist in their entirety and these are the best way to find out exactly how the shows flowed as many songs on these audio tapes do not show up elsewhere. I will not attempt to describe these tapes here as the shows were covered in TAP 15.

Since the Deep End concerts, two bootleg LPs have been pressed. The first one entitled 'O'Par Vardigar' is a single LP taken from the Brixton Academy on 1st November 1985 (the first Deep End concert). This bootleg has a nice green deluxe cover and a black and white printed label with song titles and timings, but the quality stops there. Whoever had this pressed used a below average audience tape of the concert with a lot of echo and poor fidelity. The result is that it is hard to listen to. A further disappointment is the song selection which is: Side 1 - It's Alright, Behind Blue Eyes, The Shout, Harlem Shuffle, Won't Get Fooled Again. Side 2 - Boogie Stop Shuffle, Face The Face, Pinball Wizard, Give Blood, Night Train. To me it seems a waste of vinyl to use filler songs such as 'Boogie Stop Shuffle' and 'Harlem Shuffle' while passing over such classics as 'I Put A Spell On You', 'After The Fire' or either of David Gilmour's songs. In addition, while I enjoy hearing the old Who songs, what is the point of including 'Wont Get Fooled Again' when this recording of it is incomplete? (The beginning of the song is missing). David Gilmour does get a mention in the intro to 'Give Blood' but his best performances are on songs which weren't included on this record. overall I would rate this record a disappointment and would not recommend it to the average collector. For the hardcore collector who will purchase this record, the matrix number is PT-A.

The second bootleg LP to be issued of the Deep End concerts is a double LP set entitled 'Never To Return', matrix number RR-5-PT. This set was issued with a reddish brown deluxe wrap around cover and deluxe red/black 'Rock Records' labels. The discs were pressed as a limited edition of one hundred copies in clear vinyl, and in green vinyl with the cover indicating that this was a limited edition of two hundred copies. The material on the records is the complete concert from Cannes, France 23rd January 1986 and is in excellent quality stereo as it was taken off the radio broadcast from the Rockpalast. This set is very enjoyable to listen to and it is recommended to those collectors who can find it.

Another set of records has also been released from the Deep End concerts. The King Biscuit Flower Hour in the United States featured Deep End on two of their weekly shows - January 19th and 26th 1986. The shows were pressed onto special radio station only promo discs for use in broadcast. Each week of the show uses a two LP (three sides only) set. Since Deep End was a two week broadcast, there are

Continued on page 22



A SAUCERFUL OF STARS



Most people know what their Birth sign is and everyone at some time or another has most probably read something somewhere on the characteristics of their particular sign. To some it is mere speculation, while others won't leave their houses in the morning without first reading their daily forecast in the newspaper. To most it is a 'fun' thing, but not anything to take all that seriously.

However, in ancient times most Kings had a permanent and trusted Astrologer at their side to guide and advise them at all times, especially at times of war and other highly important decisions.

Once a person becomes seriously interested in the art of Astrology and begins to look into it more thoroughly, they will find it can be of great benefit in all aspects of their lives, from whether a particular lover is going to be compatible to whether or not a certain person is suitable to enter into a business deal with.

This is why I decided to take a look into the birth charts of all four members of Pink Floyd and see if I could find out what made it such a good combination for many years.

All charts revolve around the ten planets which are divided into three sections. Firstly the Sun, Mercury, Venus and Mars, which have the greatest influence on the person's basic character and the way they present themselves to others. I will talk about this another time because what did fascinate me was at the other end of the charts which included the second and third divisions of the planets: Jupiter and Saturn which influence where a person is going in life, and how he handles the day to day situations that occur, and Uranus, Neptune, and Pluto, the outer planets which influence our moods and desires.

What makes people compatible is the relationships of the planets in the signs. I was therefore intrigued to find that Roger, Dave, Rick and Nick all had their last five planets in the same signs, as you can see on the accompanying graph. This obviously counts for a lot when considering not only a working partnership but a business one as well.

Having Jupiter in Virgo accounts for the dedication in knowing that what they had to offer musically in the beginning was different, and the stamina to carry on regardless with the determination that eventually they would get the people to sit up and listen.

Saturn in Cancer explains the reluctance to give interviews and keeping out of the public eye. In fact these people are very emotional when it comes to family ties, and resent any intrusion or threat to such areas of their lives.

Uranus in Gemini produces high standards of quality and education in its subjects: people with quick perceptive minds and quite a high level of intelligence, who do not suffer fools very easily. As they produce such a high quality of work themselves they expect the same from those they work with.

Those born when Neptune was in Libra were definitely the Flower Power babies: the generation that made all the changes in the 60's and who can deny that Pink Floyd contributed to this era?



Lastly, Pluto in Leo would determine that these people would do their own thing and not knuckle under to other peoples views or decisions just to keep the peace. Hence the departure of Andrew King and Pete Jenner and goodbye to Blackhill Enterprises!

	ROGER	RICK	NICK	DAVE
☉ SUN	Virgo	Leo	Aquarius	Pisces
☾ MOON	Aries	Pisces	Sagittarius	Scorpio
☿ MERCURY	Virgo	Virgo	Capricorn	Pisces
♀ VENUS	Libra	Gemini	Pisces	Aries
♂ MARS	Libra	Gemini	Capricorn	Aquarius
♃ JUPITER	Virgo	Virgo	Virgo	Virgo
♄ SATURN	Cancer	Cancer	Cancer	Cancer
♅ URANUS	Gemini	Gemini	Gemini	Gemini
♆ NEPTUNE	Libra	Libra	Libra	Libra
♇ PLUTO	Leo	Leo	Leo	Leo
	♁ March ♀	♂ Fire ☉	♊ Air ♃	♋ Water ♆



A graph comparing the star-charts of the Four Floyd members.

Another interesting factor here is that the twelve signs of the Zodiac are divided into the Four Elements (each containing three signs) which are Earth, Air, Fire and Water. In Pink Floyd we have one member to each element: Roger is a Virgo (Earth), Rick a Leo (Fire), Nick an Aquarian (Air) and Dave a Pisces (Water). This means that when working on a project you will inevitably get the best result as all four elements are contributing to the said project, with a view from every aspect so to speak.

Were two or more members born under the same sign, not only would they invariably tend to think along the lines of the same subject matter, but in musical content it would be pretty straightforward and consistent as well. If all were influenced by the same sign it could well end up as a load of boring old dross.

What makes for a bit of difference and excitement in the musical content of Pink Floyd's work is the original idea being put down by one member and then the vastly different interpretations interwoven into this original idea by the other three, who would, because of being totally different signs, have totally different thoughts as to how the song should be portrayed.

One has only to remember how back in the 60's they were known as 'Experimental' and 'Different' or 'Weird', when really all this was was four very different minds and elements coming together. Anyone who saw an early Floyd concert where 15 minutes of strange sounds suddenly came together and made sense will understand now why this was.

Even Pink Floyd themselves admit that in those days a lot of it was totally improvised, and out of such things came 'Meddle' and

'Dark Side of the Moon'. Put simply, Roger would most probably put forward a basic earthy sound, Rick would add some subtle but fiery overtones, then Nick would add some air to the fire and introduce some light variations and finally Dave being a Water sign would probably smooth over the rough edges and keep everything bubbling along nicely until it made sense.

Also when listening to the solo albums, one becomes very aware of not only the differences in musical style, but also the variation in subject matter according to the elemental views on life.

Roger's 'Pros and Cons' album is basic down to earth, reality. A relationship starts, is good, goes bad and then ends, with the hard facts and reality of it all constantly smacking you in the face. The man can't help this, it's just the way he sees it.

Rick's 'Wet Dream' is very rich and full with lots of oozing saxophones and melodious guitars, typical of a musically romantic Leo.

Nick's 'Profiles', although co-written with Rick Fenn, still shows pleasantly light and airy tunes with plenty of upbeat variations.

In contrast, both of Dave's albums contain lovely dreamy tunes with endearing romantic lyrics, so very typical of a romantic, dreamy Pisces.

All four have very different outlooks and imaginations in their own rights, which when put together created the classic albums that Pink Floyd fans cannot resist slipping onto the turntable - plugging in the ear phones and blasting off into utter euphoria!

Gail Mclean

DEEP END (from page 19)

four LP's (six sides only). This radio show consists of the following songs taken from both the Brixton concerts: Magic Bus, Won't Get Fooled Again, Little Is Enough, Stop Hurting People, Blue Light, After The Fire, Eyesight For The Blind, It's Alright, Harlem Shuffle, Face The Face, Behind Blue Eyes, Love On The Air, Midnight Lover, Mary-Anne With The Shaky Hand, Save It For Later, The Sea Refuses No River, Face The Face, I Put A Spell On You, I'm One, Pinball Wizard and Give Blood. The quality of the records is excellent and I would not be surprised to see it turn up as a bootleg set in the future.

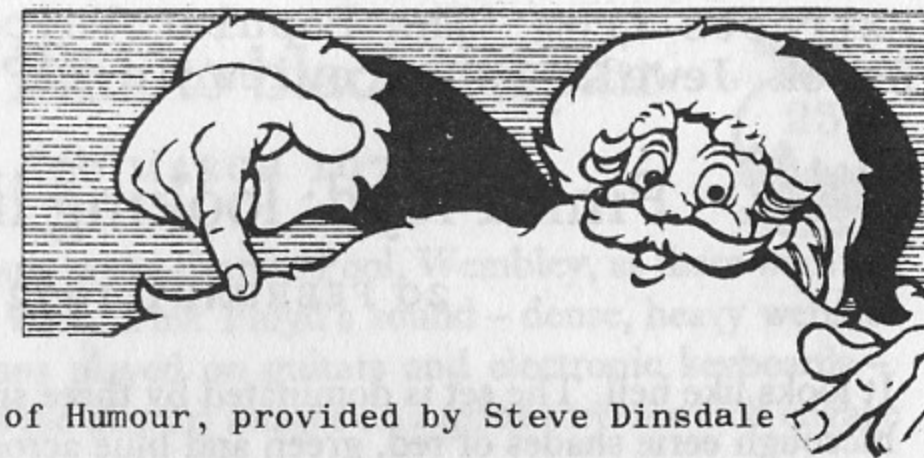
In conclusion, I would like to say that it was great to see David Gilmour take part in these shows and it is nice to see that they have been well documented on video and vinyl. Let's hope that we will see more of David (and his fellow Floydians) on stage in the near future.

Vernon Fitch

POSTSCRIPT: To promote the Deep End video, a 4-track 12" EP was issued for DJ use only. Response to this was so great that Pete Townshend's US record label, Atco, issued a live LP. Copies of this have been seen on import at London's Virgin Megastore. Pete is, at the time of going to press, negotiating a new UK deal with a major label. It is hoped that this label will issue the LP here as it is selling extremely well in the US where Pete has an immense following, but there is no guarantee that they will. A spokesperson for Pete said that it was also hoped that the video may one day be released in the UK.



Andy



BEAT IT!

A Seasonal Piece of Humour, provided by Steve Dinsdale

Amazing revelations by Nick Mason in a recent interview in Danish magazine "Rokc und Role"... Most of us are familiar with Mason's inventiveness in the recording of his drums (ie Taping them backwards, and adding echo, etc). However, it seems that few Floyd fans are aware of the extent to which magnetic tape plays a part in Mason's percussive contributions to Floyd's LPs...

Mason : "Whilst we were in the studio recording the drum part for the 'Breast Milky' section of 'Atom Heart Mother', I hit upon an idea which, in the future, proved to be a useful labour-saving device in the studio for many years. I played the drum part for the bit where the group come in and play with the horns in 4/4... you know?"

Inter : "Oh yes, the bit just after the opening part with the -viewer choir and sound effects..."

NM : "Yes, anyway, I played that drum part behind the band and put it down on tape, then by using different tape speeds and occasionally editing and looping the tape, I managed to use the same drum track for the rest of the pieces on the album."

I : "Actually, yes, it is certainly apparent in places on the album..."

NM : "Yes, using the pattern of "Thump Thump Thump Thump, De-Dum-Dum De Tubba Dubba Bish!" I managed to use the same piece of tape for the drum tracks on all the albums up until 'The Wall'. Dave (Gilmour) would come back from the studio with tapes of whatever they'd been working on and by using the vari-speed on my Revox at home I'd just speed up or slow down my bit of drums tape to fit whatever they'd done."

I : "Remarkable! I'm surprised nobody's commented before!"

NM : "Well, some criticism has come my way, suggesting unkindly that there are deficiencies in my technique, that I only know one drum part! I know more, but I've never used them - only this tape because I enjoy editing more than drumming - also I'm the World's laziest drummer! Occasionally, of course, I used backwards cymbals and suchlike, mainly to disguise the fact that I haven't had my drums set up in the studio since the end of April 1970 when we completed '...Mother'."

I : "Well, that's amazing... What happened when it came to recording 'The Wall'?"

NM : "Roger was a little perturbed about the fact that I was spending my time racing cars and collecting my royalties whilst they were in the studio..."

I : "So, what happened?"

NM : "I recorded another couple of drum parts to use on the final two albums, alongside the existing one..."

Extracts from 'The Popular Voice', by
Derek Jewell (see review in TAP 20).



Pink Floyd: looking like hell

20 FEBRUARY 1972

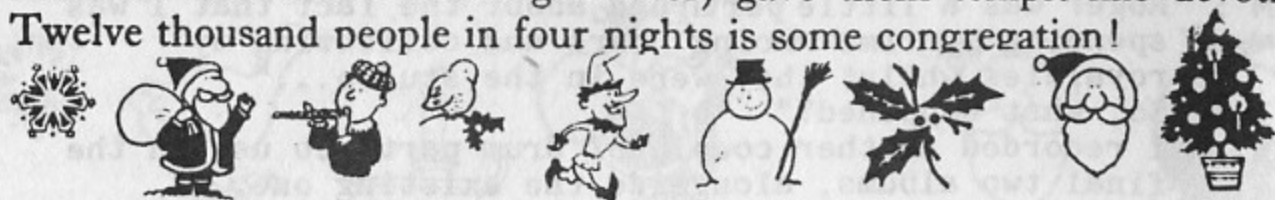
It looks like hell. The set is dominated by three silver towers of lights that hiccup eerie shades of red, green and blue across the stage. Smoke haze from blinding flares that have erupted and died drifts everywhere. A harsh white light bleaches the faces of two of the four musicians to bone as they crouch among the cauldron drums and snaking circuitry of the sound equipment.

Pink Floyd in performance at the Rainbow Theatre (Finsbury Park) is an experience for the strong. The sound, too, is sometimes vertiginous. Much of the music created by their two guitars, drums and assorted electronic keyboards is calculated and controlled. But it is overlaid with a maze of extra tapes which titillate the ears from all sides with extra-terrestrial electronic sounds, whispers, cries, snatches of prayers, chugs, glugs and the susurrant keening of wind and rain, all operated from a massive console in the stalls, like a mini-Houston space control room.

If all this sounds like *The Inferno* reworked, you would be only partly right. The ambition of Floyd's artistic intention is now vast. Yet at the heart of all the multi-media intensity, they have structure to their music, beauty of form (the passage beginning 'Us and them' in their new hour-long work *The Dark Side of the Moon*, for instance) and an uncanny feeling for the melancholy of our times.

'And then one day you find ten years have got behind you, No one told you when to run, you missed the starting gun, And you run and run to catch up with the sun, but it's sinking . . . Hanging on in quiet desperation in the English way The Time is gone the song is over.'

Substantial words, substantial performance. In their own terms, Floyd strikingly succeed. They are dramatists supreme. Themselves almost self-effacing, tip-toeing around the gloomy stage, they let their voices and instruments, echoing and exaggerated, do it all. I wish for more contrast of volume and of mood, as also for less preoccupation with melodramatic mania in their music, but can scarcely argue if their particular vision is not my own. The sell-out Rainbow audience on Thursday (sustained by the theatre's own diesel-driven generator) gave them temple-like devotion. Twelve thousand people in four nights is some congregation!



From Pink to black despair

20 MARCH 1977



Around ten thousand souls in the Empire Pool, Wembley, as there were for each of five nights last week: Pink Floyd's sound – dense, heavy webs of chords and yearning runs played on guitars and electronic keyboards – floods the arena. But it's the moving images on a giant screen which engage eye and mind equally.

The song unfolding is 'Welcome to the Machine', superficially a piece about disillusion after early dreams of pop-star glory. The messages to the eyes, however, are much more overwhelming. First, a menacingly obscene metal monster confronts us. Then, revolving images of faceless tower blocks. Suddenly, blood cascades around them.

The eye is dragged across this bloody ocean. Its dancing waves dissolve into a myriad human hands, stretching imploringly. A tower appears again; the bloody hands still reach out towards it. Meantime, the music spins on . . .

All this was part of the second half of the Floyd concert, when the five-strong band played their penultimate album, *Wish You Were Here*, as they had devoted the first half completely to their new album, *Animals*. Those who have never experienced a Floyd concert can scarcely conceive how different it is from the usual daily experience of three-minute pop bursts on radio.

This is all-engaging (or all-detering) musical and visual experience. Entertainment? Scarcely. Arguably, it's closer to sombre modern conservatoire music. Equally arguably, it's a variation of theatrical catharsis in parts, as Floyd intensify the dark side of their various moods.

Rarely, if ever, can so-called popular music have dealt so relentlessly in images of bleakest pessimism. Words emerge, not always clearly, in blackly broken skeins: 'sometimes it seems to me I'm just being used,' or ' . . . running over the same old ground . . . the same old fears'.

What you see underlines what you hear. The incarnadine ocean is just one example. During *Animals*, huge inflated figures of grotesque human beings float over the audience, collapsing into ignominious deflation; so does a pig.

A send-up? Sick jokes? What Floyd believe of humankind now? Who knows? Floyd retain their vast following. Their music has moved closer to a central point between hard rock and intellectual 1970s 'wallpaper'. Their presentation is the ultimate in brilliantly staged theatre of despair – except for the final mirror-plated revolving wheel, whose silvery beams immaculately wash the audience. It would be comforting, but probably misleading, to interpret this as a late symbol of hope.

2nd Opinion

The editors of this august journal felt that it would be useful to feature a review of the 'When the Wind Blows' soundtrack LP from the point of view of someone who had yet to see the film (due for release in the New Year). Therefore, having lined Richard Branson's pockets with another fiver, I slipped the disc from its colourful sleeve - which features stills from the film, and a back cover shot of the planet Earth surrounded by broken missiles - and onto the turntable...

The first song is the title track, performed and written by David Bowie with Erdal Kizilcay. This is by no means classic Bowie - as evidenced by its spectacular failure to achieve any respectable chart position in Britain. However, the jerky instrumentation and typically dignified vocals do come together very well, and the song definitely improves with repeated listening.

In direct contrast to the serious nature of the Bowie contribution, Stranglers guitarist Hugh Cornwall provides "Facts and Figures", with the help of Squeeze keyboardist and TV presenter Jools Holland, and session drummer (Mike Oldfield, Alexis Korner, etc) Graham Broad. Fairly predictably, it sounds exactly like The Stranglers - 80's style, that is! Those who hanker after the classic days of 'Peaches' and 'No More Heroes' will again be disappointed!

The presence of Genesis on the album is marred somewhat by the fact that the song 'The Brazilian' is already available on a Genesis album. Thankfully, this is not light pop nonsense in the 'Invisible Touch' mould, rather a fast-paced drum and keyboards workout. In fact, for the obscurists amongst you, this track reminds me of the more frenetic moments on Vangelis' 'Albedo 0.39'.

Squeeze provide 'What Have They Done?' and despite my liking and admiration for the band, I have to admit that this is the weakest track on the album. Compared to tunes like 'Cool For Cats' and 'Pulling Mussels', this Beatle-esque number is just aimless gloop. Quite pleasant while it's on, but...

The sight of the name Paul Hardcastle on the sleeve caused more than a few eyebrows to be raised at TAP Towers. After all, this was the man responsible for musical abortions such as '19' and (quite unforgivably) the Top of the Pops theme, right? Right! It was therefore something of a shock when the song 'The Shuffle' turned out to be not only good, but also one of the better tracks on the album! After a moment of typical hip-hop meanderings, this settles into an excellent disco number with jazz-funk keyboards. Probably more inclined towards those of us who thought the Rosebud/Discoballs was listenable, but a good tune is a good tune, right?

I have to admit that I approached Side Two of the album with some trepidation. Would it turn out to be rubbish? Would I have to renounce my interest in the Floyd and join the Duran Duran fan club? The answers lay within the grooves of this record...

'The Russian Missile' is a couple of seconds worth of drum rolls and recorded voices, leading directly into...

'Towers of Faith', surely one of the best songs - as such - that Waters has written in recent years. Jay Stapley was evidently instructed to "play like Clapton", and indeed the overall feel on much of the Bleeding Heart's contribution is that

of a musically fuller 'Pros and Cons of Hitch Hiking'. Some of the guitar playing is reminiscent of the '85 arrangement of 'Wish You Were Here' (see, for example, the 'Roger' bootleg, reviewed in TAP 14). Waters' vocals are more confident, and he is less inclined to employ the venomous accenting that was a trifle over-used on his last three albums. Clare Torry's gentle singing is a welcome change from the somewhat intrusive female backing on 'Pros and Cons'. There is also an unexpected - but pleasing - sense of humour evident when Roger describes the arrival of the Pope on the scene: "He said something I did not understand... it was in Polish." Then there's what may very well be a swipe at Mr Gilmour and co. when "This is my land, this is my land" (echoes of 'Get Your Filthy Hands Off My Desert') switches to "This is my band, this is my band." The track ends with some interesting sax/keyboards/bass interplay, then a radio announcer informs us that the outbreak of war is imminent...

'Hilda's Dream' begins with an acoustic feel similar to 'If', complete with the bird noises from the early Floyd albums. However, when the synths come in, the track takes on a sinister manner, a la 'Goodbye Blue Skies' on 'The Wall'.

'The Anderson Shelter' follows directly on from 'The American Bomber' (pretty much the same as 'The Russian Missile'), and is an orchestrated version of the music from the rhyme from which the film takes its title. This is preceded and interrupted by the war-time reminiscences of Jim (John Mills) and Hilda (Peggy Ashcroft).

If you've been following this closely, you'll be able to work out what 'The British Submarine' sounds like - okay?

'The Attack' is a frenetic burst of energy - like 'The Brazilian' - complete with sonic waves to represent the nuclear blast. Jay Stapley completes the scene with some discordant guitar chords, to add to the confusion.

The explosion from the climax of 'The Wall' leads into 'The Fallout' which represents, with its church bells and bluesy guitar, the quiet and stillness which would follow such an event.

More dialogue from the two characters, and as the conversation takes on an unpleasant implication, there are some appropriately chilling sound effects. Then Hilda moans despairingly "My hair's coming out..."

'Hilda's Hair' is the most Floyd-like track on the album, beginning as a superb mixture of Mel Collins' alto sax and a mournful synth backing, and continuing with Stapley's guitar playing. The song concludes with the return of the sax and Hilda's pleading "No more, love, no more..."

'Folded Flags' begins with an acoustic guitar playing the 'Brain Damage' theme, and Waters singing the poignant lyrics in a Mark Knopfler style. It builds up to an 'Eclipse'-like finish with further sax playing and the singing of guest vocalist Paul Carrack, then the track concludes as it began.

In conclusion, I would say this is a thoroughly excellent work, definitely one of the most satisfying Floydian solo efforts. It is unfortunate that Waters' music does not fill more space on the record - bodes well for his next solo record though!

Bruno MacDonald





Quote Unquote

Such was the enthusiastic response to last year's collection that we felt the only fair thing to do was to revive this section for all you somewhat warped people out there... If we've once again missed out your fave Floyd quote, drop us a line and if we don't forget, ignore, or burn it then you might see it in these hallowed pages next year.

- "Here pigpigpigpig." - Roger Waters Pros and Cons Live.
- "My dad would burn Pink Floyd records." - Bernadette Coyle, Phonogram press officer, 1986.
- "I think they're appalling." - Rick Wright, talking about Syd's solo albums, 1974.
- "We'd never tasted the fucking drink anyway." - Dave Gilmour, talking about the Gini commercial.
- "I wonder if Picasso and Stravinsky would ever have had these problems." - Gerald Scarfe, talking about The Wall movie.
- "Now Roger's very difficult - he hates everything." - Bob Ezrin, commenting on the Floyd's tastes in music.
- "Getting drunk, falling about and being a bastard." - Dave Gilmour on relaxation.
- "People here like music to be pigeon-holed. Y'know, they tried to dump Deep Purple and Pink Floyd together as 'progressive' bands but they were nothing like each other." - Billy Idol on England.
- "One gets the impression everything has got completely out of control and nobody is in control of anything." - Roger Waters talking about the world, 1971.
- "He's an old pig but he's still a big pig." - Roger Waters The Wall Live.
- "Maybe I've been around Roger Waters too long. It could be contagious!" - Dave Gilmour explaining why he looked sad onstage, 1984.
- "The mechanics always pinch them." - Nick Mason on Penthouse.
- "I'm much tidier." - Roger Waters comparing the 'One of My Turns' movie sequence to Dave Gilmour's treatment of hotel rooms.
- "What's 'Summer 68'?" - Nick Mason talking to Andy Mabbett.
- "Yes, a moment of forgetfulness there!" - Nick Mason having been reminded.
- "I screw." - Dave Gilmour on exercise.
- "Newmark!" - Roger Waters, MTV interview. Dragged from the quagmire by Bruno MacDonald.

RELICS



The film 'Crystal Voyager' is now out on video as part of the Video Gems collection for £6.99. (CW)

Chrissy Lytton Cobbold, the author of 'Knebworth Rock Festivals' was interviewed by John Dunn on Radio 2 on 28-11-86. During the interview she related the tale of Pink Floyd's after gig party at the festival. We would like to hear from anyone who was able to record the interview. (AM)

Part 2 of 'You'll Never Be 16 Again' on Radio 1 featured an interview with Floyd from the mid to late 60's. Floyd were talking about their light show of the time and how they thought it might affect peoples' eyes. The show was broadcast on 29-11-86 and repeated on 4-12-86. There is a book of the same title available from booksellers for £4.95 although we don't know whether or not Floyd are mentioned. (DC)

'Money' is featured on a 'just-in-time-for Christmas' compilation called 'Rock Legends', on the Telstar label, cat. no. STAR 2290. The recording used has been confirmed by EMI as being the version released as a single in Europe and America which, in turn, was edited from the original 'DSOTM' master tapes. It has, therefore, nothing to do with the 1981 re-recording used on 'The Great Dance Songs' L.P.. In addition to the criminally truncated version of 'Layla' and the dreadful Far Corporation's rendition of 'Stairway to Heaven', the double album (or cassette) features songs from The Who, Thin Lizzy, Traffic, Mott The Hoople and Deep Purple. The inside of the gatefold sleeve has a small colour picture of the Floyd on stage, which is also used in the TV advert for the album. (AM)

The Japanese CD of 'The Wall' lists:

- Track 8 - Empty Spaces 5 min 36 sec
- Track 9 - Young Lust 2 min 3 sec
- Track 10 - One Of My Tunes 1 min 33 sec - Yes, TUNES

However, 'Young Lust' is part of track 8 and 'One Of My Tunes' is split into two pieces (on the index, not audibly) of 2 min 3 sec and 1 min 33 sec. The secret message and other voice effects are more audible than on record. (MS)

Remember Neil the hippy? Well, how's this for obscure? There is a white label (but with printed credits) 7" promo single for the 'Heavy Concept Album' on WEA, cat. no. SAM 223 (for SAMpler perhaps?). Side one is his cover of Caravan's 'Golf Girl', whilst side two contains his versions of Tomorrow's 'My White Bicycle' and Floyd's 'The Gnome'. (AM)

The Wall video has been 'temporarily withdrawn' from sale. This is generally seen in the trade as an indication that it is about to be re-released on a different label at a budget price. (AM)

Music Week (15-9-86) reported that Steve O'Rourke was to take part in a charity motor race on 28-9-86. (BM)

In a January 1985 interview in the "Modern Drummer Magazine", Nick Mason admits to playing on, as well as producing, the Robert Wyatt single 'I'm A Believer'. (KL)

The second edition of 'British Hit Albums' (published by Guinness Books), which features 'The Wall' on its cover, includes several facts about Floyd's chart achievements. For instance, the Floyd have spent a total of 687 weeks in the UK album charts, behind The Beatles, Simon and Garfunkel, Elvis and Bowie, but ahead of The Stones, Queen and Dire Straits who, despite their recent chart successes, still have some way to go.

In 1977 Floyd "bested Abba for most weeks on chart, 108 to 106, on the basis of their new number two 'Animals', and their still-selling back list."

The Floyd have only hit the top spot three times which, in the 'Most Number One Hit Albums' section, puts them 16= with the likes of Roxy Music, John Lennon, Deep Purple and, more embarrassingly, Gary Numan, Andy Williams and Boney M!

By the end of 1985, 'Dark Side...' had become the fifth longest running chart album in Britain with 294 weeks, behind 'Bat Out of Hell', 'The Sound of Music' (film soundtrack), 'Rumours' and 'Bridge Over Troubled Water'.

However, the book ignores the fact that 'DSOTM' re-entered the UK charts for one week (on 25-8-84) at no. 87 (presumably as a result of the Waters gigs) because it wasn't a re-issue.

Floyd have had 14 hit albums, which puts them 32= with the likes of Genesis, Clapton, Queen and Sabbath, amongst others. 12 of these went top ten which puts the group 15= with The Who.

Coincidentally, both of Gilmour's solo albums have spent 9 weeks on the chart, although 'David Gilmour' (17) achieved a higher placing than 'About Face' (21). (BM)

The BBC's Everyman tribute to John Lennon, featuring Roger Waters singing 'Across The Universe', was due to be screened throughout the USA on November 26th (see review, TAP 17) (AM)

Staying with Roger Waters for the moment, he was due to make an appearance on BBC 2's Arena on Friday 12th December. At the time of going to press the programme had not been broadcast so no comment can be made except to say it was an hour long documentary about Gerald Scarfe. (AM)

The Kate Bush songs 'The Man With The Child In His Eyes' (executive producer David Gilmour) and 'Them Heavy People' (about David, amongst others) are included on the Kate Bush compilation 'The Whole Story' on EMI records. They are also included on the 'Greatest Hits' video of the same title. (AM)

A cassette copy of 'Great Dance Songs', purchased 3 years ago, has "A Collection of Great Dance Songs" on the label for side B, but side A calls it "A Selection...". It is definitely not a fake. (AD)

Contributors :- DC - Dave Clarke, AD - Andrew McDonald, KL - Ken Langford, AM - Andy Mabbett, BM - Bruno MacDonald, MS - Matthew Shaw, CW - Carole Walker

ALAN PARKER
(from page 9)

think that it would be anything other than that. But I found that it doesn't always have to be "Une film d'..." this stupid system invented by the French, films have always been collaborative, it's only critics who have nothing to do with films, who read all the history books, and come to different conclusions, and it's directors who have perpetuated the myth because we are all as vain as hell. No one person ever made a film in history.

PHOENIX: With the exception of "Bugsy Malone" all your films have dealt with gloomy and depressing subject matter. Why is this?

ALAN: I admit that sometimes they are not always a bundle of laughs, maybe I'll go into different areas. It all depends on how you feel at a certain moment in time. I've been through a perverse period where I have been intrigued by other people's pain. I think if I only did glossy films which only showed things being smiling and happy then that would be dishonest!!

STOP PRESS

Alan Duffy's tribute compilation of Syd Barrett songs by other artists now seems set for a February/March release on the Imaginary label (Cat No ILLUSION 001) via the Cartel. It will be titled 'Beyond the Wildwood' and contain 14 tracks by artists such as The Shamen, The Green Telescope, and The TV Personalities.

TAP classifieds

Gifts For People
With Everything



1/2" Syd Barrett badges - a few of each of the two designs, produced exclusively by OPEL magazine, have been unearthed. 25p each + SAE from Andy Mabbett.

A box of back issues of OPEL (The Syd Barrett magazine, now defunct) has come to light. Issues 1-11 except 6 & 9 are available, but in some cases there are only one or two copies of an issue. For this reason, they will be sold on a strict first come, first served basis at 30p each, plus p&p (20p for one mag, 5p per mag thereafter, or guess and add some if abroad!) In the case of the issue(s) you want being sold out, the surplus cash will be added to your TAP subscription if you have one, otherwise returned. Cheques, PO's or Sterling Money Orders to Andy, please.

There is now a Dolly Parton magazine, called simply 'Dolly'. It is available for 75p inc p&p from John Leigh, 489 Lytham Road, Blackpool, Lancs.

Dave would like to hear from anyone who has any Who radio sessions or studio outtakes on record or tape. He is especially interested in the period 66-71.

Wanted - experienced bass player. Contact Old Pink, c/o The Funny Farm, Chalfont.

Will anyone with early releases of 'Live at Pompeii', such as mono video, video disc etc., please contact Andy to assist with a future article.

If you want artwork for fanzines, cassette covers and the like please write to Barbara Kirk B.A., c/o Halfsky Productions, 52 Greenwood Road, Tingley, Nr. Wakefield, Yorkshire WF3 2PT. Her work really is very good - Dave.



TAPLUGS



Although TAP is and will always be solely a Pink Floyd (and ex-Pink Floyd) magazine, we often come across records which are of particular merit, and/or are made by our friends and thus we wish to mention them. We're not going to give the magazine over to the press departments of the major record labels, but this new, occasional column will allow us to draw your attention to worthy releases. If any of TAP's readers are in a band and wish to be included, review copies and bribes should be sent to Andy or Dave. We won't include anything we haven't heard or wouldn't recommend personally - if we don't like it, we simply won't mention it.

To start with, ex Twice Bitten person Rog Patterson is making his new demo tape available to the public. Very much in the T.B. vein, 'M25 - Work In Progress' is available for £2 from him at 85 Radford Blvd., Nottingham, NG7 3BS.

Psychedelically inclined Floyd fans will enjoy 'Magistrates and Sinners' by The Insane Picnic on Waterfall (WFL 2) through the Cartel. This 12" only single features another 3 great tracks on the B side.