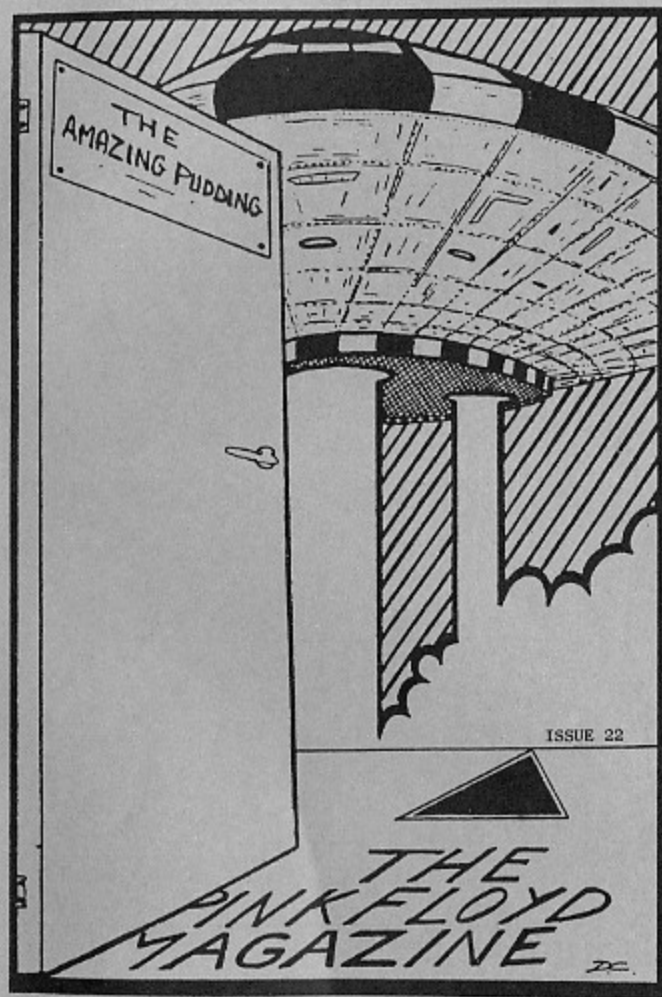




Gerald Scarfe with some of his victims.



## Strange Fruit Gives Us The Pip

Issue 22 - February 1987

One of the most interesting record labels to appear in recent times is Strange Fruit, run by Radio One DJ John Peel's agent Clive Selwood. The entire catalogue of this label is made up of 12" E.P.'s of sessions recorded by up-and-coming bands for Peel's late night show. The bands whose work appears on the label are divided into two camps - the obscure (June Tabour anyone?) and the mighty (Joy Division etc.). Whatever one's musical tastes, the importance and influence of some of the names involved cannot be denied. Many of the bands would have had limited success were it not for the broadcast of these sessions in the first place.

Most are already available as bootlegs, but the current batch of releases gives a chance to hear the recordings with minimum degeneration (as caused by multiple generations of tape copying). It also gives royalties to the bands who in some cases are in need of the money.

It is highly frustrating, therefore, to find that the releases are currently limited to those made in the last ten years - post punk, in fact. Without wishing to decry a decades worth of creativity (if we did wish so, this is not the place), the importance of the decade previous to that cannot be overstated.

The validity of music is not measured by age alone (ask any devotee of Beethoven!). Indeed, the very age of early sessions by bands such as Pink Floyd (their most recent, apart from one Christmas frivolity, being 15 years ago!) means that a whole generation of fans is set to discover not only the early and mid career history of latter day giants (Genesis, King Crimson, Jethro Tull and Led Zeppelin also spring to mind), but also the work of obscure yet innovative bands such as Gryphon and Faust.

John Peel is not only a personal friend of the Floyd (Nick Mason was a guest at his wedding), but a champion of new musical forces. He should not neglect the foundations laid in the sixties and early seventies.

There is a possibility of pre-'77 sessions making it onto vinyl. It is to be hoped that messrs Peel and Selwood will seek to release Pink Floyd's sessions, and that no-one connected with the band or EMI will stand in their way.

Turning now to less controversial matters, we find we are still in need of helpers. Anyone who wants to write or help with research is welcome to ask for our advice in finding a subject - we have plenty of ideas waiting. We still need experienced typists or word processors - some of you must be students with access to word processors at college. It would also be nice if someone else would have a go at cover design, as poor old Dave Clarke's pencils are getting rather blunt with all the work we pile on him. If anyone has access to a good photocopier, we would like to hear from them as well! One final plea for TAP-aid - an old 'John Bull' type printing set would greatly ease the work involved in preparing subscriptions and dealing with orders. If anyone has one to spare, will they please contact Andy.

For those who are interested, copies of back issues 19, 20 and 21 are now available. U.K. prices, inc p&p, are 70p for one, £1.25 (2) and £1.80 (all 3). European readers should add 10p per mag and overseas readers 40p. Surplus, if any, will be added to their subscription. Back issues are available from Dave unless ordered with a subscription. Talking of which, a reminder of our rates for six-issue subscriptions:-



Roger Waters & Dave Gilmour tête à tête. Photos kindly supplied by Ken Langford.

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. Please state which issue the subscription is to start with.

Will readers please send an S.A.E. if they want a reply (or an International Reply Coupon if writing from abroad).

Finally, we would like to take this opportunity to thank everyone who sent Christmas cards as there were too many to send ones in return.

## STOP PRESS

On Friday 27 February, Radio One's Tommy Vance announced that Messrs Gilmour, Mason and Wright have won the rights to the Floyd name. At press-time, details were minimal, but it appears that both parties have finished their respective albums. There will, however, be a six-month gap between the releases, with Roger's being the first. EMI, EMKA and Roger Waters Music Limited all declined to comment. However, Tommy Vance told us personally that his information came from a senior EMI marketing executive. Please bear in mind that all the articles in this issue were written before the outcome was announced. Further details will follow in the next issue.

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*Dave*  
  
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A few copies of TAP 21 have been found to be missing some pages and have others duplicated. A quick check is that these don't have a picture of Dave Gilmour on page 3. If this applies to your copy, please return it to Andy for a replacement. We'll even refund the postage!

## French Book

In 1978, the French publishers Albin Michel, as part of their 'Rock & Folk' section, published 'Le Livre Du Pink Floyd' by Alain Dister, Jacques Leblanc & Udo Woehrlé.

The book is a large, glossy book in much the same style as Miles, the only difference obviously being the French text. Despite the limitation this places on the enjoyment of the book it is still an excellent book to possess as it contains some of the best pictures of the band ever published. The book contains many such pictures, the vast majority of which are in colour.

We have recently found that we may be able to purchase a limited quantity of this book direct from the publisher although the cost may be as high as £15. Could anybody who is interested please write in as soon as possible enclosing an SAE. When we have further details, we will then get in touch with these people to arrange final details.

## TOWERS OF FAITH

The prophet reclined on the Golan Heights  
He said "This land is my land" to the Shi'ites.

Jehovah looked up from the Sea of Galilee beneath  
He said "I see you, you thief!"

This land is my land.  
This sand is my sand.  
This band is my band.

Oh the lonely boys - looking over their shoulders  
Checking out every boulder in the park  
When the gates have closed for the night, after dark.

And the Pope rolled up in his armoured van  
He fell on his knees and kissed the land  
He said something I did not understand

It was in Polish.

Then up stepped an aide, he said "I will translate"  
Here's what his holiness said :

"I am the chief Jesuit, this land is Jesus' land  
And that is all that there is to it."

Hail Mary, Mother of God.

And in New York City, the businessman in his mohair suit  
In the World Trade Centre puffs on his cheroot,  
He says "I don't care who owns the desert sand,

My brief is with the hydrocarbons underneath."

And the sea of battle rages round the ancient tombs  
And Mother Nature licks her wounds.

And the lonely boys locked in their towers of faith  
Walk nervous in the park when the gates have closed  
After dark.

## FOLDED FLAGS

Rock-a-bye baby, on the tree top  
When the wind blows the cradle will rock.  
Ooooh babe, hate to see you fall that way  
Better speak to the powers that be today.

Hey Joe, where you going with that gun in your hand?  
You can take your revenge but you'll still feel bad.  
There's more to life than lucky strikes and some  
unlucky ones and folded flags and pipes and drums.

I stood in the wings with you  
Our lives in the hands of the second-rate actor.  
Holding the high ground of centre-stage  
Ooooh babe, how do these jaded stars get so far away?  
Will they catch what the other actors say?

Hey Joe, where you going with that dogma in your head?  
You can prove your point but your kids will still be dead.  
Bring down the curtain  
This soap opera must surely close, before the cold wind blows.

Hey Joe, where you going with that gun in your hand?  
You can take your revenge but you'll still feel bad.  
Bring down the curtain, the show must close  
Before the cold wind blows.

So rock-a-bye babe on the tree-top  
When the wind blows the cradle will rock.  
There must be more to life than lucky strikes  
Some unlucky ones and folded flags and pipes and drums.

Lyrics by kind permission of Roger Waters. Thanks to Brenda for her help.

## A SAUCERFUL OF STARS

Gail McLean continues her series of occasional astrological articles with a profile of birthday-boy Dave Gilmour and a look at what 1987 holds for Pink Floyd.

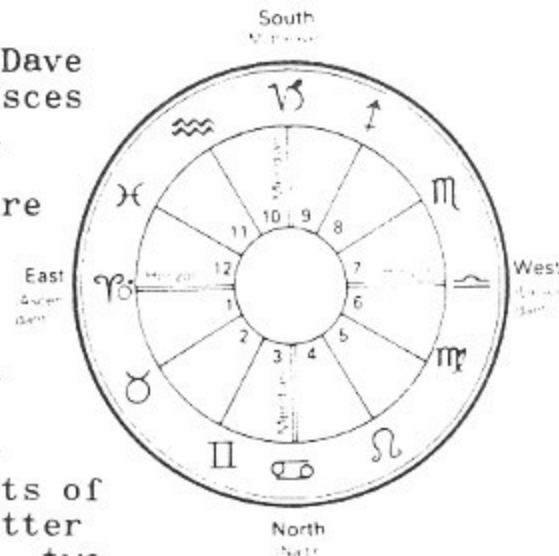
While many readers have enjoyed Gail's previous pieces, one or two have asked why we include them, doubting the validity of astrology. While we keep our opinions to ourselves, we can see both sides of the argument. However, those who do have faith in astrology should be able to read these articles and enjoy them, and anyone else should still find them thought-provoking, to say the least - Eds.

Don't be alarmed by the heading, Dave Gilmour was born under the sign of Pisces which is the symbol of two fish which are swimming in opposite directions. This, as with other signs which feature a dual symbol (Gemini, Libra), indicates a bit of a split personality.

Pisceans have an easy-come, easy-go nature. They try hard in anything which interests them but can lack the enthusiasm to persevere with anything that doesn't. They are prone to bursts of fervent activity, yet can sink into utter 'slobdom' the moment after. Two fish, two personalities, but strangely still all the same person, known and accepted for both by those around them. These people are also very amiable on the surface, but if you know one, don't touch the raw nerve otherwise a tirade of abuse - the likes of which you have never heard before - will utter forth. They find themselves absorbed into the dilemmas of those around them, because of their amiable natures. They are also very emotional people, and can find themselves becoming too self-sacrificing for the sake of others. Although Pisceans know what they want to do, for reasons best known (or possibly unknown) to themselves, they often tend to follow a totally different line of action, and in doing so can cause chaos and confusion for themselves. This can certainly make life extremely complicated, not only for themselves but also for all those around them. Piscean people are also dreamers who tend, now and again, to live on cloud nine, and are also known to tell a few white lies to get themselves out of the sticky situations that they seem to be landing themselves in.

On closer examination of Dave's chart, he has his moon in Aries, but the negative factor here is that it really is the Dark Side of the Moon, with other planets in bad aspects which means he can be emotionally volatile and quick-tempered. Such people are also quite independant, although they may tend to take the reactions of others personally. Other than that, the fire and enthusiasm from an Arian Moon does a great deal for him and helps him to inspire and motivate action in other people in a very special, individual and positive way.

MERCURY is also placed in Aries. This will make Dave decisive and competitive, and enable him to both originate, and put into practice, ideas. Concerned with creating an impression, he may sometimes act at the last moment in order to be seen to be acting



constructively.

With Venus in the Sun sign of PISCES, you will find a romantic, sensitive and idealistic personality, who is artistically gifted and whose talents and achievements are largely inspirational. Dave is also a bit of a sentimentalist and a dreamer.



Having MARS in CANCER produces the need and desire for comfortable domesticity and a full family life. He is practical and constructive but emotionally very intense and moody, sometimes relying far too heavily on his intuition.

The latter end of the birth chart was dealt with in the last issue (One thing to note here is that the wrong date was used in that article. In order to enable Gail to compile this profile accurately, we double-checked Dave's birthdate. His secretary, Sue, kindly contacted Dave's mother, who confirmed that Dave was born between 7 and 8pm on the 6th of March 1946, not as stated in TAP 17 - our thanks go to both ladies. Apparently, the EMI press office have been giving out the wrong date for some time - making Dave seem two years older than he really is! Hence one or two of the planets in the first part of the chart have changed - there is a one-year difference - from those given then. However the end part of the chart is unchanged, and the conclusions drawn from it still apply - Eds).

It seems, as is usual at the beginning of the year, that all our newspapers and magazines are full of yearly star predictions and forecasts, and I have been asked by several people to do a similar forecast for Messrs Gilmour, Mason, Waters and Wright. After a long search through the said charts and many cups of coffee later, I found the following influences : -

### Roger Waters (Virgo)

Roger will be quite pleased with himself this year, although any goals achieved will have had to be worked for. He should pay extra attention to small-print details of anything he handles, and be very alert to overlook anything. This will be a very mixed year for him, although he will prove something to himself that he had doubts about. There is somebody in his life to whom he is very close and cares about very much. It took a long while for him to put his trust in them and although he feels comfortable with them now, he still has nagging doubts from time to time. He should be very cautious about them this year, especially from May to October. If a confrontation situation does arise with this person, it should be handled with great care as there are, I think two or three other people who will be directly affected by it for a long time to come.

### Nick Mason (Aquarius)

Nick will find himself doing a lot of serious thinking this year about life in general. He will feel satisfied one minute and unhappy the next which is caused by the Jupiter-Mars relation to Saturn. He will also find himself asking lots of questions, and when he gets the answers wishing that he had asked them a while ago, and have been able to change the situation then. He will be amazed by the reactions of certain people but shouldn't jump to conclusions, as quick unfounded outbursts will cause embarrassment later on. 'Check facts firmly first' is the best policy. He

should be very shrewd in his business dealings this year and the rewards will be very profitable. There is something, I think, during the first quarter of the year, that will have involved a great deal of time and effort and perhaps, to some degree, a bit of a gamble. He will feel that he might have been wasting his time on this, but although it won't turn out exactly as he wants, he will find that it was worth all that effort after all. In fact, I think it will be the one thing this year - out of all the things he does - that will please him most.

#### Dave Gilmour (Pisces)

This is the most up and down of the charts I did. A very inconsistent time ahead with all sorts of turbulence afoot, although no really 'bad' influences. Dave will be working hard to achieve something, and when he thinks he is just about there, it will be back to square one. Very astute and careful handling is needed in all areas of his life. He must take extra care not to take anyone or anything for granted. In fact, several times he will be accused of 'using' people, but I feel that a lot of these accusations will be unfounded, although some may not and there will have to be a lot of quick thinking to be done in order to 'save face'. According to his chart, similar situations have occurred before. The best rule here is - definitely don't be pompous about it. Diplomacy is much better when in a tricky situation, right Dave?

#### Rick Wright (Leo)

Rick, it would seem, is happiest when left to himself to do his own thing. He doesn't like interference and therefore tries to stop such situations occurring. It seems from his chart that he likes to have a finger in the pie but from a distance. He has some very good close friends, and is better off this way as there have been quite a few people in the past who have taken advantage of his generous nature, and have left wounds that are best not discussed any further.

He will find himself suffering from attacks of nerves and tension, and on several occasions will begin to doubt his own confidence. This, however, will gradually ease off and he will have a laugh at himself over it. At times he will find it hard to get his life together.

An adolescent, whom I think is a boy, will cause a lot of worry. I'm not quite sure how this boy is connected with Rick but there seems to be a Pluto-Leo conjunction which indicates a relation of some sort. Understanding is called for, and care is needed when handling this person as they tend to take everything the wrong way to that which it is intended. What Rick intends as good, sound advice will be misconstrued as an older person bringing pressure to bear. In fact, this situation will not resolve itself for quite a while, and I think that Rick will take this to heart more than he should. There will be an incident that will cause this person to make a complete turnaround and the relationship that Rick thought was at an end will be rock solid forever.

I have also been asked if I can see from the charts what kind of an album we can expect from Rick, Dave and Nick which is quite difficult but can be done with much concentration plus more coffee and the odd cigarette... The indications are that it will be a bit more up-tempo than the usual Floydian epics - a lot faster and

rhythmic, not so laid back. I think the word is vibrant although there will be some surprises as well, which will cause a few raised eyebrows, especially down near Richmond Park! There will be a very 'together' feel about the whole thing. Nick will be more involved than usual, but I hope he will be prepared for the criticism that will be received. Rick shouldn't take it to heart, and Dave - watch what you say to the press!

Finally, I was asked if I had any ideas as to what the new name would be if it came to that, which by all laid out on the table in front of me at the moment I don't think it will, sorry Roger. There will be some kind of a battle and I think that if it is handled properly a compromise can be reached. So my suggestion is @!?! Floyd!

Gail McLean.

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### **Roger Waters Speaks (well almost)!**

After our request to his office for Roger Waters' comments on the 'Floyd Split', he sent us this letter, from an American fan, together with a note saying that he "couldn't have put it better myself".

'Dearest Roger :

Please do not let anyone get you down about this whole stupid big production over the name of Pink FLOYD.

Pink FLOYD has definitely had its time. People should let it be. There is no need to change it (ruin the image).

Personally, I feel that David Gilmour has a lot of guts for actually making a big issue out of this whole thing.

I really think that this is very upsetting to all the fans who deeply appreciate The FLOYD as they were.

I think Gilmour does a great job of producing other bands (The Dream Academy), and should stick to that type of work.

Don't get me wrong, Roger. I think Gilmour is a great musician, and I wish him the best of luck. But, I just could never feel for him as I do for other members of The FLOYD.

I don't think Nick Mason had anything to do with this. Nick just went along with Gilmour's idea. Please don't be angry with him.

I have a feeling Rick Wright doesn't like Gilmour's idea either.

Of course, this is none of my business. I don't know what is going on but, I just don't want you to get upset over this very ridiculous idea of The FLOYD getting back together.

Please don't let this interfere with your solo career. You do so well on your own, Roger. Your talent is too important to waste.

Well enough should be left alone. The FLOYD is legend and should not be touched. Please don't let anyone ruin all the hard work that was put into The FLOYD. Be strong Roger for the fans and for yourself and for the sake of The FLOYD.

You owe it to yourself to make another album, Roger. I know it takes a long time to get things the way you want them so take your time - but please don't give up.

I am looking forward to hearing new material from you soon - as are all the other fans across the States.

I don't want to hear any more nonsense (over the radio) about The FLOYD. It is not fair to upset the fans and hurt the legend of FLOYD.'

## Your Opinions

Your letters expressing opinions as to whether Pink Floyd should continue with Roger Waters or whether the band is - as Roger has put it - 'A spent force creatively' and should thus be wound up, have poured in. We are grateful to everyone who took the time to write, even if only to say that the matter was too complex for them to be able to make such a decision.

The result is an overwhelming vote of confidence in favour of Dave, Rick and Nick and the 'new' Pink Floyd, although Roger did have some support. In addition to the letter forwarded to us by Roger himself (see elsewhere in this issue), Simon Denton feels that if Roger loses his courtroom battle, Pink Floyd will remain in name only. While he does not doubt the skill of the remaining members, it is his opinion that "they are unable to produce such beautiful lyrics and stunning music as Roger".

A different opinion is expressed by Lee Boxendale, who suggests that, while the new line-up will be good and it is wrong of Roger to stand in their way, Pink Floyd will not be as good without him.

It is not that those who do not support Roger's moves against Pink Floyd have anything against him as a musician - indeed, Laurence Cornfield called him 'the greatest living lyricist in the world'. He points out that if the current line-up make a mess of the new album, it will reflect better on Roger : fans having the attitude of 'Pink Floyd were good when Roger was with them'.

On the other hand, one young lady, whose name we had better not reveal, was of the "unbiased opinion... that Roger should be shot." Fortunately, this extreme (and, we hope, tongue in cheek) view was not common.

Uwe Sailer, like many others, is of the opinion that the sound of Pink Floyd came from Dave and Rick. Sam Pepperall points out that while the last two Floyd albums are good, the band could easily have followed other - equally successful - paths, with Roger taking a less dominant role.

Stephen Riddle thinks "it is simple hypocrisy to use Floyd songs to boost the 'Pros and Cons' shows and then to say no-one else can use the name for commercial gain."

In Roger's favour, Steve Gravenor wonders "Have the rest of the band relied too much on Waters as the main artistically and musically productive force of the Floyd during the late 70's?"

However, Jeremy Rowden has a point when he states "The fame and musical clout of the Floyd was founded on the earlier albums and merely consolidated over the years." David Edwards agrees, saying "Roger Waters' dominance through the last two albums, and his new solo career, could not have taken place without the combined musical talents of the four members of Pink Floyd through the previous decade... laying the foundations."

Hilary Jeffery, amongst others, wants Pink Floyd to continue for the simple reason that she has not yet seen them live. In a similar vein, Jeremy Rowden "prefers the thought of a  $\frac{3}{4}$  strong Pink Floyd to none at all."

Two arguments occur regularly amongst your letters, the first concerning Roger's willingness to continue after Syd left, stepping into his shoes to some extent. Secondly, the continued success of Genesis after the departure of Peter Gabriel was frequently mentioned, together with the fact that not only is his

solo career equally successful, but that Phil Collins has guested on his albums.

Indicating a complete lack of animosity, Laurence Cornfield points out that "if all the members of a group are needed to make an album under that name, then Jethro Tull are in trouble, as only Ian Anderson has been on all their albums."

What can we say about the one-sidedness of the response? Well - it does fit in with our expectations, but then for those who wrote in to spend money on a Pink Floyd magazine, the band must be particularly close to their hearts - they have a 'vested interest' in seeing the band continue.

It could also be said, however, that the name Roger Waters means little to many of the seventeen million-odd people who own Pink Floyd records (but why don't they all buy TAP? - AM) and that a good record by the band would be appreciated equally well by them, no matter who is or is not involved.

In closing, it is unlikely that Roger will rejoin the rest of the band, but whether they can continue as Pink Floyd without him remains to be seen. We at TAP realise that the name Pink Floyd is commercially useful, but rather than broadcast our personal opinions, we will echo the sentiments of those readers who hope that, whatever the final outcome, the dispute is settled quickly and amicably, and that all four individuals are able to continue to produce good music, be they on their own or in whichever combinations suit them best.

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## A Collectors Guide

Vernon Fitch has just released the latest edition of his 'Collectors Guide To Pink Floyd Live Recordings', the previous edition of which has been an invaluable source of reference in compiling certain TAP articles. The 28 page booklet, with the same page size as TAP, is basically a listing of the 500-odd gigs, interviews and oddities known to the author. However, the list covers more than that, as it covers almost every available 'un-official' Pink Floyd recording. With tape-by-tape set lists and timings, it gives an accurate map of the development of the bands live set. Also included are solo and guest work up to 1986.

There are a few (and only a few) inaccuracies and a handful of omissions, but to list these here would be to look a gift horse in the mouth. No true Floyd devotee should be without this list, whether or not they indulge in the illicit practice of bootleg collecting.

One minor work is the appended video list which, with particular regard for sources, applies more to the States than Europe.

Readers can, and indeed are advised to, get a copy from Vernon c/o P.O. Box 13844, St. Petersburg, Florida, USA 33733. The cost is \$5, mailed airmail to anywhere in Europe. Payment should be by International Money Order or Bank Draft (your bank or post office will advise you on how to send one of these). Canadian and American readers need only pay \$4.

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DESPERATELY WANTED - Copies of the Richard Branson story pt. 1 and Bowie at the Beeb from Radio 1's Saturday Stereo feature. If anyone can help will they PLEASE get in touch with Dave.

## EXCLUSIVE INTERVIEW

In 1969, Pink Floyd were interviewed by a student for his college magazine. Only a small part of the interview was used. Thanks to the generosity of the owner of the tapes, who wishes to remain anonymous, we are now able to publish the interview in full, exclusively and for the first time.

Int: I just want to throw a few questions at you ...

Nick: We'll answer them with our lightening repartee.

Int: As long as you answer them better than I ask them, that'll be OK. First I'd better get the news.

Rog: You'll get all that from the office.

Nick: He's got a tape recorder - let's tell him the names. I'm Nick.

Rog: Roger.

Nick: And Dave's over there.

Int: That's the lot, is it?

Band: Yes!

Dave: Rooooosh!!

Nick: Print that - Dave sneezing!

Rog: Behind Roger, pretty rude and unpleasant.

Int: Right, you lot have been described as an underground group. Do you agree with that?

Nick: Um, uh, ah, er (laughs) I'd like to hand you over to Rick on this one.

Rick: We were, and may be, and possibly are.

Nick: We appeal to the so-called 'underground', I confess. It's a fair cop.

Rick: We came from the so-called underground, but we don't promote it, we're not interested in the underground.

Nick: Ahem!

Rick: When I say that, I mean I'm very interested ... oh God!

Nick: I think possibly a better answer would be we're against (?signposts).

Rick: We're against classifications like 'underground', which is a rather meaningless phrase, because underground used to mean 'uncommercial', and it no longer means that because underground is now commercial.

Int: I've just attempted to have an interview with The Love Affair, they described you as being an underground group, that's why I asked you that question. They described themselves as being without classification.

Rog: But The Love Affair aren't really the foremost authorities on us, as it 'appens. As it 'appens, I am!

Rick: What did they describe themselves as?

Int: They described themselves as playing the music of The Love Affair.

Nick: Well, that's not quite true ...

Rog: That's totally untrue, isn't it.

Rick: It isn't true, cos it's not them ...

Nick: Let's leave The Love Affair out of it because ... let's not get into this unpleasant bickering about what everyone is, let's talk about us.

Dave: We don't want to classify ourselves. If they don't want to classify themselves, that's cool, what's it got to do with us?

Int: You aren't an underground group, then?

Nick: It depends what you mean.

Int: I want to get this straight for a start, you aren't an underground group.

Nick: No, you see ...

Int: You appeal to the underground.

Dave: We aren't going to make it that easy for you, if you come in here asking things like that.

Rick: Why has it got to be the one or the other?

Dave: What does underground group mean?

Nick: Yes, define your terms.

Int: A group that appeals to the underground.

Dave: What's the underground, moles or something?

Rick: Is it the people here tonight?

Rog: Was it an underground audience here tonight?

Int: I wouldn't describe it as such.

Dave: Did we appeal to them, do you think?

Int: Yes. Right, who do you play for and why do you play?

Nick: Myself.

Rick: For myself.

?: I play for the rest of the lads.

Rick: We play for all of us.

Dave: And anyone who enjoys it, and wants to have a good time, and loon about.

Nick: And also to make money, which seems to me two very good reasons.

Int: Therefore, you don't want to classify yourselves as playing certain types of music.

Dave: Anything we feel like, we play.

Nick: We play our scene. We play what we play.

Int: And that's it, full stop.

Band: Yes.

Int: Well, I wouldn't take your music as being similar to, if I can use that hackneyed old phrase, Pop Music.

Dave: They're not in the same band as us, all the other people, who make the other types of pop music, aren't in this band, therefore it's not made by the same people.

Rog: We're a group that appeals to enough people for us to be able to sell gramophone records and go and play live in places. Consequently we are, whether you like it or not, or we like it or not, a pop group. That's all a pop group is.

Int: It was said by someone, one of the Beatles I think, that if you can hum a tune, it will be a hit. Do you consider that people can hum your tunes?

Nick: They can hum the basic riff, yes.

Rick: Some of them can and some can't.

Nick: A good hummer can cope with some of our tunes, yes, but our success live, or lack of success live, is not based on our ability to put over hummable tunes. We improvise. We play a very crude form of jazz, if you want. Meaning by jazz, improvisation.

Rick: Yes.

Int: Well, if The Love Affair describe themselves as commercial and you describe yourselves as commercial, where does one draw the line?

Nick: The line is drawn whether you make money or not.

Dave: I think we're more commercial than Love Affair, going on tonight's ...

Nick: The word 'commercial' means we're saleable; I mean we have a commodity to offer which people will buy.

Rick: We're not talking about types of music when we say commercial, which is what you're thinking of.

Nick: Yes, you're understanding by 'commercial' two-minute numbers - we understand by the word 'commercial' whether we can sell ourselves or not.

Rick: And whether people are prepared to buy.

Nick: I mean, we go out for the same sort of money.

Rog: A lot of people, if you ask anyone in the business "which is the more commercial, Pink Floyd or The Love Affair", they would say The Love Affair, you know. Ten out of ten, quite right, very good, if you're talking in those journalistic type of terms, but we made more of a sale here tonight. If you're talking about tonight, then we're the more commercial group.

Nick: And if you're talking about record sales, we're probably the more commercial.

Int: Let's try and get away from this question.

Nick: OK, fine.

Int: What I've been trying to get round, see, I'm the editor

of a student magazine, so we'll try to get the questions round to students. What do you think of the current student demonstrations?

Dave: Depends what they're about, really.

Anon: Vietnam.

Int: No, I'm talking about student demonstrations about anything. If students have got something about which they want to protest, do you think that the way they go about it is wrong?

Rog: You can't possibly categorise all student demonstrations like that; so far as I can see, bodies of students all over the world have been protesting about racialism, the war in Vietnam, their right to have some kind of say in their university or college administration, new hockey fields, you know, millions and millions of things in dozens and dozens of different ways, from going and knocking on somebody's door and saying 'I think so-and-so's a bit dodgy', to throwing paint about and shouting.

Int: Do you think that students today are realising more and more, I mean, their position in the world?

Rog: I think that the scene about people now is that they're not nearly so hung up about earning a living, because there's a welfare state, so they think more about other things. People aren't quite so hooked on the business of getting their A-levels and coming to college and getting a good degree, and getting a good job and a house and a car. Anyone can do that now, so what. Who's interested, what's all that for? Nothing.

Int: What about all of you here, did you ever have any wish to be a student?

Rog: For years.

Nick: I have been a student, and I have a certificate in Architecture from the Regent St Polytechnic, London, W1. I first met Richard Wright in DA1, Regent St Polytechnic, and Roger Waters in DA1, Regent St Polytechnic. Roger got a gold star for one of his schemes. It was hung up. And Mr Cudden's horrible, and Mr Whickham's horrible and Mr Leonard's alright.

Rick: I was thrown out.

Int: Do you think that students are any different now from when you were students?

Nick: Well, when I was a lad of course, back in the old days mate, we used to ...

Rog: A student was a student.

Int: How long is it since you were a student?

Rog: Two years ago.

Int: Well, I would say that it was only in the last two years that the student voice has become good fodder for the newsmen. So you were in at the beginning. Did you notice any signs of student uprising at all?





John, Paul, George and Gringo. No, no. Wait a minute. The price of fame. Syd Barrett and Tres Hombres from the Arnold Layne promo.



Photos again kindly supplied by Ken Langford. We apologise for the poor quality, but they are the best available.



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Rog: Yes! ) simultaneously  
 Nick: No!  
 Rog: I did.  
 Int: How?  
 Rog: It was me, for a start. I started a pop group called the Meggadeaths, which is pretty impressive, don't you think? I tell you, mate, you're talking to the ex-chairman of the Cambridge YCND. And that wasn't two years ago, that was fucking ten years ago. We're all incredibly socially conscious. I don't quite understand why you keep going on about students.  
 Nick: Because he's from a student paper.  
 Rog: Ah! I like interviews.  
 Int: I don't.  
 Nick: Don't worry about it, you're doing very well.  
 Int: What I did wonder about is your views on students at the moment.  
 Rog: I haven't got any views on students.  
 Int: You said you can't generalise, but I'm trying to get you to comment on the popular views of students at the moment.  
 Nick: Students generally are rather good, because they keep booking us to their Universities, which is a very good reason for liking them a lot. Ninety per cent ...  
 (Nick is interrupted here by a commotion in the background)  
 Ninety per cent of something or other soobledy zoogledy wobble.  
 Int: Pardon?  
 Nick: Pardon?  
 Int: I'm asking you what you think of the popular view of students at the moment.  
 Nick: What do I think of the popular view of students.  
 Rog: I think he thinks it's popular.  
 Int: I'll never get it straight at this rate.  
 Dave: How on earth do you expect us to generalise on a thing like that?  
 Int: I'm not asking you to generalise, I'm asking you're ...  
 Dave: (shouts angrily) You are!  
 Rog: Shut up, Gilmour!  
 Int: I'm asking your views on the generalising of students.  
 Unidentified female: You can't say we're generalising.  
 Int: I'm not saying you are generalising, I'm asking your views on it.  
 Rog: (aside) It could all lead to general disaster.  
 Rick: I don't think it's happened, has it?  
 Int: It has.

Rick: Oh no it hasn't!  
 (Sadly, the first reel of the original tape ends here while the discussion continues heatedly.)  
 Int: I'm merely asking what you think of the generalisation of students - when one mentions the word student, one thinks of the word violence, OK?  
 Nick: Do you?  
 Dave: I think it's a bit unfair.  
 Int: Towards the students?  
 Dave: Yes.  
 Int: I'll agree, OK. Do you?  
 Nick: He pinched my idea, but yes.  
 Dave: I want it in harmony, one two three four ...  
 Band: I think ...  
 Rog: Most students aren't involved in violence at all, most of them are still hung up on the old get-a-job, get-a-car together ...  
 Nick: And whether they've got a nice clean shirt - 'mommy, where's my tie' and 'mommy, have you done my shoes yet because I have to go to school'.  
 Dave: What's your scene?  
 Rick: Do you believe this?  
 Rog: How many students have you known, Nick?  
 Nick: What about (name removed to protect the innocent). He was always putting a suit on to come into college.  
 (General hoots of derision overwhelm Nick's arguments)  
 Int: It's a lousy interview, I'm sorry.  
 Nick: It's alright, you're asking a very incredible question, you're sort of saying 'what are your views on life?'  
 Int: That's a point, what are your views on life?  
 (More chaos ensues)  
 Int: Have any of you got any views on religion at all?  
 Nick: Yes.  
 Int: What types of views - do you think religion is necessary?  
 Nick: Do you think generalisations about religion are a bad thing?  
 Dave: Yes, I think that generalisations about religion are a bad thing.  
 Nick: That's a much wobblier thing. I'm not sure that it's really interesting.  
 Rog: We're not here to talk about religion - well, I'm not.  
 Nick: Not interesting to ask our opinion on very weighty subjects and say 'This is What Pink Floyd Think About These Weightly Subjects', because most people have their own

opinions and really think 'well, what's this git telling us about'.

Int: Have you any views on student politics?

Dave: No.

Int: You've no views on student politics. Have you any views on the way the country is being run at the moment?

Dave: Yes, I've got some views, but they're a bit lengthy.

Int: Well, can you sum them up?

Dave: No.

Int: You can't?

Dave: No. I don't want to talk about students or politics.

Int: What would you like to talk about?

(Silence)

Int: Everyone has a pet subject.

Dave: I'm quite happy to talk about Pink Floyd or music, I suppose.

Int: And that's it, full stop?

Dave: It takes so long to give an accurate impression of what I think about any one subject that you are asking me about, and I'm sure no-one is particularly interested.

Int: Nick, can I ask you about religion?

Nick: Yes, you can. If I attempt to answer this question reasonably, I would say that (sniggers), I don't know. I'm very very confused. Now there, confusion, I think the others would agree with me and back me up on this one, is where my brain is at, at this point in time. I really don't know.

Int: Is there anything definite that you feel you believe in? It seems from what I've asked all of you here tonight that everything centres around your music. It seems to be the only thing that you do know, that you feel that you believe in. Is this true?

Nick: It's our main scene.

Rog: The reason that we talk about it, rather than the things that we might believe in - and there are all kinds of things that we all believe in incredibly strongly - the reason that we don't talk about those is, why should we, we're not authorities on them. Why should the fact that we make music together make our opinions any more interesting than anyone else's. Why don't you write your views down in the paper?

Int: Because I'm not Pink Floyd.

Rog: Yes, but why should it be interesting just because it is the Pink Floyd?

Int: Because the Pink Floyd is popular.

Rick: You're not?

Dave: But why does the fact that we're popular as a musical group make our opinions any more interesting to the general public?

Rog: I don't think he's saying that our opinions are interesting, it's the fact that they are OUR opinions that is interesting, that there's no intrinsic value in our opinions, but just that people might like to know what our opinions are.

Int: It's probably for the same reason that people will watch you, because they want to hear what you have to say.

Rog: I suppose so, yes.

Nick: You are perfectly right - you've got us on the run, but if you ask us our opinions on say, religion, if anyone is going to give you a rundown on what they feel about anything, it's a two hour business, then they could go through it and cut it down to about half an hour - you formulate your opinions more or less as you go along, or at least I do, so anything we'd say, we'd regret. Generally, from doing interviews before, one nearly always seems to regret everything one ever says, because things change. If people were to make it clear 'Interview on 19th March - opinions may have changed by the time you read this', it would be one scene, but so often you are held to whatever you said at one point, for years.

Int: So you think that people who are asked a certain question may answer on impulse?

Nick: Yes. I think that's often true, particularly for interviews where the amount that's going to be written is maybe half a page, and the amount of time devoted to that question is not exactly a yes/no answer, but it's two sentences.

(That's why we always transcribe these interviews as fully as possible - eds)

Int: Does it follow therefore that you believe that no-one has any real, concrete views about anything?

Nick: Oh no, a lot of people have very concrete views about everything.

Rog: And they're seen as being coherent about them, like this student demonstration, this student leader (name unclear).

Nick: You could interview him and he's lucid, he comes out with exactly what he means and what he believes.

Rog: We do it on stage with a bass guitar or whatever.

Nick: What I'm saying is that I'm a very confused youth, with no special intelligence, but I happen to belong to a band which plays music which I find very exciting, which the audience appears to find very exciting, and therefore there's very little point in me sitting down and telling you my confused views on anything.

Int: This goes for all of you, does it?

Rog: It does for me, certainly.

Rick: Yeah.

Dave: It goes for me too.

Nick: Don't think we're all quite as confused as I am.

Rog: I would be prepared to answer questions if I could, but the kinds of questions you've been asking, I just can't begin to start answering - you can't answer questions like that without going into the whole thing.

Int: The reason I asked those, is that most people have their own formed views of various little problems going round within themselves.

Rog: Yeah, well that's one of the main hang-ups isn't it, all the trouble in the world is always caused by people having opinions and considering that they have the right to believe themselves to be right about something.

Int: People have the right to hold their own opinions, surely?

Rog: Yes, but not to the point where they get their own opinions ... they're so convinced they're right they believe it's rather important to impose those opinions on other people.

Int: But you seem so hesitant in putting your opinions forward - this I just can't understand.

Nick: This says much more ... the fact that we're confused and reticent ... (loses thread again) I mean ... blub, blub, gurgle, gurgle (sounds like sink emptying! ed)

Rog: Militancy is a drag, people saying that such-and-such is so that little bit of human energy is all you need to start a fight, or a war. That's where it always starts, somebody attempting to assert their point of view with force. And it never happens without men holding their point of view forcefully. This is what this interview business, and the whole student business, is all about, is somebody saying "they're fucking bastards, if only they'd let us do so and so, or if only they'd understand, if only they'd see we're right, we're right" you know.

Anon 2: So you see nothing wrong with people holding their own opinions, but when people try to force their opinions on others, then that's wrong.

Rog: Yeah.

Nick: Yes, that's reasonable. It relates on a much smaller scale to - perhaps it's completely irrelevant, but after a year and half of dragging round ballrooms where the audience find it very important to throw pennies or shout 'boo, go home, get off', when half the audience may be digging it. That's pushing an opinion on people. OK, so it's a small level, it's not taking over the world and gassing the Jews, but it's the same sort of scene. I've no more wish to start telling everyone ...

It's a good job Nick didn't want to tell everyone, because that's where the tape ends!

Transcribed to the best of his ability by Andy Mabbett.

## WHEN THE WIND BLOWS

Having had reviews of both the 'When the Wind Blows' film and album in the last issue, a few loose ends and subsequent events remain to be reported.

Q magazine was one of the first to print reviews, covering the LP in the Jan '87 edition, and handing out three stars to the album as a whole. They covered the film in the next issue.

However, even before this - in '86 - producer John Coates attended a preview in Glasgow, following which he delivered a Guardian lecture.

February saw the advent of national press advertising, using the picture of Jim and Hilda as seen on the cover of the book's latest reprint. The imminence of the film's release was further heralded by TV coverage. First, on Feb 3rd, BBC's Film '87 showed a scene from the film. Russell Harty, deputising for Barry Norman liked the film. He summed up the contrasts between the pre- and post-bomb halves of the film thus: -

"The animators add lines to the faces which before were just contented puddings... the cartoon is not funny anymore - you wish now that you hadn't laughed so much at the beginning."

His review made no mention of Roger Waters' score. Neither, more surprisingly, did Channel Four's half-hour documentary about the making of the film, 'The Wind and the Bomb', broadcast on Feb 4th. Raymond Briggs, John Coates and director Jimmy Murakami were all, quite rightly, interviewed during the programme. However, a considerable time was taken up talking to some of the animators and painters involved in the film. Surely some of this time could have been given over to Roger's contribution? He was not even mentioned, even in the credits, despite the fact that his music was frequently prominent. While we admit - at TAP - to a strong bias in Roger's favour (Naturally), we fail to see how the work of any composer/musician involved in a film score can be omitted from a documentary on the film to which he or she has contributed; particularly in the case of an artist of Roger's stature.

Mention of Roger's work was also notably absent from BBC 2's arts programme Saturday Review, which featured an item on the film on Feb 7th.

'The Wind and the Bomb' was previewed in the 7th Feb edition of the NME, the title providing pun-a-plenty for their columnist. The same issue also featured a review of the film, yet again making no mention of the score, by Jane Merkin. Ms Merkin criticised the film for not being aggressive enough, totally missing the subtlety of the film and the fact that the story describes the fortunes of two very ordinary elderly folk. Elsewhere in that NME was an interview with Raymond Briggs. The back cover of the same issue had a full-page, colour advert for the film, which has also appeared in other magazines, and enlarged on hordings around the country.

Sounds featured the film in their 7th Feb issue. Reviewer Bernard Rose liked the film, commenting "The film promotes our awareness in a comical way made all the more effective by a harrowing, yet marvellously underplayed film score from Roger Waters."

The film had a charity premiere on Feb 3rd, attended by Ringo Starr and Loretta 'Hotlips' Switt. No doubt such celebrities as Raymond Briggs, Sir John Mills, Dame Peggy Ashcroft and possibly

David Bowie were present, along with the producer and director. Roger Waters may have been, but owing to Greenpeace's failure to notify us of the date as promised (they were the evening's beneficiaries), we were unable to dispatch a reporter to confirm or deny this. Did anyone out there go? Tickets were available to the masses at £10 a throw.

Roger Waters was the subject of a brief interview on BBC Radio One's Saturday live on Jan 3rd, with the topic of conversation limited to the film project - no mention being made of the 'Floyd Split' story or his future plans. Briggs has also been interviewed on some independent, regional stations - has anyone got details of these?

To the best of our knowledge, the only other reference to Roger's work came in the Feb 1st issue of the Mail on Sunday's pop supplement, Biz, in which we were told that the music of Roger Waters and David Bowie was used to make the film's "Horrorific point."

Elsewhere, reviews of 'When the Wind Blows' were generally favourable, though the length of the film (compared to the actual story) came in for some criticism.

Finally, Virgin records have released Hugh Cornwall's dirge 'Facts and Figures' from the soundtrack LP (which is apparently due for a release on CD). The seven-inch (VS 922) has the tune as an instrumental B-side while the twelve-inch (VS 922 12) also has an extended mix. Both covers show the Russian missile (to go with the American bomber on the Bowie sleeve). There is no musical involvement from Roger Waters, but - as with the Bowie single - he is mentioned in the film credits on the rear of the sleeve.

Publicity for the records has been surprisingly minimal, given the stature of the artists involved. Perhaps Virgin feel that the film will sell the music? If you're out there, Mr Branson...

Andy Mabbett with Bruno MacDonald.

## FANZINES

Our good friends Pete & Gil Cunliffe have produced their last issue of Hors D'Oeuvres, the Roy Harper magazine. We would like to wish them both a 'happy retirement' and thank them for providing one of the best amongst our contemporaries.

Harper fans need not fear as their work is being placed in the able hands of Dave Carlin (a frequent contributor to TAP) and Darren Crisp. We offer them our best wishes for the hard work to come!! Hors D'Oeuvres 9 is available for £1.10 inc p&p from Pete and Gil at 25 Barton Street, Golborne, Warrington, Lancs WA3 3DH. Issue 10 onwards will be available from Darren at 3 Norton Park Crescent, Norton, Sheffield, S17 8GN, to whom all enquiries should be directed.

Certain (ex) members of Hawkwind may not think a lot of Pink Floyd, but their fans recently voted the Floyd second in a poll to find their 'second-most-favourite-band-after-Hawkwind' in HawkFan magazine (winners were Gong). For details of this excellent publication, send an SAE to: Brian Tawn, 29 Cordon Street, Wisbech, Cambs. PE13 3LW.

Neil Young fans should check out 'Broken Arrow' which, while devoted to Neil, also manages a fair few mentions for C. S. & Y. Many of the 36 glossy pages are devoted to photographs, although news, reviews

and interviews also feature. BA is the journal of the Neil Young Appreciation Society and is published quarterly. Membership per annum is £5 UK, \$12 USA or £7 elsewhere. Write to: NYAS, 2A Llwnfi Street, Bridgend, Mid Glamorgan, CF31 1SY, Wales.

An excellent magazine is produced by the official Judie Tzuke fan club. It even has colour photographs (don't even suggest it!! Eds). The club also has exclusive merchandise. For details of how to subscribe, send an SAE to: John Shelley, 19 Grafton Crescent, Charford, Bromsgrove, Worcs.

Tangerine Dream fans may be pleased to know that issues 4 and 5 of Ultima Thule are now available. £1 inc p&p from Steve Hodson, Flat 5, 36 Chesterfield Road, North Shore, Blackpool, Lancs., FY1 2PF.

We have been asked to point out that Tank covers ELF past and present (i.e. with Palmer and Powell). Asia and The Nice are also covered frequently, for obvious reasons. 50p plus TAP-sized SAE from Nick Gould, 55 Brown Lane, Tamworth, B79 8TA.

## TAP PLUGS



The second of these columns is dedicated to one of the most noble record labels currently trading. Andy Ware's Awareness Records was originally formed to license from EMI and re-release deleted Roy Harper records. This has been a most successful project, with 'Born in Captivity' (Cat No 1001), 'Work of Heart' (1002), 'Folkjokeopus' (1003) and 'Stormcock' (2001) now available. The last of these features S. Flavius Mercurius on guitar, better known for his work, under another name, with the New Yardbirds (think carefully...) and was produced by Peter Jenner, Roy's manager at the time it was recorded.

Other re-releases have been the Bonzo Dog Band's 'Let's Make Up and Be Friendly' (1004) and two underrated albums by ex-Incredible String Bandsman Robin Williamson 'A Glint in the Kindling' (1005) and 'Songs and Music' (1006).

All the above are on album (prefix the Cat No with AWL) and cassette (AWT).

Another number series is used for re-releases of Pendragon's debut mini-LP 'Fly High - Fall Far' (album only, AWM 2021) and 'The Jewel' (album AWL 4041), the cassette version of which (AWT 3031) features selected tracks from 'Fly High...'

These lead to Awareness' best move yet, the release of a new LP, Pendragon's live '9.15' (AWL 4042), with a bonus track on the cassette (AWT 4042). As Andy Ware is a TAP subscriber, and '9.15' was engineered by our old friend Rog Patterson (not to mention that Pendragon sell TAP for us), you might detect a hint of bias when we recommend the album, but you won't be disappointed if you check it (or any other Awareness release) out. Great care is taken to produce re-releases as close in format (inner bag, gate-fold, etc) to the original as possible.

This won't be possible with the next re-release, Roy Harper's classic 'Lifemask', as the original had a complicated fold-out sleeve. To make up for this, Andy is reproducing the Canadian sleeve instead! Also planned for future release is a Pendragon studio-recorded single - 'Red Shoes' - in 7" and 12" formats. We'll bring you details of these as they appear.

## Roger & Eric

Few people can have been disappointed at Roger Waters' choice of 'replacement' for Dave Gilmour - Eric Clapton, a guitarist whose career spans three decades and has been written (as they say) into the annals of music history.

For many, at least those outside of TAP, his playing was the saving grace of 'The Pros and Cons of Hitch Hiking'. I particularly enjoyed hearing his interpretations of Floyd songs at the Waters gigs - 'Wish You Were Here' and 'Money' being my favourites of these.

An interesting factor in this musical partnership is the relationship that existed between Waters and Clapton prior to 'The Pros and Cons...'

In fact, Eric Clapton enters the Floyd story as far back as 1966, when he and Pete Townshend used to visit the UFO club. In the Clapton biography 'Survivor' by Ray Coleman (published by Sidgwick and Jackson, 1985), Townshend explains how this came about: "We were mixing with a lot of the same people. We socialized a fair bit and went to see Pink Floyd a couple of times together because we both had a passion for Syd Barrett."

A more elaborate account appears in the BBC book 'The Guitar Greats' (by John Tobler and Stuart Grundy), in which Townshend says: "Syd Barrett was an influence because I used to love early Floyd, and I think Roger Waters was a bit of an influence as well, although to a lesser extent. Syd influenced Eric (Clapton) as well - we went to see the Floyd at the UFO club a couple of times together, and I went to see them every time they played there. They were just unbelievable, one of the most literally frightening bands I'd ever seen, and it wasn't just because everyone was doing LSD. They were frightening when I saw them at Alexandra Palace and I was stone cold sober, which may have been the worst way to see them. They were spine-chilling - Syd was just manic, and every-thing went through dozens of echo units, and you couldn't tell the beginning from the middle from the end!"

Finally, a quote which is credited to Eric and Pete (and which appeared in Opel 4): "We even used to go down to the UFO and see Syd Barrett and get our minds blown and say 'well, we'll have to give up.'"

"When I was making 'Pros and Cons' I kept thinking... who shall I use?... I think he was always there in the back of my mind and I think I sort of felt that I couldn't ring him up and ask him." When Waters spoke to Radio One's Richard Skinner (see TAP 4), he was evidently pleased at having the chance to work with someone who was one of his musical heroes, albeit against the wishes of Clapton's management. His respect for Clapton was made clear when he spoke to Mary Turner for 'Off the Record' (see TAP 10): "Until Eric Clapton learnt to play the guitar nobody could play anything."

The critics were almost unanimous in their praise of Clapton's playing - in Kerrang (issue 72, July 12-25 1984), Chris Welch observed that he was playing "... with the most passion and technical fluency since his days with John Mayall." Music Week's Charlie Jeffrey wrote (see TAP 21): "Clapton seems to have shed his lounge lizard image and is playing like a natural and enjoying it." Even the NME seemed to like it: "... a bloke called Clapton spreads some nice bluesy licks over the aural atrocities!"

However, by the time the band had reached the US, Clapton was less than happy about the tour. "Because of the dryness of it," he told Rolling Stone, "... the rigidity of it if you like, I was feeling a bit stifled."

'Survivor' paints a somewhat bleaker picture: "Musically, as well as socially, Clapton was utterly unsuited to the Waters show. By far the finest musician on the stage, he had no natural place in the theatricality and posturing of it all. For many thousands of genuine music enthusiasts, the show came to life only when Eric played. But he looked uncomfortable, bored, and smoked endlessly to relieve what he saw as the dreariness of the stage show. Fed up from the start, he could hardly wait for the tour to end. The icy coldness of the music and the bad vibes of the touring entourage depressed him."

Pete Townshend (again!) held similar views, considering that Clapton's playing had "changed the colour of the atmosphere" at the concerts (Pete apparently attended the first night at Earls Court). German promoter Fritz Rau was equally unimpressed: "I'm glad the Roger Waters concerts in Germany were cancelled. I never want to see Eric as a sideman again."

It is thought that Eric "assisted by Roger Waters" recorded the opening theme for 'The Hit' (see TAP 19) fairly soon after the tour ended. The film is already available on a budget-price video which has no mention of Waters' involvement, at least not on the cover.

The next interesting development in the Waters/Clapton saga was an item in Nigel Dempster's Daily Mail column, dated 19/11/84. Dempster (an upmarket John Blake, for all you poor Mirror readers out there) revealed that Sixties model "Patti Boyd, 39, has broken up with virtuoso guitarist Eric Clapton..." Gasp! "The new man in her life is Vogue magazine photographer Willie Christie (who directed the Final Cut video EP - BM)... who was introduced to Patti by his sister Carolyn (sic). She lives with Roger Waters, the bass guitarist of the Pink Floyd - they have two children - and on his recent solo tour of Britain and America, Eric Clapton, 40, was a supporting musician who received rave reviews."

By 19/2/85, the good news was that "After a six-month separation, Eric Clapton is back with his wife Patti Boyd..." However "... out in the cold remains his former best friend Roger Waters, the leader and base (sic) guitarist of supergroup Pink Floyd. Clapton, 40, lost his wife to Old Etonian photographer Willie Christie, nephew of the Marquis of Zetland, whose sister Carolyn (sic - again!) lives with Waters and is the mother of his two children. Last year Clapton... was a highly commended supporting musician when Roger Waters toured America and Britain without his group. Now a decade-long friendship has ended." In a spectacular piece of Blake-esque stupidity, Dempster neglected to point out why this had happened (if it ever happened at all, which is open to question). Even more suspect is his use of the terms 'best friend' and 'decade-long friendship'. Waters has said that he didn't know Clapton particularly well prior to 'Pros and Cons', which would certainly seem to be reinforced by his comments to Richard Skinner.

For a further three months, all was quiet on the Clapton/Waters front. Then, on 10/5/85, Nigel Dempster reared his head again. In a piece headlined (wait for it) 'Race Riots Among the Rock Ravers', we learnt that Clapton, Waters and Scarfe, among others, had raised more than £20 000 for the Nordoff-Robbins Music

therapy Centre, by "bidding for horses in videoed races." However no news on the broken-down friendship.

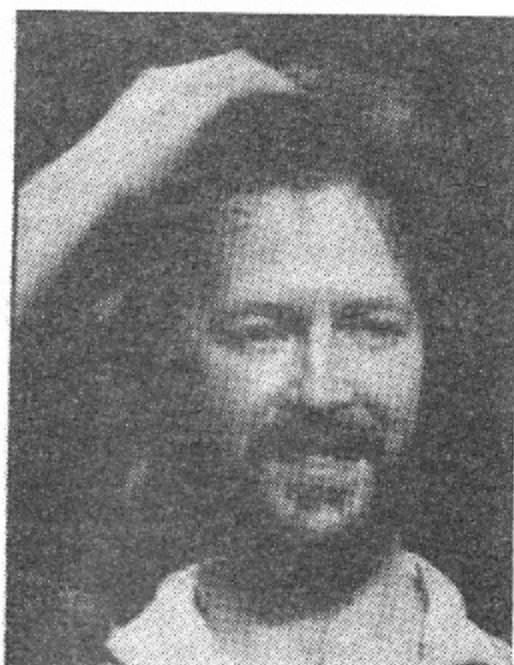
In fact, no information was forthcoming for well over a year. But on 1/10/86, a Dempster-penned article appeared, headlined 'Who's a Floyd?' (I think this is supposed to be a pun - clever, eh?). This claimed that "Best friends Patti Boyd and Carlyne (right at last! - BM) Waters, without their rock superstar husbands Eric Clapton and Roger Waters, were at the Mayfair Hotel yesterday, taking in the latest collection of French designer Sonia Rykiel. The foursome summered together at St Paul de Vence, South of France..." So, all of you who cared can relax, Eric and Roger are friends again (sigh). However, perhaps sensing that this wasn't much of a story, Dempster mentioned that "Pink Floyd co-founder Roger has broken with the others in the group... and there is talk of litigation - they are one of the three most successful groups ever."

It is worth bearing in mind that Dempster once wrote a piece headlined 'A Sellers, back in the Pink' which claimed that Victoria Sellers "... has landed the role of the Princess in a new Pink Floyd movie" !

If any of you feel inclined to pick up a copy of 'Survivor', I would advise you not to waste your time and money. It is written in an exceptionally tedious fashion (not that one could expect anything better from a Melody Maker writer) and, according to Clapton, contains a number of inaccuracies.

A far more worthwhile investment would be the Clapton/Kamen 12" 'Edge of Darkness'. This features 19 minutes of music from the TV series of the same name (BBC Records, Cat No 12RSL 178), on which some of the guitar playing is reminiscent of Dave Gilmour.

Bruno MacDonald.



## THANKS

This issue would not have been possible without Dave Clarke (front cover), Bruno MacDonald (typing, hassle), Gary Manning (word processing) and everyone else who has contributed. Special thanks to Sonia MacDonald for slaving over a hot typewriter and providing us with the bulk of this issue.

## SCARFE on TV.

On Friday 12th December 1986, the BBC2 documentary programme 'Arena' was devoted to Gerald Scarfe. The purpose of the programme was to let him take a look at himself and try to reconcile the two sides of his personality - as an artist he pillories the famous but in public he presents an image of docile sociability.

During the programme he looked at his life and tried to analyse himself and the reasons for his differing sides, both by examining his experiences and by being brutally honest with himself.

The programme covers all the aspects that his book does although not in quite as much detail due to the time limitation. Most of the areas covered are mentioned in the review of his autobiography in IAF 20. However, the programme did feature some of his animated work (including 'The Wall') and appearances of prominent figures from the different stages of his past including Peter Cook, Richard Ingrams, William Rushton and, of course, Roger Waters.

Roger, he says, has the same kind of cynical view of life that he has, but that Roger deals entirely with words and music whereas he works with pictures. This seemed to be the perfect relationship when Scarfe, who has a continuing desire for 3D and movement, got involved with 'The Wall' project, especially with the possibility of mass audience that films offer. However, this partnership was to come up against an overlap when they worked with Alan Parker on 'The Wall' as he wanted complete control and as Scarfe remarked 'It was like 3 megalomaniacs each trying for their own way' and 'The whole experience was a quite, quite miserable one'.

The section about 'The Wall' showed Scarfe driving into Pinewood Studios and then sitting chatting with Roger, in a recording studio, about their experiences on the film:

RW: Well, some of it was good and some of it was very painful wasn't it?

GS: Why was it so painful do you think? I never quite understood why it had to be like that.

RW: I think that neither of us were used to the film industry and the way it works and the way that everybody is jockeying for position all the time, in a way they're not in rock 'n' roll.

GS: It seems to have a near animal element who will practically kill to get their puerile tripe up there on the screen. It's different.

RW: Now, for instance, I'm doing some film music. That's alright, there's a producer and a director and I am just doing the score. My responsibility stops there. I may go and help dub it, but that's my end of it. Whereas, with 'The Wall', it was completely different because we were all taking responsibility for it, and I think that was probably what the mistake was.

The programme then moved away from 'The Wall' on to the more recent aspects of Scarfe's career.

During the course of the programme, he painted the walls of a room with scenes from his career and one of these was, naturally, a brick wall. However, at the end of the programme he destroyed all the pictures by throwing cans of paint over them, which was quite a sad end I felt. As for answers to the question of his personality - he likes drawing and uses cruelty to draw a reaction from people.

Dave Walker

# RELICS

For the record, the TV movie 'The Hit', the theme tune of which was by Eric Clapton with Roger Waters (see TAP 17) is now available as a channel 5 video. As Waters' contribution is not excessive, we would only recommend this for 'extremist' collectors! (AM)

The Damned played 2 low-key gigs at the Clarendon, London, on 19th & 20th December '86, under the name of Naz Nomad and the Nightmares. On both occasions they played Lucifer Sam. Meanwhile, Psychic TV (who have used holophonics in the studio) have been known to play Interstellar Overdrive in their live set. (KS)

The photograph of filming 'The Wall' in the 1983 Railway World annual (see TAP 20) also puts in an appearance on page 7 of the Jan '82 issue of Steam World magazine, with some explanatory text. (AM)

The 'Fuck Your Dreams' LP is available for £6.75 + £1.00 p&p from: Small Wonder, Dept 5, P.O. Box 23, Sudbury, Suffolk, CO10 0TF (Credit Card Hotline: 0787 76206) (BM)

Gilmour or Mason was interviewed on Capital Radio's 'The Way It Is' in mid-December. Did anyone tape it? (BM)

In answer to a readers query, the video of Dave Gilmour's 1984 Hammersmith Odeon gig is only available commercially in America, on a format unplayable on U.K. machines. (AM)

The issue of American magazine 'Modern Drummer' for Jan '85, with a large Nick Mason interview can be obtained by UK readers for \$4 US (surface mail) from: 870 Pompton Avenue, Cedar Grove, NJ 07009, USA. Please mention TAP when ordering. Also available is a photocopy from the out of print Feb '84 issue, of their Andy Newmark interview. Although this was recorded pre Pros & Cons, it does give a good history of Andy's work. Price is \$2. (AM)

Andy Kershaw, interviewing Rat Scabies of The Damned (Radio 1, 6 Dec '86) asked how Nick Mason got involved in producing Music For Pleasure. He replied: "The thing about Nick Mason was that it was such an off the wall idea that it was gonna be either completely brilliant or totally diabolical... I tend to think of it as the latter. I met Nick a few years ago and he still seemed friendly, so he obviously wasn't put off us". (AC)

A few years ago, Radio One ran a mini-series on lyric writers which consisted of interviews conducted by Janice Long. One of the artists involved was Bob Geldof, who unleashed the usual tirade against the Floyd - "I think that to stand in front of a wall of amplifiers and sing 'We don't need no education' is a very fascist thing to do". Was anyone able to tape the broadcast? (BM)

Good news for C.D. fans! EMI intend to release the remaining Pink Floyd LPs on compact disc. All titles are currently being advertised in the US, with only More and Relics awaiting release. Here in the UK, Piper and Saucerful are in the shops, the rest are expected in due course, though it is not certain whether Relics will get a UK release - here's hoping. (AM/VF)

Camper Van Beethoven have a truly wonderful version of 'Interstellar Overdrive' on their third, eponymous L.P. on Fitch-Tent Records, via Rough Trade (Rough 109). (AM)

The Eric Clapton 'authorised' biography, now rejected by E.C. on the grounds that his corrected manuscript was substituted by the original, inaccurate version is now out as a Futura paperback for £3.95; though if you are lucky, remaindered hardback copies can be

found in 'cheapo' bookshops for the same price. Roger Waters and the Pros and Cons L.P./Tour get a few paragraphs. (AM)

Contributors :- AC - Alan Corden, VF - Vernon Fitch, AM - Andy Mabbett, BM - Bruno MacDonald, KS - Kev Shepherd

## TAP SMALLS



FOR SALE - KORG MS 10 monophonic synthesiser with KORG SQ10 analog sequencer and full documentation. £150.00 o.n.o. (delivery charge will be extra) from: Rob Avling, Ommadawn Hall, 15 Malvern Road, Dewsbury, West Yorkshire, WF12 7JX.

FOR SALE - A great selection of good quality, second hand albums from all periods of music. S.A.E. for catalogue to: Fillmore Records, 20A King Street, Blackpool.

WANTED - 'Q' Magazine issues 1-3, Andy (address on page 4).

WANTED - a BETA copy of Live at Pompeii - can anyone sell or lend me one, or tell me of a shop that still has a copy in stock please? John Myles, 8 Glebe Drive, Inchtute, Perthshire, PH14 9RR, Scotland.

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.

There are still some copies of Opel 10 available. They are available for 30p each plus p&p - 20p (UK), 30p (elsewhere), from Andy Mabbett.

Shane Kenyon wants to swap videos of Floyd with UK fans. He also has videos by Hoodoo Gurus, Dream Syndicate, Radio Birdman, Hunters & Collectors and lots of Doors. The Aussie video format is the same as UK VHS. Contact Shane at 3 Bardini Street, Gilberton 5081, South Australia.

HELP! Can anybody sell me (or do me a tape of) "Green All The Way", a mono-only album on BBC records (cat. no. REB 45M) released in 1969 or '70? It's by Brett Stevens and features railway songs written by Dave Goulder. I'm also interested in any other railway records, books (particularly by Collin Garratt or any published by Bradford Barton), old or foreign tickets, and other railway relics and ephemera (but not models). Andy.

## Congratulations

We send our congratulations to TAP's regular cover artist Dave Clarke and his wife Sue for giving the world another apprentice Floyd fan, Steven Ray, who was born on Tuesday, 9th December '86. Steven has a big brother, Lee. Only one more for the Dave Clarke five!

Congratulations also to Sue Turner (Dave Gilmour's secretary) who passed her driving test on 28th Jan. London pedestrians beware!