

... AND  
ANYBODY  
WHO SAYS  
DIFFERENT  
SETS A  
SAVAGE  
LYRIC  
BETWEEN  
THE EYES!



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Front cover by Barbara Kirk. Back Cover cartoon by Nick Dawe.

THE ORIGINAL PINK FLOYD & ROGER WATERS MAGAZINE

The  
Amazing  
Pudeling



ISSUE 31

THE APOLLOUS TO THE FOSTER  
ADVERTISING THE FILM "WITH THE  
BEST WIFE (NO RELATION)"



JUNE 1988

Last issue's Editorial didn't really afford us the opportunity to mark our 30th birthday. We would like to rectify that now - firstly, by stating that Andy has not left the TAP team. Apologies are due to those of you who fell for last issue's April Fool spoof editorial. As many of you did realise, it was not a million miles from what has been happening to a certain beat combo from Cambridge... We'd like to thank everyone who wrote or phoned to offer support to one side or the other - we promise not to hold grudges.

Secondly, we wish to thank you all for your support and help over the years. Very rarely do fanzines enjoy such a prolonged lifespan and we are very grateful to everyone who has contributed in any way. Newer readers may like to note that we do not have a regular team of writers, and are therefore always glad to receive independent contributions. Tape and book reviews, cuttings, photo-copies, pictures, articles, information and front covers are always welcome, and virtually all find their way onto TAP pages eventually. If you have an idea for an article, but don't feel confident enough to actually write it, let us know and we'll pass it on. Unfortunately, we cannot pay for any contributions, but you will receive a credit. We are also pleased to return material after printing if requested. An 'Animals' special is currently being prepared and we would therefore be particularly interested in material from 1977.


Also for the benefit of our newer readers, we would like to point out that TAP is not a monthly publication. Indeed, we do not have regular deadlines (You can say that again - A. Reader), but aim to produce between six and nine issues per year.


As usual with Pink Floyd, things tend to hot up every now and then, followed by a protracted period of absence, or, at least, relative inactivity. This Summer looks to be one such "hotting-up" period, what with archive Barrett releases now a very real possibility (see details elsewhere in this issue) and, of course, Pink Floyd's European tour. We would like to hear from anyone who is willing to help distribute leaflets at the concerts - this proved a great success with the Roger Waters gigs last year and we mustn't let this opportunity to reach as many Floyd fans as possible slip by. Furthermore, if any of our readers are, or know shopkeepers who may be interested in stocking TAP, please contact us.

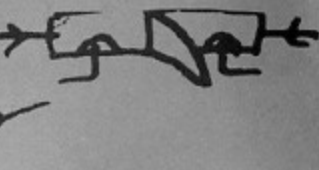
In the course of producing TAP, we frequently have to send boxes of magazines or pre-addressed envelopes between Blackpool, Birmingham and London. If any of our readers make these journeys by road either regularly or on a one-off basis (anyone holidaying in Blackpool?) we'd love to hear from them, as the postage costs are phenomenal. Please contact Andy if you can help.

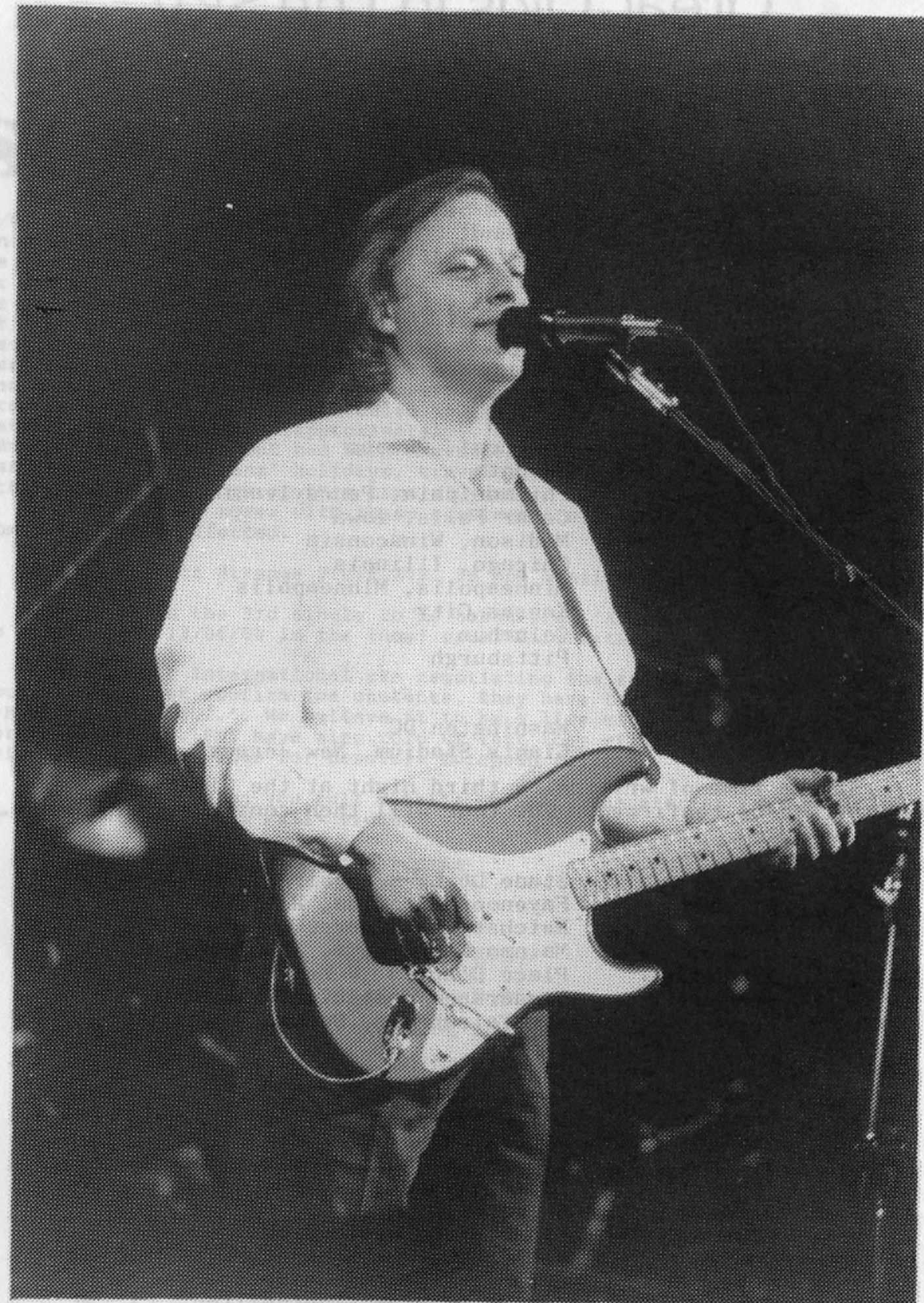
Foreign readers who are finding it expensive to take out subscriptions for only six issues may pay for a longer period by doubling the existing rates. However, this does not apply in the UK.

Finally, if you write to any of us and would like a reply, please include an SAE or, from abroad, International Reply Coupon.

Bruce 

Dave 

Andy 



David Gilmour Live in LA 1987 (David Tulsy)

# Great Gigs In The Sky

EMKA have now confirmed the dates for Pink Floyd's US/Canada tour for 1988.

## April

15	USA	Memorial Coliseum, Los Angeles
18	USA	Denver, Colorado
20	USA	Hughes Stadium, Sacramento
22/23	USA	Oakland, California
25/26	USA	Phoenix, Arizona
28	USA	Dallas, Texas
30	USA	Orlando

## May

2	USA	-
4	USA	Raleigh
6/8	USA	Boston
11	Canada	Montreal, Quebec
13	Canada	Toronto
15/16	USA	Philadelphia, Pennsylvania
18	USA	Cedar Falls, Iowa
20	USA	Madison, Wisconsin
21/22	USA	Chicago, Illinois
24	USA	Minneapolis, Minneapolis
26	USA	Kansas City
28	USA	Columbus
30	USA	Pittsburgh

## June

1	USA	Washington DC
5/4	USA	Giants Stadium, New Jersey

At the time of writing, a third night at the Giants Stadium had yet to be confirmed. The tour will then continue into Europe.

## June

10	France	Stade De La Beaujoire, Nantes
13/14	Holland	Fayenoord Stadium, Rotterdam
16	Germany	Reichstagsgelaende, Berlin
18	Germany	Mainmarktgeleande, Mannheim
21/22	France	Place D'Armes, Versailles
25	Germany	Niedersachsenstadion, Hannover
27/28/29	Germany	Westfalenhalle, Dortmund

## July

1	Austria	Praterstadion, Vienna
5	Germany	Olympiastadion, Munich
6	Italy	Stadoi Comunale, Turin
8/9	Italy	Stadio Comunale Braglia, Modena
11/12	Italy	Flameno Stadium, Rome
15	France	<b>Grenoble</b>
17	France	Stade du L'Ouest, Nice
20	Spain	Estadia Sarria Espanol FC, Barcelona
22	Spain	Estadio Vincente Calderon, Madrid
24	France	Espace Richter, Montpellier
26	Switzerland	Fussballstadion St. Jacob, Basle
28	France	Stadium Nord, Lille
31	Denmark	Gentofte Stadium, Copenhagen

## August

1	Norway	Valle Hovin, Oslo
5/6	UK	Wembley Stadium, London
8	UK	Maine Road Football Ground, Manchester

# STOP PRESS

The above information is the latest that we have and is correct as of 13/06/88. As can be seen, Pink Floyd have re-arranged their European tour, cancelling several dates. Their 2nd night at Manchester has been cancelled and the gig on the 1st has now been moved to the 8th. Tickets for the 1st are valid for the 8th or can be returned to the point-of-sale for a refund. Tickets for the 2nd can be returned to the point-of-sale for exchange for tickets for the 1st (which are valid for the 8th), or for a refund. It would be helpful if readers photocopied their tickets before returning them and did so as soon as possible. A spokesman for Kennedy Street Enterprises said he believed the reason for the change in the Manchester date was that the Oslo and other European dates had been re-scheduled to allow Pink Floyd to return to the States from 12-25 August (approximately). Kennedy Street had argued with Steve O'Rourke against this but had been overruled. Their objections were the disruption to Floyd fans' holidays, travel planes, etc., and the difficulty in getting leave from work at this time of year.

We at TAP fully agree with these sentiments and would be interested to hear from anyone thus affected.

The Syd Barrett Strange Fruit E.P. is now available on CD, cat. no. CD043.

'One Slip' is the 3rd single to be taken from 'A Momentary Lapse...' and was released on 13/06/88 in the (now) usual 3 formats.

Picture Music International are negotiating the release of a Floyd video. Though they cannot confirm the contents, they have told us it is to do with 'A Momentary Lapse...'. We believe it to be a live video filmed in Atlanta, Georgia last year. PMI have also told us that they will be investigating the David Gilmour live video for possible European release.

We will be bringing you full details on all these stories next issue, plus the latest news on 'The Wall' video.

## SUBSCRIPTIONS & BINDERS

Subscriptions, for six issues, are:

UK: £4.20 (including p+p)

Europe: £4.80 (including p+p)

USA/Canada: £6.60 (including p+p)

Australia: £6.90 (including p+p) (same for New Zealand)

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 begin with.

High-quality, dark blue binders for TAP or any similarly-sized magazine are now available. They are wired to hold 12 issues, and cost:

UK: £3.50 Europe: £4.00 USA/Canada/Australia: £5.20 (air) or £4.00 (surface) - please specify.

(all prices include p+p).

## WE'LL BASK IN THE SHADOW OF YESTERDAY'S TRIUMPH

The news that Pink Floyd and Roger Waters had parted company hit me with the same sort of import that the deaths of John Lennon, Keith Moon and John Bonham did. However, after the initial shock, I realised that perhaps this wasn't all bad as now I would hopefully have material reaching my turntable with greater frequency. It is not until now, when the initial euphoria of a new Floyd album has worn off, that I have been able to sit back and reflect on my true opinions: that the sum of the new parts is not equal to the whole of Pink Floyd.

Gilmour's second album, despite containing 'Blue Light', was very pleasant, containing some great lyrical songs and guitar-playing. However, unlike his first, it wasn't the sort of album I would buy if it wasn't by Dave. Then it was Waters' turn and this was the one I had been waiting for after his excellent work on 'The Final Cut'. Rarely have I been so disappointed. How could such a talent stoop to such a musically sparse album as 'The Pros and Cons of Hitch Hiking'? Even the lyrics lacked his usual edge and the concept was hardly a world-shatterer. Surely things could get no worse.

They did with 'Radio KAOS'. By now, 'the concept' had degenerated to a farce, the lyrics were aimed at the hard-of-thinking and the music had vanished. Roger has retreated into a formula dictated by The Concept. Indeed, the concept was written out for us so we could understand it, the music was mixed down and the vocals pushed up enabling the listener to 'savour' every nuance of plot development. The music no longer has any importance and female backing vocalists are forced on us until they come out of our ears. There is little or no evidence of progression since 'The Final Cut'. That album was superlative with the music and lyrics complementing each other perfectly to create a mood conducive to the concept - turning it into a statement. The music was still there - then, it still mattered.

Sadly, the concept album is no longer a valid entity in the post-punk era. We live in a time where The Chart Show informs us that George Harrison has just released his debut album, the singles chart is full of cover versions and remixes, the album chart is similarly polluted with compilations, Marillion qualify for the heavy metal chart, Mike Oldfield is best remembered for his 'Big chopper', Kiss have removed the make-up and the Grateful Dead have had a hit single. Would albums like 'Tales of Topographic Oceans', 'Thick As A Brick', 'Tommy', 'The Butterfly Ball' or even 'Dark Side of the Moon' be as successful if they were released today? I think not - because today's audiences just would not accept them and the music press in their ivory towers would pillory any group for attempting such a work.

Even packaging has changed - gatefold sleeves and books are fast vanishing (even some double albums no longer have gatefold sleeves) and even inner bags/lyric sheets are disappearing. 'The Wall' only worked because its theme was an indictment of the over-blown rock system and 'The Final Cut' was a valid social comment of its day. The only acceptable concepts of today are the film soundtracks and, inevitably, there was Waters again with a re-working of 'Pros and Cons' for 'When the Wind Blows'.

Floyd then re-entered the fray with 'A Momentary Lapse of Reason'. Admittedly this avoids being a concept album but is consequently a lightweight piece containing some of their worst material since 'Meddle', especially on Side Two. The problem

seems to be that Floyd and Waters miss each other's input. This seems to be the case when any great partnerships split: think how McCartney and Lennon produced consistently weak music after 1970 with only occasional flashes of brilliance. Jagger has failed to write anything of great merit without Richards; Page and Plant have suffered similarly. They all need the rivalry to maintain a high level of quality and, above all, somebody with the guts and requisite talent to say "No" when something is substandard. Floyd miss Waters' depth and attention to detail; he lacks people who are able to tell him to drop bad or substandard ideas. If Roger could just find somebody able to stand up to him, I am sure that he would return to his old standards.

Until then, despite the threat of a second 'KAOS' album, I will still pay attention to both camps as anyone capable of producing 'The Final Cut' and any group who can release a track like 'On the Turning Away' in the 80's could still produce something of outstanding quality.

Dave Walker.

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Please note that the views expressed in this article are Dave's and do not represent an overall editorial policy. Anyone else who wishes to contribute opinions may use the pages of The Amazing Pudding to air their views.

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## VIDEO WAVES

Roger Waters' latest excursion into the world of visual media comes in the form of a twenty-minute 'Radio KAOS' video. It features 'Radio Waves', 'Sunset Strip', 'The Tide is Turning' and 'Four Minutes'. The first three are the promos mentioned in previous TAP's, which have been slightly changed and re-edited but not refilmed. It is possible that 'Four Minutes' is composed of the film footage used in the live performances of 'KAOS' though this had yet to be confirmed as this issue went to press.

The video is based on the 'Radio KAOS' concept and there are a few film links to hold the story together. This is further explained on elaborate sleeve notes inside the video cover, the front of which features the 'beacon' symbol (see, for example, the 'KAOS on the Road' review in TAP 26). The back cover is a photo of Roger giving a mock-'Hitler' salute, presumably a la 'In the Flesh'.

Roger has been very involved in the production of the actual video, although Picture Music International have had a liberal hand with the packaging. The video will be in Hi-Fi Stereo and retail for £6.99. The provisional release date is May 31, though this may be subject to delay. We hope to be able to bring you a review plus stills from the video next issue.

One final thought: if PMI are willing to take a chance on a comparatively 'uncommercial' venture such as this, why does David Gilmour's 1984 live video remain unissued in the UK? Surely a video containing 'Run Like Hell' and 'Comfortably Numb' would tie in superbly with the Floyd's European tour...?

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Owing to space restrictions. The Pink Floyd Story pt5 has been held over to the next issue - but it's worth waiting for! - Eds.

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SHEREDES SCHOOL  
PRESENTS



THE  
WALL

## THE SCHOOL WALL

For four days last Winter (8th to the 11th of December) the pupils of Sheredes School in Hoddesdon, Hertfordshire, performed a 'school play' far removed from the usual round of 'Babes in the Wood', 'Aladdin' or The Nativity - namely, Oliver Dixon's adaptation of 'The Wall'. At his school's insistence, sixth-former Oliver wrote to Pink Floyd Music Ltd to request copyright permission. This was granted, but with the proviso that his show did not use, nor mirror, Roger Waters' original storyline and characters, or Scarfe's artwork - only the tunes and lyrics!

Fortunately, this was Oliver's plan anyway, so he set about producing a script in line with these requirements, being careful to fit it around the existing lyrics. Faced with a task of this nature, most people would throw up their hands in horror - I, for one, thought Oliver was insane to try it! Nevertheless, he succeeded admirably.

His Faust-like story, set in the next century, tells the tale of Paul Floyd, a confused seventeen year old at 'The Academy'. He has an overbearing mother and a girlfriend with whom he cannot communicate. He sells his soul to the Devil (although Paul does not know him as such) in return for being surrounded by a wall - isolating him from others and society at large. Paul is told that the land inside the wall will be like paradise if he joins the Band of Angels which the Devil controls (And you thought 'KAOS' was complicated! - Eds) - however, if Paul ever tries to leave, the Devil will take his life.

Once behind the wall, however, Paul begins to miss the companionship and love of those he knew on the outside. He decides to return, but the Devil places him on trial - a show trial which Paul is supposed to be unable to win. Yet Paul is too strong for his new-found enemy, and the love he has for his mother and girlfriend too powerful. The Devil is forced to release him but wreaks his revenge by cursing Paul with madness and blindness, leaving him worse off than he was to begin with.

The show used the songs from the album in the following, re-arranged order: In the Flesh?/The Thin Ice/Another Brick/The Happiest Days.../Another Brick II/Mother/Goodbye Blue Sky/Empty Spaces/One of My Turns/Another Brick III/Goodbye Cruel World/Nobody Home/Vera/Bring the Boys Back Home/Comfortably Numb/Hey You/The Show Must Go On/In the Flesh/Waiting for the Worms/The Trial and Outside The Wall. Additionally, the spoken dialogue included the "I cannot believe..." verse from David Gilmour's 'Out of the Blue'.

I was privileged to attend the last of these performances, on Friday December the 11th. Being one of the first to arrive, I found the impact of the empty hall and stage very chilling. A

simple backdrop, showing the Devil logo (see preceding page), a barren tree and a small podium were all that graced the otherwise bare stage. The rear half of the hall was taken up by a professional mixing desk, the PA and a lighting rig, operated by the pupils themselves. Indeed, the majority of the school seemed



to be involved in the production; if not acting then in one of the choruses (of which there were three), or 'behind-the-scenes' - providing refreshments and so on. All parts were played by pupils, although the musicians were mostly teachers. The standard of acting was very high - far better than the average school production. In particular, Matthew Salisbury as Paul seemed to be enjoying himself during 'One of My Turns'!! There were a few points which jarred on the nerves - not through any fault on the performers' side, but because of unanticipated variance from the

original - the word 'coon' being replaced with 'black', 'queer' with 'gay', etc. No doubt these changes were made to suit the school authorities, but they did seem a trifle unnecessary. However, I dare say the non-Floyd fans who made up the majority of the audience didn't even notice, so perhaps I'm being over-picky.

I had expected the music to be unenjoyable for similar reasons but I'm most happy to report that this wasn't the case. Obviously it would have been foolhardy to attempt to recreate the exact sounds that could be heard coming from the stage of Earls Court in 1980 and this wisely wasn't attempted. The arrangements used were both well-suited to the action on stage and listenable in their own right. My biggest worry had been the guitar solo that concludes 'Comfortably Numb', but this was replaced with a more-than-adequate keyboard improvisation. All told, the standard of musicianship easily matched the quality of the acting.

One other point of interest is that the first of the four performances - the Tuesday matinee - was interrupted by a false fire alarm: Pink Floyd's first performance of 'The Wall' in Los Angeles, 1980, had to be stopped when a stage curtain caught fire!

In closing, congratulations must go to all those involved in

the production, particularly Oliver Dixon for his imaginative adaptation and headmistress Miss Seddon for being brave enough to allow such an untried idea to be put into practice.



CAST

Narrator/Devil: Kirston  
Wiltshire  
Paul Floyd: Matthew Salisbury  
Mother: Michelle Elsdon  
Paul's Friends: Carlton Higgs  
and Lucas Mariconda  
Grimes (Teacher): Kim Blyth  
Sandy (Girlfriend): Emma Shade  
Angels: Alex Parrish and  
Debbie Robinson

BAND

Keyboards: P. Farrell, Oliver  
Dixon and L. Roberts  
Guitars: B. Harvey  
Drums: Richard Murison

EXTRAS

-The Angel Chorus  
-The School Children  
-The Street Chorus

Andy Mabbett.

If anyone knows of a school or theatre group who wish to perform the play, they can contact Oliver at: 20, Cedar Green, Hoddesdon, Hertfordshire, EN11 8BZ.

**SHERIDES SCHOOL**

aTOMIC NEWMAN

Recently, the Mike Oldfield magazine (Airborne) conducted a written interview with Tom Newman. Ray Martland who runs Airborne very kindly threw in a couple of questions on behalf of TAP :

Q: When you were producing *Headline News* for *Atomic Rooster*, why did you decide to use David Gilmour ?

A: To try and kick Vince Crane's (great) ideas into the 70's (or 80's) - (didn't work - too much Charlie).

Q: What kind of guidelines did you give him for his playing ?

A: Go Whaawwhinging ----- .... Karang a lot.

If anyone would like to read the complete interview it can be found in issue 4 of *Airborne* which is available for 70p (UK), 80p (Europe), £1.10 (USA) (all prices include p+p) from:  
Ray Martland, 32 Rossall Road, Ansdell, Lytham St Annes, Lancs, FY8 4ES, England  
Payment should be by the same methods as for TAP.

**KATE BUSH TALKS ABOUT HER ROOTS**

In 1978, Tony Myatt interviewed Kate Bush about her blossoming career. During the course of the interview the name of David Gilmour slipped nicely into the conversation:

T: When I talk to people about you, the name Dave Gilmour seems to crop up quite a bit.

K: Yes.

T: Tell me about him.

K: Well, he's my big angel actually. He flew down and gave me a vision. No, he was a friend of a friend who is a friend of a friend: you know, a long connection.  
A few years ago he was looking around in pubs and clubs for unknown people, groups that had got some songs of their own together and he found a group called Unicorn, and he was going to produce them, and this friend happened to mention me. So he came along and I was terrified you know, this guy from Pink Floyd coming in and I played him some songs and he was amazing; he said that what we should do, because so many demos had been turned down from companies, is to make just a few numbers, like 2 or 3 songs and really get them ace, like produce them and arrange them, 'cos all the demos had just been me and the piano. That's what we did.

T: What were the songs that you chose at that time ? Can you remember ?

K: Yes. One of them was *The Saxophone Song*, the other was *The Man With The Child In His Eyes* and there was a third called *Maybe* which was, in fact, pretty awful.

T: So that really was the beginning of Kate Bush when Dave Gilmour sort of got you together ?

K: Oh yes, but I've always been around, you know.

Supplied by Robert Brown.

## SPOTLIGHT ON PINK FLOYD

The following interview was broadcast on Brisbane's FM104 radio station, February 2, 1988. Titled 'Spotlight on Pink Floyd' it was supplied to us by Jim Agland and transcribed by Gail Mclean. Our thanks go to them both.

The sequence was obviously put together by Floyd fanatics. Segments of 'A New Machine', 'Another Brick', etc, were interwoven into the voiceovers along with various 'KAOS' snippets, most effectively and often disturbingly. One particularly freaky moment (as Ivor Trueman might say) occurred during 'One of These Days' which was intercut with - of all things - 'Several Species of Small Furry Animals...'

You often hear members of rock bands say that their internal relationships are just like a marriage. To make their music, musicians are forced to work and live together at the closest of quarters. For their music, they have to learn to accept each other for once and for all. But like regular marriages these relationships also sometimes end in a break-up. In 1970, rock fans painfully watched the Beatles divorce; more recently we've seen the Rolling Stones go through a trial separation. Today we're going to take you right into the inner sanctum of Pink Floyd's marriage. You'll hear Roger Waters explain just why he thought he had to leave, and Pink Floyd will give us their side of the story. It's a rare opportunity to witness at first hand the real story behind the end of rock 'n' roll's greatest and most successful marriages.

('Learning to Fly' is played)

From the beginning Pink Floyd were never just an ordinary group. It was all to do with background and timing. They arrived just when the Beatles quit the stage in order to expand the scope of popular music with albums like 'Revolver' and 'Sgt. Pepper'. Somewhere during their journey the Beatles passed the baton to Pink Floyd, a group running a similar race of musical experimentation. Just two months after the Beatles released the climax of their studio adventures - the 'Sgt. Pepper' album - Pink Floyd started their experiments in music. They started with an album called 'The Piper at the Gates of Dawn', produced by the Beatles' recording engineer Norman Smith. The biggest difference between the two groups was that the Beatles were recording music that they couldn't reproduce on stage (while) Pink Floyd were what they were on stage what they were on record.

('Set the Controls...' is played)

'Set the Controls for the Heart of the Sun' from Pink Floyd's first Roger Waters-controlled album, 1968's 'A Saucerful of Secrets'. Pink Floyd's career culminated in 1973 with 'Dark Side of the Moon' - an album still setting records around the world. Pink Floyd's album has just completed its 700th week on the American albums chart, a long, long time more than its newest rival.

('Money' - '81 version' - is played)

Rog: All the records that I've ever done are all basically about the same thing which is... they're all about the predicament of the individual in the face of an apparently unfeeling status quo.

Doug Adamson: Not a very happy topic is it?

Rog: No, no; it's a strange preoccupation. I think it's... Which probably stems from... Well, a number of the albums stem from an enormous sense of loss at the loss of my father. I think that this one ('Kaos') is slightly different in that there's a bit more... and in fact, strangely enough, on stage... I'm feeling a bit different now on stage in that I actually find myself going down and sort of touching the people in the front row and wierd things like that and feeling perfectly alright about it. And letting them sing some of the lyrics and things which I've never ever done in the past and it seems quite natural.

I mean, I am past the stage now in my career where I expect all the audience to cop what's going on, even slightly. I know that, you know, a proportion haven't the vaguest idea of what I'm talking about and never have had. They still think that 'Dark Side of the Moon' is about outer space, you know, and none of them copped... well, a very few - as witness the remarkable sale by my ex-colleagues of tickets for stadium shows. It was about a disillusionment with... that area of rock 'n' roll: with the takeover of rock 'n' roll by Demagogy and avarice.

Doug: Did the concept for the album... did that all sort of crystallize and gell before you had written all the songs or was it only when the songs were only sort of half-together that the whole thing sort of found a place?

Rog: No, that... 'Radio KAOS' worked like that... it... slowly this stuff started to slip into place as the songs appeared from whatever well of feeling that's inside me that the songs come from... I started to think, "Well, my god, who are these people and why do I care about this anyway?", you know. "What's it all about?"... and then I started asking myself straightforward questions and so songs that happened later in the process are answers to those questions and say like 'Radio Waves' - which is the first song on the record - was actually one of the last songs to be written because it is like my attempt to kind of set the thing up in some way: to provide a start for the middle and end that already existed.

('Radio Waves' is played)

Rog: There are two people who I think I've drawn on. One is an Irish guy called Christy Nolan, whom everybody thought was 'not there' at all, and his mother persevered with him. Eventually, by attaching a sort of paint brush the wrong way to his forehead he started tapping stuff out on a word processor and he's written poetry, which is very good poetry. He's also written an autobiography and so he's a kind of living proof, you know, that you can't judge a book... in the words of the great Bo Diddley. So, he was certainly a source of some inspiration to part of the character I think; and another guy was this kid who I saw on a television programme I was watching, who lives - maybe this is me being romantic, but my memory tells me (he lives) in the other Black Hills, in the Black Hills of Dakota, with his mum, and he's blind and he'd been mute. He

had never spoken, never done anything and again was considered 'Not there at all' and when he was sixteen years old his mum woke up one night during the night and she heard this music and she thought she'd left the music on and she went downstairs and he was sitting at the piano: playing the piano and singing. Now, that... I get shivers even thinking about it now. He'd never spoken a word to anybody and suddenly he was singing songs and he's been playing the piano and singing ever since and nobody knows why. He still doesn't talk.

('Have a Cigar' is played)

Roger Waters isn't the only major member of Pink Floyd to have left the group; but when Syd Barrett left early on in Pink Floyd's career there was none of the bitterness surrounding Roger Waters' departure. In 1975 Pink Floyd even dedicated a whole album to that other old friend. They called it 'Wish You Were Here'.

('Wish You Were Here' is played)

Doug: So, Nick Mason and Dave Gilmour, did you always intend to make another Pink Floyd record?

Dave: We never saw any reason why we shouldn't. I always... yeah.

Nick: I think we did, yeah. There was a period where one never really knew if we'd get around to it or not, but...

Dave: I think that there was a long period when none of us thought it was going to be a lot of fun, but then things changed and the possibility of it being fun again happened.

Doug: So, at what point then did you actually decide to make another Pink Floyd record?

Dave: I kept saying I'd like to do one and Steve (O'Rourke) and Nick would say "When?" you know, and I'd say, you know, "Well, I just don't have enough material yet. I'm not ready yet."

Nick: (sarcastically) Soon!

Dave: You know, "I'm not ready yet," and gradually by process of sort of bickering, over about a year... and also committment...

Nick: There was a point at which we managed to tie Dave down to saying "Right, well, we'll start in the Autumn," which was sort of Spring, nearly Summer and I think once there was a sort of committment as to when we'd actually start, it made it a bit easier.

Dave: But you do have to have a certain amount of material that you're confident... you know, before you even start. You don't actually have to have enough because you know, you... It's going to be fairly certain that some will evolve during the making of it that will be good. But you have to be fairly confident that you have a good basis of something there. Until you've got that you really can't enter into it.

Doug: Now, Dave: are you actually singing on all the tracks? Because within Pink Floyd it was never completely clear. A lot of people got confused about who actually sang on what over the years.

Dave: I'm sure they did get very confused. I mean, the fact of

The matter is that I probably sang at least half of the stuff we've done over all the years and up to... well, right through into maybe 'Animals', I sang most of it. I'd say nearly all of it in fact on things like 'Dark Side of the Moon', 'Wish You Were Here' and those sort of things. Gradually as Roger's confidence grew he started singing more and more. But he wasn't terribly confident in his own vocal ability for a long time. It is one of the Pink Floyd voices - I mean, there are people who don't actually know which one is which half the time. People say, "Is it strange to be singing 'Money'?" and I say "I always sang 'Money', I sang it on the record!" (laughs)

Doug: So what effect has his leaving had on the band?

Dave: It's a bit more fun at the moment...

Nick: I think really it's regenerated the band. I mean, generally - to get... particularly bands of our age who've been around for a long time galvenised into projects you quite often need something to sort of spur it all on. I think Roger was probably right to say "The band was dead creatively" because as his side went the whole thing was over and 'The Final Cut' was...

You know, I don't think anyone was particularly interested in making his solo albums and it wasn't particularly good for us in any way, but with his leaving it really put the pressure on to produce something again and I think, you know, that's what happened. Whether you like it or not is another matter but it certainly made everyone get down and get to work.

('One Slip' is played)

Dave: Entering into a project like this, you know - into a Pink Floyd record, or any record, you know - if there's no spirit of cooperation in what's going on then it's not going to be that good, I don't think. It's not going to be fun and you can tell if a record was fun to make or not. You know, 'The Wall', whatever anyone says, was a cooperative record. You know, the idea of it was certainly Roger's idea. No-one's trying to take away from him his talents and what he brought in and what we had to struggle to overcome but the record that came out was nothing like the concept as he originally planned it or the demo that he originally made of that record. There's been a lot of stuff about people saying, "Oh well, that was the first Roger Waters solo album." But believe me that's so far from the truth; it's just one of the things that bugs me an awful lot because people just can't see how these things come about.

It was during the period after recording 'The Wall' that the split within Pink Floyd started to widen. In 1979, Roger Waters had come up with the idea for a new Pink Floyd album, an idea which would eventually set Roger and the rest of Pink Floyd apart.

Rog: 'The Wall' happened from doing the Animals tour: feeling completely disgusted with myself and everything about it at the end and suddenly at a big stadium gig in Montreal, in the Olympic Stadium, this notion of expressing my disgust by building a wall across the front of the stage as a part of a Rock 'n' Roll show came to me in a flash and I was so thrilled with that... with the theatricality of that, and





The Bleeding Hearts Live (Andy Mabbett)



Waters at Wembley, November 87 (A. Mabbett)



The Bleeding Heart Band live at Wembley Arena, November 22nd, 1987.



The Bleeding Heart Band live at Wembley Arena (Andy Mabbett)

ALL ROGER WATERS PIX TAKEN AT WEMBLEY ARENA

then the idea of each brick being a different bit of the life and the whole autobiographical number that developed out of it, actually came after the simple theatrical idea of building the wall.

('Another Brick in the Wall II' is played)

Doug: 'The Final Cut' was very much a Roger Waters-dominated record and he's no longer in the band. How much input did you actually have on that record?

Dave: I tried to have a lot at the beginning, you know. I said things like: "Roger, this song isn't terribly good. We tried it on The Wall album and we decided it wasn't good enough then... suddenly it got better?" (laughs). And gradually Roger got more and more irritated with my, umm... what he calls 'obstructiveness' - which to me is constructiveness - and eventually it came to a very awful sort of point where Roger said "Right, I want you to stop being on the production credits because you're just getting in the way and I want to do this record exactly the way I want it. You should come in and play guitar when I ask you to." Which I didn't take to at all kindly and there were very, very big arguments which I won't go into, but it wound up with me eventually agreeing to come off the producer's credits and not, er... I still got paid as a producer but he said "Well, you should lose your producer points (ie additional rates of pay-Eds) as well," and I said "Noooo". (laughs) It just got to a point when I finally agreed to let him do it because it was just too painful to do it any other way. It was just torture.

Rog: Well, I mean the whole of the making of 'The Final Cut' was absolute misery for everybody but that was a long process filled with acrimony and aggravation.

Doug: So you then left the band. Surely if the leader leaves and you say there's a court injunction or whatever, how comes it was never enforced sufficiently to stop them using the name?

Rog: Well, that's a very good question. The leader didn't leave. The leader rang them up and said "C'mon, let's have lunch," and sat down at lunch and said "Look guys, it's over, right? It's finished." Then the colleagues' manager rang the leader up and said "You do realise that if you don't fulfill your contract with CBS or whatever, they can sue you for damages and this, that and the other," and I said "I don't believe you".... "Check with the lawyers." So I checked with the lawyers: Yep! And so I thought "Oh my god," and all this went on for a little bit and I said "C'mon, it's over - it's finished. We're not a band anymore. We can't stand the sight of each other, let's just accept it"... "No." So what I've discovered is that the only case that the law is interested in me bringing is one saying, well, if you go on calling yourself Pink Floyd I demand that you pay me twenty or twenty-five per cent of the cake. I'm not interested in the cake! So I don't think there's very much I can do.

('The Tide is Turning' is played)

'The Tide is Turning': uncharacteristic optimism from Roger Waters' 'Radio KAOS'. But for Roger the immediate future isn't nearly as hopeful:

Doug: Do you think that there's going to be some kind of chance of you getting down there (to Australia)?

Rog: Yes, I fully intended to go to Oz and to Japan after this American tour but nobody showed any interest and so I thought: sod it! (laughs)

Pink Floyd has the final say:

Dave: Well, of course, you lose and you gain, you know. We have gained and we have lost by losing Roger. We have gained freedoms, we have gained the ability to cooperate and do things. We have lost someone who's very intelligent and is a good lyric writer and has a good sense of dynamics in production, you know. It would be stupid to try and say that Roger didn't bring a contribution to what goes on but it would also be inaccurate to say he is what made it all happen, made it tick.

Doug: Have you heard his new record?

Dave: I've heard half of it. I've heard the first side and I've heard the last track actually.

Doug: Comments?

Dave: It's a good Roger Waters record... It's not a Pink Floyd record.

('On the Turning Away' is played).

## TAP PLUGS



### ROUSSEAU

The West German group Rousseau are almost certainly unknown to everyone who didn't buy the 'Double Exposure' compilation album which, besides the afore mentioned Rousseau, featured contributions from such British notables as Anthony Phillips, Mazlyn Jones, Rog Patterson and our old friends Haze. This is unfortunate because they are a progressive band that remind me of other German bands such as Jane, Novalis, Anyone's Daughter and, to a certain extent, Eloy.

Their story started in 1979 when musicians from several bands got together to create music not influenced by trends, fashions or the charts. In 1980 they released their 'Flower In Asphalt' album but, despite favourable reviews and media attention, failed to break through - a process repeated in 1983 when they released their second album, 'Retreat'.

As a result they concentrated on their live act and formed a "poetic rock theatre" of their own featuring female dancers and pantomime based around a story entitled "Fool's Fantasy". Despite the success of this which kept them on the road for nearly 2 years they started to run out of time and money.

It was at this point, just as they were about to pack up, that the Japanese started to pick up on 'Retreat' and from there an international following started to grow (resulting in their inclusion on the 'Double Exposure' compilation). On the strength of this they have just released their third album, 'Square the Circle'.

Through this period the line up has remained fairly static and now consists of Rainer Hofmann (keyboards), Ali Pfeffer (drums), Uwe Schilling (guitar), Christoph Huster (flute) and 2 guest singers: Herbert Ruppik and Dieter Muller. As you can tell from this line up, the band tends towards instrumental work with a scattering of songs.

For more information on the band or how to buy their records, write to: Rousseau, Am Hunengrab 36a, 4270 Dorsten 19, West Germany - enclosing an International Reply Coupon. You could be in for a surprise.

Dave Walker

## TAP PLUGS



In his press release, Nigel Mazlyn Jones says he has been described as a "one-man Pink Floyd". Certain aspects of his music would bear this out, and his records will certainly appeal to the majority of Floyd fans - at least those who appreciate the Floyd's music as well as Roger Waters' concepts. Mazlyn's rich, layered sounds are achieved by a wide range of technical wizardry which does not, as one might have thought, rob the music of emotion. If any of you get the chance to witness one of his rare live excursions, I suggest you grab it with both hands. If you don't, then his four albums are a more-than-adequate substitute, all being classics well worthy of investigation and investment. They are:

**SHIP TO SHORE:** a soon-to-be-deleted album from '76 - Mazlyn apparently has less than one box of these left!

**SENTINEL:** The album that won him support slots with acts such as Camel, Barclay James Harvest and Judie Tzuke.

**BREAKING COVER:** Featuring ex-Van Der Graff Generator person Guy Evans, and Kevin McAlea (who played in Gilmour/Kate Bush's band at the Secret Policeman's Third Ball - see TAP's 23 and 28).

**WATER FROM THE WELL:** His new album, available on chrome cassette only, again features Guy Evans, along with Nik Turner (ex-Hawkwind). Not only is the sound reproduction excellent here, but so are the compositions and playing. Side one is given over to songs (notably the wonderful Papa Echo Alpha Charlie Echo - work it out!), the other side comprising longer instrumental pieces.

For further information, including details of how to obtain the albums, send an SAE to Mazlyn c/o Isle of Light Records, PO BOX 1, Polzeath, Cornwall, PL27 6YZ. Please tell him TAP sent you!

Andy Mabbett.

Reader Mark Curtis has kindly sent us a copy of his band's first demo tape. **PARADISE STREET** play the more melodic, polished side of Heavy Metal; without making direct comparisons, more Van Halen than Venom (What's wrong with Venom? - BM). The five-track tape includes a cover version of the Kinks' 'You Really Got Me', and is apparently gaining airplay in Italy and Portugal, as well as the band's home-town of Cambridge. Interested readers should zip an SAE to Mark at 5, Rothleigh Road, Cambridge, LB1 4EG, for details of cost and availability. After all, Cambridge has produced one or two rather good bands...

Andy Mabbett.

## TAP SMALLS



Can anybody please supply me with video copies of *Romance with a Double Bass* starring John Cleese and Connie Booth and *The Strange Case of The End of Civilisation As We Know It* starring John Cleese and Arthur Lowe. Mal Lord, 32 Hoarwithy Road, Putson, Hereford, HR2 6HB.

# The darkside of Pink Floyd

The Australian Sun, February 4, 1988

From Jim Agland

By CLARK FORBES

THESE days, when hard-core Pink Floyd fans speak of the Wall, it's unlikely to be in reference to the band's brilliant album of the early 1980s.

More likely, they are speaking of the wall which now bitterly divides the group: a wall which is lowered every so often and just long enough for past and present members to trade law suits and insults.

Pink Floyd, for the moment at least, is a trio led by David Gilmour, the singer-guitarist for Floyd since 1968, and including founding members drummer Nick Mason and keyboardist Richard Wright, who left the band in the early 1980s.

But for most of the group's existence, Floyd was shaped by the dark and sombre lyrics of Roger Waters, who wrote virtually all the songs on *Dark Side of the Moon*, *Wish You Were Here*, *Animals* and *The Wall*.

In a momentary lapse of reason Waters split. He wanted a solo career, the Waters name up in lights.

Floyd, he reasoned, couldn't live without him - and what's more they shouldn't.

They certainly shouldn't be using the name Pink Floyd, "that's mine", Waters parroted to any journalist, or lawyer, who would listen.

The row became very public. The rump of Floyd, guitarist David Gilmour, drummer Nick Mason and keyboardist Richard Wright said: "Why should we change the name?"

That's the question now before the courts.

Well, almost.

Mason, who might have been an architect if the '60s psychedelia of Floyd's music hadn't got in the way, hints that over the New Year a solution might have been found.

He's not ready yet to give details and he admits to feeling anything but comfortably numb about the year-long rock wrangle.

"In some ways I feel more

bitter about what Roger did now that it seems to be over than I did while everyone was arguing," he said.

Mason and Waters had known each other since childhood and Waters was his closest friend.

He likens the split to the break-up of a marriage. All the little bits and pieces of private agony start floating to the surface.

And he thought Waters was stretching mateship a trifle "when someone tells the press you're a bastard and a charlatan".

"He said he thought the band was brain dead and it may have become so. After

should be this way. It happened by Roger's choice, he left and we were unwilling to quit.

"Obviously there are areas that are much harder without Roger, but we feel the plusses outweigh the minuses.

"It's more joyful and more rewarding the way it is at the moment," Gilmour says.

Mason, 49, more low-key.

You sense that no matter how invigorating he may have found it, picking himself up and dusting himself off, he would have preferred to stay in the old familiar rut.

But he doesn't see any

than to say there'll be a few surprises.

Bigger than the Wall Tour, which featured a giant wall that was demolished each night by a plane? Or different from the Animals Tour, in which a giant inflatable pig hovered over the crowd?

"Different, but even more spectacular," Mason says.

"What we're trying to do is update some of the old things that go with the old material and use some new stuff as well. It's a combination of lasers, lighting and film.

"Everything including the kitchen sink would be the way to describe it."

The sink, plus pig, plus fireworks, plus flying beds and crashing planes.

"There's 16 years of material to cover with an emphasis on the new LP."

The new LP includes a song called *Learning to Fly*. Deep and meaningful or simply a rage about the joys of being up, up and away?

"No," he laughs. "It really is about flying."

Not surprising. He shares an aircraft with Gilmour which they park at the old Battle of Britain airfield, Biggin Hill.

He has no fear of flying or of fast cars.

"I fell in love with motor racing when I was seven and my dad took me to Silverstone. I love the old cars, with their parts and the people who drive them."

Among his mates he numbers Jackie Stewart. Helpful, when Mason is preparing for the Le Mans 24-hour sports car classic, in which he has competed five times.

At home in London there's a garage and a company called Ten Tenths (a racing driver's expression meaning "on the limit") which hires out Mason's Bugattis, Ferraris and Maseratis to film companies.

And he doesn't mind being called the world's most anonymous rock 'n' roller: "I've just found the final brick for the wall."

• Pink Floyd, Melbourne Tennis Centre, February 13-16.

We're trying to update

some old things and use

some new stuff as well

all, we wouldn't have made the new LP, *Momentary Lapse of Reason*, if it hadn't been for the break-up.

"But when he left it regenerated. We had to."

Why was Waters so bitter? After all, Gilmour had replaced an earlier recruit and the band was still called Pink Floyd.

"I think the problem is that he thinks he did it all himself," Mason says. "If he feels that then it's understandable that he feels upset especially as he thought we wouldn't be able to carry on."

"I also think that he thought that until the band didn't exist any more the record company wouldn't take his records seriously other than fillers between Pink Floyd albums."

In any case the laugh is on Waters. Floyd's latest LP *A Momentary Lapse of Reason* is flying high.

Gilmour has written all the songs on the album and backed them up with some fine guitar and strong vocals.

He said: "I didn't decide it

chance of the bad bass guitarist being welcomed back.

"Certainly under any agreement we would reach we wouldn't want him to come back and say we're going to do it his way," says Mason, without a hint of exasperation over the antics of an old friend.

If anything makes middle class Mason scowl it's the mention of the group's mega-hit, *Dark Side of the Moon*.

The album, which is the longest charting - more than 700 weeks - in history, is nothing more than an albatross around Mason's creative neck.

"Every record we've done since is compared with it," Mason sighs.

"It's not as though it's the greatest record that was ever made. I can think of a dozen LPs which are better. But it does have this incredible, daft cult following."

Mason won't give away too much about the *Momentary Lapse of Reason* Tour, other

A short while ago Pink Floyd, darlings of the intelligentsia, the stereo-minded and lots of others besides, were victims of two NME hitmen—Benedicto Nicolini (a.k.a. Nicky the K) and Sneaky Pete Erskine, who stabbed Floyd viciously in the hair, the musical integrity and in the dry ice. An inquest took place this week.

# Dirty Hair Denied

There's no dandruff on this band, claims guitarist Dave Gilmour (no split ends either) before delivering key evidence as to the merits and defects of Pink Floyd, defending their music, and denying all rumours that they were killed in the attack. Interview: PETE ERSKINE.

NEW MUSICAL EXPRESS

January 11, 1975

"HI DAVE, have you washed your hair?"

"No." Gilmour flashes a thin-lipped grin as he takes his seat, "and if he can find any split ends in here (lifting clump of hair) then ..."

"Then what, DAVE?"

But he's already scanning the menu and doesn't hear. His free hand, however, is worrying over a plastic tea spoon. Unconsciously, he gradually crushes it, letting the pieces slip through his fingers and fall onto the tabletop. Gilmour is nothing if not self-controlled. Placid even. But not quite.

His anger is of the sullen, smouldering variety and yet, the weird thing is that even during such moments he'll often make way for a broad smile which can be utterly disarming because it might, just *might*, be a harbinger of doom, the herald for a personal close-up of one of the robust Gilmour flails. Although I can't imagine it ever happening.

He is angry, though. He told me so on the 'phone a couple of minutes after he'd read the piece.

"I've just read the piece," he said, "and I'm very angry about it."

The 'piece' in question — an action replay for those who missed it — appeared in the 24/11/74 NME issue, written by myself and Mr. Kent in direct response to our witnessing of the Floyd on the first two nights of their four-day residency at Wembley. I'm

afraid we were a little rude about them.

Mr. Kent wrote an extended review cum critique, and I, through the back door, managed to secure an audience with Gilmour in which I confronted him with the accusations to be aired in the piece. The overall intention, see, had been, in the words of the introductory blurb, "to get the 'Floyd back into perspective", a sentiment which Gilmour himself says he thoroughly condones. It was the *approach* that riled him.

Ultimately the phone call resulted in myself inviting Gilmour for lunch — partly as a placatory gesture, partly to prove that the forementioned Kent and myself could, and would, stand by what'd been written and mainly because a rematch might prove to be interesting.

The axis of the criticism in the piece lay upon the fact (self-confessed by Gilmour) that on two consecutive nights the Pink Floyd made music of such low quality that it cast rather anvil-like aspersions on (a) their motivations (b) their overall musicianship (c) the feeling engendered by them in their audiences (both short and long term) and admirers — one of whom, *Sunday Times* critic Derek Jewell, pulled out some florid prose in an appraisal of the debut Thursday night gig (described subsequently, by Gilmour as 'probably the worst we've done on the whole tour').

Jewell wrote: "Richly they merit their place among the symphonic overlords of today's popular hierarchy ..... they

reeled off, apparently effortlessly, a performance with musical textures so ravishing and visual accompaniments so surprising that, for once, the thunderous standing ovation was completely justified."

Such bland acceptance irritates the band, says Gilmour, equally, if not more so, than its denigrators.

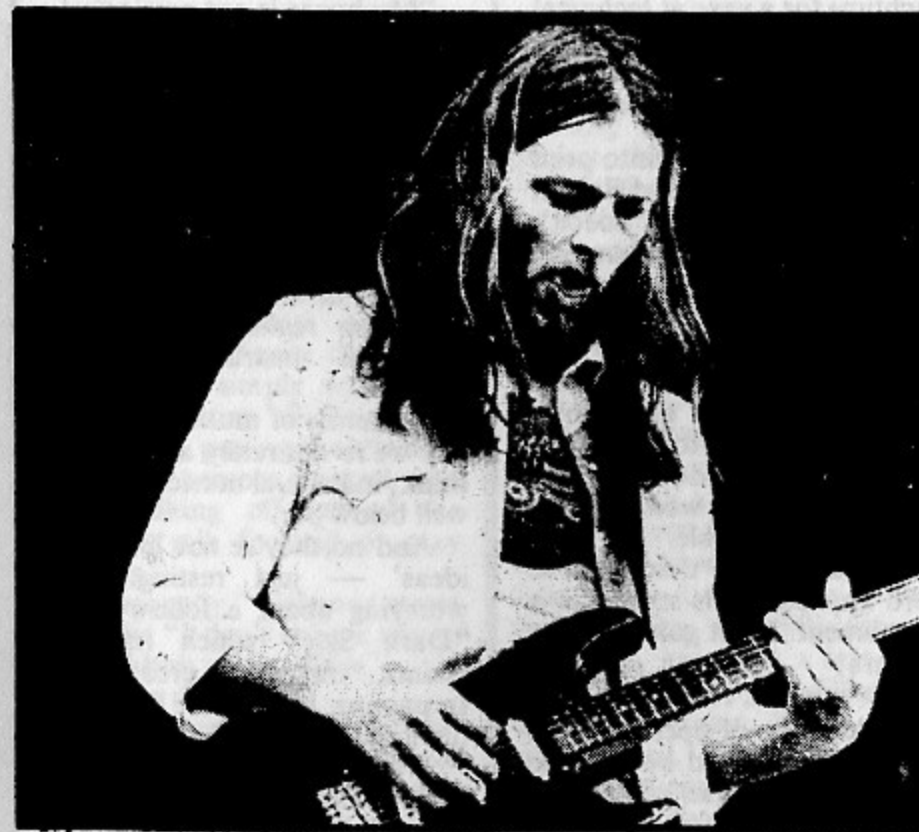
"I don't think anyone on our level feels deserving of that kind of superhuman adulation number," he claims, hacking at a piece of steak. "But then a lot of them probably dig it. Sure, I'm cynical of our position. I don't think we deserve it. But I'm no more cynical of our position than I am of anyone else's on our level. I mean...to try and maintain your own perspective on what you are is totally different."

The lyrics of "Gotta Be Crazy" — as Nick Kent pointed out — reveal a very great deal of cynicism, particularly the line "gotta keep people buying this shit" which is tantamount to a sneer at the audience.

"Mmm. Yeah. It is possibly a sneer...but not at the audience as a whole, but at the type of adulation bands like us get. I mean I think there is something wrong with that...people needing hero-figures like that, thinking that rock musicians have all the answers."

But don't you think that while not really being responsible for that element, the fact that it hasn't been challenged means that bands like the Floyd, through neglect, are helping compound it?

"Yes. Probably. But I think



GILMOUR showing hair and axe style

we're less guilty than most. I mean, we've made conscious attempts at fighting it."

Such as?

"In things we've said in interviews and things like that. We've always said that we don't believe in that whole number, but it's very hard to get away from the image people put on you."

How large a proportion of record buyers and concert-goers buy music papers though? A question I did in fact neglect to add. Still seems a bit lame though, eh? One would've thought that a couple of really finely honed satires would at least help...but then, really, how concerned are bands about these kind of things? Motives schmotives. It helps sell records. And you don't gnaw the digits that feed you.

Anyway, we're messing around here. To the specifics. Gilmour is raking through the apposite issue as he eats. He's inclined towards the John Peel reaction (thinly disguised in his mildly self-congratulatory *Diary Of The Domestic* unfolded each week in *Sounds*) that the piece was 'hysterical', overly-personal and laced with supposed inaccuracies.

The first 11 of Kent's opening paragraphs make Gilmour particularly mad. He

claims that description of his personal appearance and that of a member of the audience (and his attitudes) is totally superfluous.

The offending words ran thus: "On November 14, 1974, approximately 7,000 people washed their hair and travelled down to the Empire Pool, Wembley, to witness the Pink Floyd live. Almost everyone, that is, except Dave Gilmour — his hair looked filthy there on stage, seemingly anchored down by a surfeit of scalp grease and tapering off below the shoulders with a spectacular festooning of split ends...."

This led on to a description of a Floyd look-alike in the audience, who is held up as a Floyd fan archetype who smokes dope, prattles on about the cosmos and gets off on the stereo production quirks inherent in all Floyd albums.

"I don't see any of it being in any way relevant," says Gilmour in that sullen/placid tone of voice that could be either. Or both. "So there's a guy like that in the audience. What? There were probably others like him, but you find people like that at any concert — but then Kent probably set out to find one and he did."

I assure him that our approach was in no way

premeditated. There was no question of a pre-planned axe-job on anyone's part.

"Well, I just don't believe it of Nick Kent. I really don't. He's still really involved with Syd Barrett and the whole 1967 thing. I don't even know if he ever saw the Floyd with Syd."

"He goes on about Syd too much and yet, as far as I can see, there's no relevance in talking about Syd in reviewing one of our concerts."

But one of the new songs is about him.

"Yes, but that's all. In the beginning the songs were all his and they were brilliant. No one disputes that. But I don't think the actual sound of the whole band stems from Syd. I think it stems just as much from Rick (Wright). I mean, Syd's thing was short songs."

As for hair-washing. Well, the subject got short shrift. I think, though, that dressing especially for a gig is something that Gilmour subconsciously associates with 'showbusiness' — about which more later. Meanwhile, in subsequent conversation with Carlena Williams, one of The Blackberries, the two black back-up chicks they hired for the tour, Carlena expressed delight at the opening paras.

"Sheeet!" she observed daintily, "when ah saw that bit about Dave's hair ah jus, cracked up. Ah had t'read it y'know?"

Back to Syd.

"The band just before Syd departed had got into a totally impossible situation. No one wanted to book them. After the success of the summer of '67 the band sank like a stone; the gigs they were doing at the time were all empty because they were so bad. The only way out was to get rid of Syd, so they asked me to join and got rid of Syd..."

This, by the way, is also Gilmour's comeback to my assertion that:

"It's almost as if the Floyd, having loafed about half-seriously as the Architectural Abdabs (sic), garnered their persona from Barrett and, when he dropped out, for want of anything better to do, clung on to the

momentum he provided."

Says Gilmour: "By the time Syd left the jall had definitely stopped rolling. We had to start it all over again. 'Saucerful Of Secrets,' the first album without him, was the start back on the road to some kind of return. It was the album we began building from. The whole conception of 'Saucerful Of Secrets' has nothing to do with what Syd believed in or liked. We continued playing some of his songs because none of us were getting good enough material fast enough to be able to do without them."

"Which also, therefore, meant that I had to fit in with his style to an extent because his songs were so rigidly structured around it. "Oh. And by the way, the band, when I joined, never ever said 'play like Syd Barrett.' That was the very last thing they wanted!"

This had been part of a quote I'd happened across while writing up the original interview. It came courtesy of former Floyd manager Pete Jenner. It had appeared as part of M. Kent's epic Syd Barrett piece last March and, to my knowledge, hadn't been contested then. I presumed it to be accurate.

Another part of the same quote had claimed that Syd's guitar technique of using slide and echo boxes was of his own invention. My quote had been: "The familiar slide and echo-boxes were purely of Syd's invention" which, in retrospect was, perhaps, a bit strong. Gilmour, anyway, hotly denies this.

"Why didn't you ask me about things like that during the interview?" he asks righteously indignant. "The facts of the matter are that I was using an echo-box years before Syd was. I also used slide. I also taught Syd quite a lot about guitar. I mean, people saying that I pinched his style when our backgrounds are so similar... yet we spent a lot of time together as teenagers listening to the same music. Our influences are probably pretty much the same — and I was a couple of streets ahead of him at the time and was teaching him to play Stones riffs every

lunchtime for a year at technical college. That kind of thing's bound to get my back up — especially if you don't check it.

"I don't want to go into print saying that I taught Syd Barrett everything he knows, 'cos it's patently untrue, but there are one or two things in Syd's style that I know came from me."

In the original, I had prefaced these suggestions by intimating that as a guitarist Gilmour appears to lack any immediately identifiable personality. The word I had used was 'malleable.' He says he actually feels that such a word applied to his style(s) is a compliment. Most guitarists, he claims, are pretty narrow-minded, restricting their possible range of operations. In that case, he could be accused of spreading himself too thinly — i.e., capable of most things, but not particularly outstanding at any one thing. Or is that the way he's intended it?

"No. But I work within my limitations. But then, whether I'm a good or bad guitarist isn't really relevant. I mean, I try my damndest to do my best, although certainly for the first half of that tour I was, well — rusty. I hadn't played for a long time and my fingers were really stiff. But also I would say that I got very good by the time we were halfway through."

And the accusation that from where you all stand it's impossible for you to relate any more to the thoughts of the average punter?

"If you're referring to that bit which says something about our 'desperately bourgeois existences'... (The original quote — Kent's — runs, "I can't think of another rock group who live a more desperately bourgeois existence in the privacy of their own homes".)

"Well. I mean, how do you or he know how we live our lives? Apart from you — marginally — about me? Do you? Does Nick? He hasn't been to any of our houses. He's got absolutely no idea of how I spend my life apart from what you might have told him — and you don't know how the others live. Do you think my life is so desperately bourgeois?"

"My house is not particularly grand. Have you seen Roger's house? He lives in a five-grand terraced house in Islington. So I really can't see how Kent can sit there and say things like that. He's no idea of what he's talking about."

He does admit to a kind of laziness in the band, though. He's also realistic about their individual instrumental prowess.

"In terms of musical virtuosity we're not really anywhere I think; individual musicianship is well below par."

And no, they're not 'bereft of ideas' — just resting. And worrying about a follow-up to "Dark Side" which has, he claims, "trapped us creatively". In passing, he says the lyrics are obvious *intentionally*.

"We tried to make them as simple and direct as possible and yet, as we were writing them, we knew they'd be misunderstood. We still get people coming up to us who think that 'Money — it's a gas' is a direct and literal statement that 'we like money'."

The point — a good one I thought — about the appeal of Floyd (and similar bands) being in some way associated with the rapid sophistication in stereo equipment is tossed out entirely.

"Six years ago," says Gilmour impatiently, "we still sold albums and yet hardly anyone in this country had a stereo. It was all Dansettes then..."

And yet, from casual random sampling of friends with Floyd albums, invariably the first thing said is, 'Oh such and such track sounds great on mystereo. Surely this is a case of packaging to some extent taking priority over contents?"

"No. That's ridiculous. I suppose the same criticism would then apply to Stevie Wonder records?"

Well, as it happens... To Kent's rather brilliant summing-up. The para. which starts, "OK boys, now this is really going to hurt". If I may remind you: "What the two Floyd shows amounted to in the final analysis was not merely a kind of utterly morose laziness which is ultimately even more obnoxious than callow superstar

'flash', but a pallid excuse for creative music which comes dangerously close to the Orwellian mean for a facile soulless music that would doubtless rule the airwaves and moreover be touted as fine art in the latter's vision of 1984."

"I mean," he continued, "one can easily envisage a Floyd concert in the future consisting of the band simply wandering on stage, setting all their tapes into action, putting their instruments on remote control and then walking off behind the amps to talk football or play billiards."

"Personally," Gilmour states stoically, "I don't believe any of that rubbish about 1984."

I really do. "But I mean what difference is there between our sort of music and anyone else's, apart from the fact that maybe most of the other bands just play music for the body?—and they're hardly progressive at all. Not that I think we're wildly progressive either."

But at its worst, a stage show

like the Floyd's only dulls an audience's sensibilities even to the extent of sending them to sleep. Nothing is left for them to project their imagination into — it's the difference between the holding power of a radio play and a TV play. And in any case, how does it feel to be part of a show where the audience doesn't even give you a ripple for a good solo, yet applauds a bucket of dry ice everytime?

"Yeah. That's all part of dramatic effect, isn't it?"

And *that's* a lame comeback. "We went through a period where we blew out our entire light show for two years and there was no real difference. I personally know for a fact that it wouldn't make any difference if we did it again. We've never been hyped. There's been no great publicity campaign. It's built up purely on the strength of gigs."

"I don't think we're remotely close to that thing about tapes, do you?"

On the strength of the Wembley things, yes. You

looked bored and dispirited.

"Not bored. Definitely dispirited. It gets very depressing when you're fighting against odds like dud equipment. Energy soon flags. We weren't pleased to do an encore because we didn't deserve it."

Why didn't they say so, then? You know, don't the old showbiz batcave?

"I'm not interested in disguising my feelings on stage with showbiz devices. I've seen hundreds of bands do that. Does anybody respect them? From what he writes, Nick Kent seems to believe in it all — the old thing of The Show Must Go On, Never Let The Public See Your Feelings and things like that."

Wouldn't the discipline of forcing *just a little* of that attitude on yourselves help in situations like that?

"No. When I'm standing there I'm conscious of trying to give the most I can," sez Gilmour emphatically. "And I don't need to have clean hair for that."

## ENTERTAINMENT

# Pink Floyd takes cover under a pig

By THOR CHRISTENSEN  
Journal rock critic

Welcome to Marketing 101. Today's lesson: packaging your product. Question No. 1: Would 60,000 consumers pay \$20 each to see a group of staid Englishmen stand around in a baseball stadium playing psychedelic rock songs?

No? What if you took those same staid Englishmen and shrouded them in giant, swirling clouds of man-made fog. No? How about if you gave them rainbow laser beams galore, surreal video clips to show above the stage and lighting effects right out of "Close Encounters of the Third Kind"? What if you brought in a monstrous inflatable pig to blow up in midair and crashed a fake plane into the side of the stage?

What if it wasn't just a group of staid English musicians standing around in a baseball stadium, but the Mind-Exploding Concert Experience of the Decade?

Now, wouldn't that be worth \$20? Of course it would, and that's precisely what 60,000 Pink Floyd fans got Wednesday at a sold-out County Stadium — not a concert memorable for the musicians' play-

ing or their showmanship, but a wild, expensive display of state-of-the-art visual gizmos.

It's no secret that an outdoor stadium is the worst imaginable place to see a concert. The most obvious problem is that from 175 yards away, the performer is no longer a performer, but a tiny, wingless insect under a spotlight. If you stand utterly still when you play, you are a tiny and dead wingless insect under a spotlight. Such was the case with the members of Pink Floyd — at least during the rare moments when the fog machines slowed down enough so you could actually make out the stage.

With all its drama and bombast, Pink Floyd's psychedelic rock would in theory be one the best possible styles of music to fill a mammoth place like County Stadium. And at times Wednesday, the group's apocalyptic rock was indeed stunning.

In the new song "Sorrow," David Gilmour sent a bold, distorted guitar solo reverberating through the Stadium's concrete and steel. Fans lucky enough to be seated where the sound was good — near the stage or the three walls of speakers in the upper deck — may be babbling deliriously

for days about the cosmic sound effects for eerie Pink Floyd classics like "Time" and "Welcome to the Machine."

And by concentrating on instrumental passages and the handful of songs in the Floyd songbook on which guitarist David Gilmour originally sang, Pink Floyd managed surprisingly well onstage without Roger Waters, the band's longtime lead singer and creative leader, who quit the group before it re-formed for its current tour.

But with its every mistake blown up to massive proportions through the skyscraper speaker columns, Pink Floyd had its share of embarrassing moments Wednesday. Gilmour, who possesses a severely limited blurt of a voice, was hit and miss at the microphone all night, sometimes coming up slow in his timing, and occasionally singing out of key. And the group (now essentially a trio of Gilmour, drummer Nick Mason and keyboardist Richard Wright) and its seven-piece backing band galloped aimlessly through several key songs.

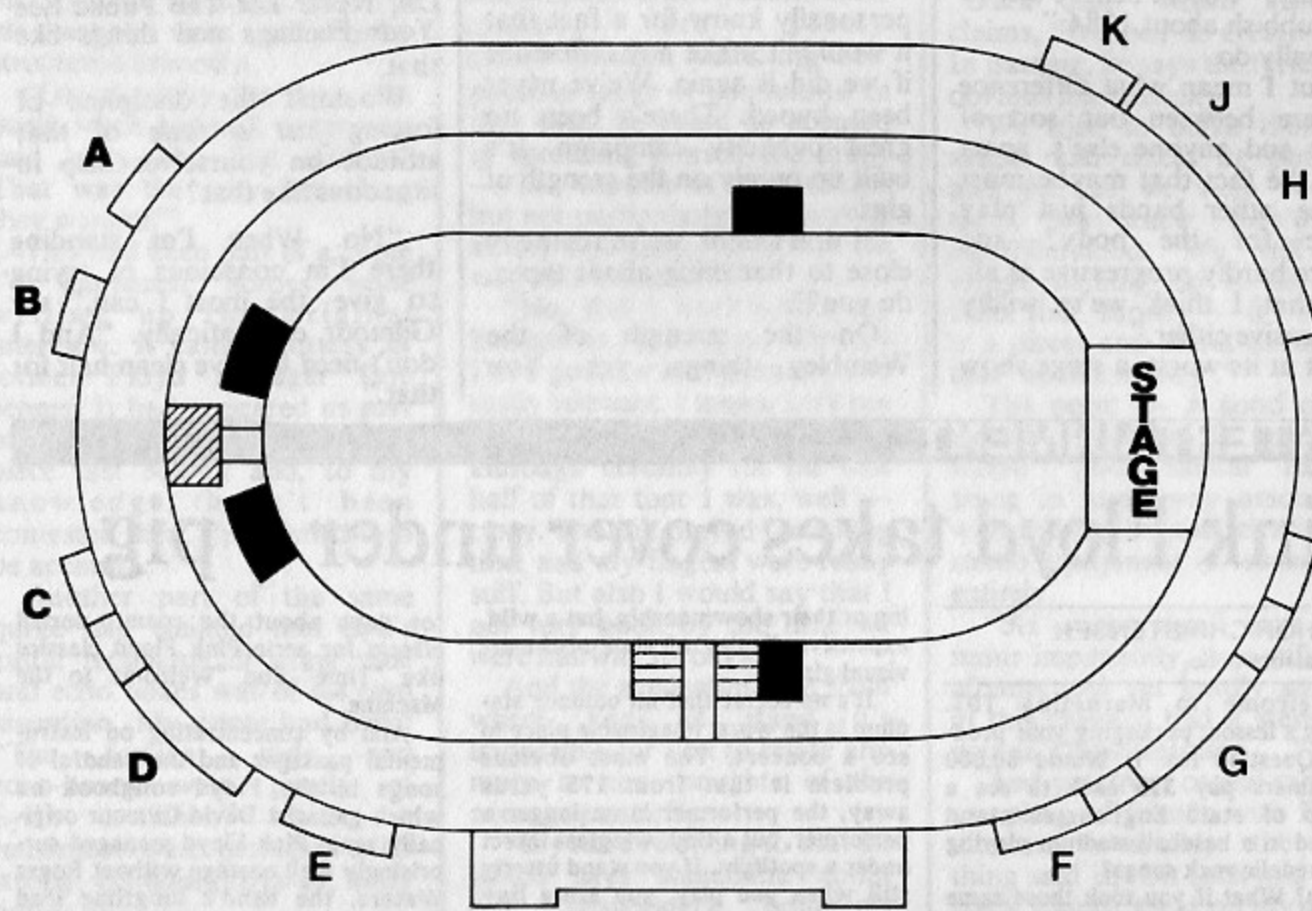
For Pink Floyd, all the expensive effects weren't frills, but necessary indulgences.

From Rolf Ossenbergl

## WHO NEEDS INFORMATION

If you are going to Wembley to see Pink Floyd (and if not, why not? - D. Gilmour), you may find the information below useful.

Once inside, every ticket gives free access throughout the stadium. The information point is at the opposite end of the stage on the Flame Platform. Staff on the information point are there to answer any questions you may have. You can use this location as a meeting point or somewhere to leave messages for your friends. There are full medical, police, fire brigade and security facilities for your safety. Bottles, cans, cameras and recording equipment are not allowed inside the Stadium (Editors' note; the latter is not an idle threat! All bags are liable to be searched on entry).



**DISABLED PLATFORMS**  
**BAR S**  
**INFORMATION**

**DISABLED** Wheelchairs may go into the Stadium with any ticket, through The Royal Tunnel (Centre - between the Twin Towers) where they will be shown to Bay 75 and Bay 1, where two platforms have been erected.

**MERCHANDISE** Official merchandise stalls are around the outside of the Stadium and inside Corridor B.

**REFRESHMENTS** Hot and cold food and soft drinks & bars are open inside the Stadium all day.

**TRANSPORT TRAINS** from Wembley Central to Euston or Watford, from Wembley complex to London Marylebone.

**BUSES** from the station - Numbers 89, 92, 182: from the Triangle - Number 18: from Wembley Park Station - Number 297.

**TUBES** from Wembley Park Station on the Jubilee Line to London or Stanmore and on the Metropolitan Line to London or Uxbridge.

**INFORMATION** All train times, local service information and general information can be obtained from the **Information Point** inside the Stadium.

**LOST PROPERTY** Any lost property will be placed with Wembley Stadium Security. Write to Wembley Stadium Ltd., Wembley, Middlesex HA9 0DW with any enquiries.

### PETROL - 24 HOURS

Chelsea Cloisters, Sloan Ave, SW3	589 1226
Chiswick Flyover, W4	994 1119
Cavendish Motors, NW6	459 0046
Esso Garage, 115/117 Maida Vale, W9	286 7321
Park Lane Underground Garage	262 1814
Star Service, Fortune Green Rd, NW6	435 2211

### WEMBLEY POLICE STATION 900 7212

The nearest public telephones are located in front of the Wembley Squash Centre, and at Wembley Park Station.

### BRITISH RAIL TELEPHONES FOR SERVICE

Euston/Broad St/Marylebone/St. Pancras	387 7070
Moorgate/Kings Cross	278 2477
Paddington	262 6767
Fenchurch & Liverpool Street	283 7171
Blackfriars/Cannon Street/Charing Cross	
Holborn Viaduct/London Bridge/Victoria	
Waterloo	928 5100

### TAXIS

Wembley Mini Cabs	904 0333
Black Cabs Wembley Park Station	904 2302
West One	637 8286
Great London	883 8401
Radio Taxi Cabs (Southern)	272 3030
Globe Car Service	636 6161
Concorde Cabs	903 3325
Wembley and Neasden Lane	459 2595
Yellow Cars	903 5353

After a plethora of re-routed phone-calls, we have also acquired information for Maine Road.

**ROUTES:** From North and West - Take the M61 and M63 exit Junction 9 following the signs to Manchester (A5103). Turn right at the crossroads (2¼ miles) into Claremont Road, after ¼ mile turn right into Maine Road.

From South - Exit M6 Junction 19 to A556 and M56 Junction 3 following the signs to Manchester (A5103); then as North

From East: Exit M62 Junction 17 and take the A56 to A57(M) following the Manchester Airport signs. Then follow Birmingham signs to A5103 and turn left into Claremont Road (1¼ miles); then as North.

**CAR PARKING:** Kippax Street Car Park and Street Parking

**COACH PARKING:** Mauldeth Road

**NEAREST RAILWAY STATION:** Manchester Piccadilly (2½ miles). From the Piccadilly you can take the P11 Little Gem, 5 Busy Bee or the 89 or 99 Greater Manchester Buses to the stadium.

**NEAREST BUS STATION:** Chorlton Street

**NEAREST POLICE STATION:** Platt Lane, Moss Side, Manchester (Tel: 061 872 5050).

**FOOD & DRINK:** There are snack bars throughout the ground.

There is also a disabled section, located in front of the family stand on the Main Stand (Platt Lane End).

If any of our readers can suggest a good place for TAP people to meet in Manchester, can they please contact Andy. If we don't see you there: have a good time!

## THANKS

Our thanks this issue go to: Paul 'Long Live the Pudding!' Read for typing, Phil Smee for information, Guy Warren, the Oz Crue (Jim, Gail, John Carnell and Ljupeo Cvetanoski) and Oliver Dickson for patience, laughing in the face of destiny, etc. Continued thanks to David Tulsy for the Floyd pix, and the 'Gisajob' army, viz Douglass, Sonia, Nigel plus Ma and Pa Mabbett.

## DOCTOR STRANGE IS ALWAYS CHANGING...

The on-off saga of EMI's planned album of archive Syd Barrett material is most definitely 'on' again, following a change of staff in the relevant department at Manchester Square.

Phil Smee has been asked to compile a proposed running list and, by the time you read this, will have tapes of the available tracks to choose from. These include six tape boxes from Barrett-era Floyd, containing, amongst others, a "brilliant" instrumental from the 'Piper' sessions, two different takes of 'Vegetable Man', stereo and unmixed versions of 'Scream Thy Last Scream', and a Floyd version of 'Golden Hair', sounding reminiscent of 'Set the Controls for the Heart of the Sun' with echoing tom-toms.

Also discovered are legendary tracks such as 'Beechwoods', a twelve-minute 'Ramadan' and 'Lanky', the latter being in two 6-8 minute parts with Syd apparently on bongos! Phil describes these last two as "rambling and, on the second hearing, boring." He also says, however, that they are certainly worth having for the Barrett fanatic. One possibility would be to put them on a 12" single to be included with the album.

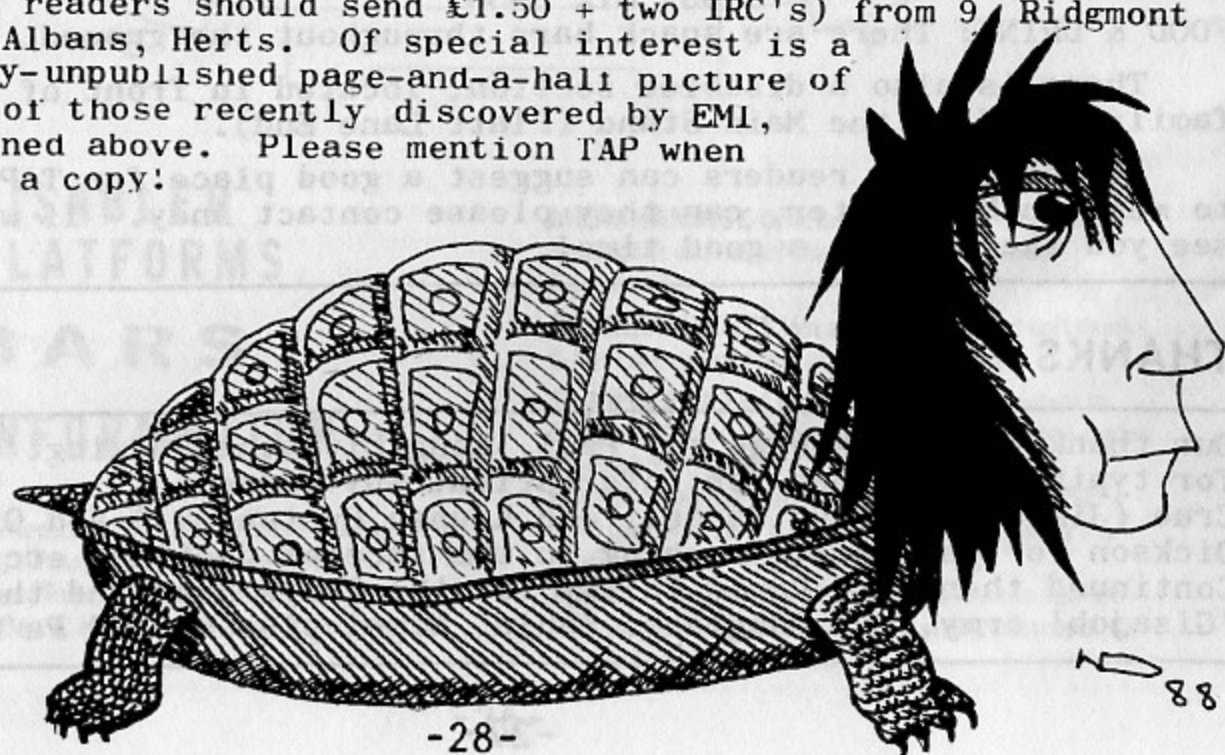
Phil is keen that the album (or albums - there is enough material for another two if the first sells well!) should have well-researched sleeve notes and be generally well-packaged. This will no doubt be helped by the fact that EMI have also discovered unpublished photos of Syd, such as the full set taken from the 'Madcap' sleeve session.

One problem has been that staff at EMI are both overworked (Abbey Road has literally thousands of tapes stored away) and unfamiliar with early Floyd music. Some instrumentals were in danger of being dismissed as unfinished backing tracks - an EMI staff member didn't know they were instrumentals on 'Piper'! This shouldn't be seen as criticism though, since the 'guilty parties' are undoubtedly knowledgeable in other areas - they can't be expected to have an intimate knowledge of every EMI band.

Our thanks go to Phil Smee for his time in providing the above information - we look forward to seeing results this summer.

Andy Mabbett.

Editors' note: The first issue of 'Strange Things are Happening', which features Syd Barrett, is available for £1.50 plus 30p p+p (overseas readers should send £1.50 + two IRC's) from 9 Ridgmont Road, St Albans, Herts. Of special interest is a previously-unpublished page-and-a-half picture of Syd, one of those recently discovered by EMI, as mentioned above. Please mention TAP when you order a copy:



## SPEAK TO ME

Two rare Pink Floyd interviews have recently been released on CD only. While such releases (another example being a Nick Mason interview disc on the Baktabak label, which misleadingly carries pictures of Syd-era Floyd) may not be illegal, it is unlikely that they have the band's approval; the best description is probably that adopted by Sounds - "dubious".

This latest release claims to be made in England, but gives no details of the issuing label other than claiming it as part of 'The Conversation Disc Series' (other victims include Kate Bush and David Bowie), with catalogue number ABCD 013. The packaging is bright yellow with a colour photograph of Syd's Floyd from the session used on the November 19 1966 page of Miles' Visual Documentary. This is reversed on the actual disc. The sleeve notes claim that the release is a strictly limited edition of 2500 and that "These interviews are not available in any other format". A cunningly-worded disclaimer notes that "Any collection naturally reflects different periods of the artists' thoughts..." - no doubt referring in this case to when the lads can clearly be heard indulging in some "good American grass"!

Bearing in mind the claims made for the interviews' rarity, you can imagine our surprise when the first of the two turned out to be the 1969 one which we reproduced exclusively in TAP 22! It lasts 23 minutes 30 seconds and, while being reasonably listenable is not as good quality as the first generation copy to which we were kindly allowed access last year. This version contains all the interruptions, ums, ers and background noise which we so carefully omitted in our transcription (One good bit, which we inadvertently missed out, comes when Rick Wright compares the chaotic interview to the Bob Dylan film 'Don't Look Back').

Annoyingly, the two interviews cannot be accessed individually but the second brings the total running time up to 54 minutes 19 seconds. It features Roger, Rick and Nick (which is unusual in itself, although Roger soon leaves to attend to business) and was recorded, probably in New York, in late September 1970. The quality is, to say the least, inferior, with some parts being totally inaudible. It obviously isn't broadcast quality and was probably meant to be used as the source for a written piece by the journalist who made it. Both the beginning and end are missing, though this fault may have been inherited from the tape source.

Overall, there is no way we can recommend the disc, which sells for around £6, except to completists. We intend to wreak our revenge on the perpetrators of the misleading sleeve notes by transcribing the second interview in a future TAP, so readers are advised to invest their money elsewhere (a renewed subscription to TAP, for example).

Finally, a message to the unscrupulous devil who let the manufacturers get hold of these interviews, presumably for monetary gain - WE KNOW WHO YOU ARE!

Andy Mabbett.

## THANKS

All Waters photos by Andy Mabbett. Thanks to Julie Angel for developing and Andy Ward for printing. The pictures were taken at London's Wembley Arena last November. Our thanks for the Floyd pictures - taken in Los Angeles last year - go to David Tulsy.

## MEDIA LOG



On Sunday April 17, Alan Freeman's Capital Rock Show played about 70 minutes of Roger Waters Wembley concert(s) last year. We suspect that permission for this was granted on the condition that the whole of 'Radio KAOS' be broadcast. Indeed, all but three Floyd songs ('Welcome to the Machine', 'If', 'Nobody Home' plus 'Every Stranger's Eyes') were omitted. While we would never deny that 'KAOS' is a brill, ace and fab album, it does seem almost criminal to ignore the first performances of the 'Dark Side' encores in over twelve years! (BM)

One of the most snide reviews we have ever seen (of the Strange Fruit/Barrett EP) appeared in the April '88 edition of Underground, a magazine which tries hard to be 'alternative' but ends up as a poor imitation of a punk-zine. Apparently, Syd would be "laughing behind his corduroy loons" because "he knows this sucks". (AM)

The Floyd were featured on the April 7 '88 edition of 'America's Top Ten' broadcast in the UK on ITV. This was a special edition looking at the best-selling LP's of the '80's thus far in the US. 'The Wall' was at no. 6 with ten million copies sold. Host Casey 'Dig those sweaters' Kasem pointed out that the very first edition of the show was broadcast during the album's fifteen-week reign at the top of the US charts. A minute or so of the 'Another Brick' promo was screened. Floyd were the only non-American act in the Top Ten, and they beat Tina Turner, REO Sleep-wagon, Bon Jovi and Madonna. (AK)

The February '88 edition of US publication HIGH TIMES featured Pink Floyd on the cover and 14 pages within. It included some nice colour pix and the cartoon featured in TAP 30. The magazine can be reached at High Times, PO Box 410, Mt. Morris, IL., 61054, USA. Please mention TAP when you write. (RF)

Issue 104 of Record Collector (April '88) has a large and reasonably informative article on Syd's Pink and post-Pink career, though it's unlikely to tell the average TAP reader anything he or she doesn't know already. Also in that issue, the Floyd were voted 8th most collectable band, and the 'Learning to Fly' promo gained 39th position in the 'Top 100 Rare CD's' listing. The US Columbia issue is now commanding prices of up to £50, though a King Biscuit Flower Hour featuring, among others, Gilmour and Pete Townshend (no. 10) will set you back a cool £120. Back issues are still available, those of interest to TAP readers being numbers 83 (Floyd discography), 59 (Floyd rarities) and, of course, 104. For details, please write to The Production Manager, Record Collector, 43/45 St. Mary's Road, Ealing, London, W5 5RQ. (Eds.)

The December edition of OM magazine (US) featured DJ Gilmour and his Merry Men on the front cover and six pages inside. The interview was much better than their Waters effort (see TAP 29), with an optimistic slant on the current slanging match between Rog and DJ; quoth the latter, when asked about a possible reunion of the two sides, "I think it's very slim, but time is the greatest healer." (RO/BM)

Contributors: BM-Barney Muddles, AM-Action Man, AK-Andrzej Kuras, RF-Robert 'Jumpin' Jack' Furrer, RO-Rolf Ossenberg, Eds-Us Again.

## RELICS

We have been wondering for some time why recent articles and reviews concerning Roy Harper's new LP 'Descendants of Smith' have claimed he cowrote 'Have A Cigar' - when in fact he only sung on a Roger Waters composition. We have since found out the origins of this erroneous claim. It is made in no less a document than the press release which the World's Greatest Recording Company have produced to accompany said album. (AM)

Paul Carrack - guest vocalist on Roger Waters' recent endeavours - has his pre-'KAOS' career neatly packaged onto a Demon Fiend compilation album, 'Ace Mechanic' (cat. no 83 LP). It includes the groups Ace, Squeeze and Mike and the Mechanics, and therefore features the original version of 'Tempted' - the song with which he prefaced the 'KAOS' shows. (BM)

Nicky Horne's Gilmour/Mason interview (see TAP 26) was re-broadcast on Metro Radio, February 8, 1988. (KK)

Spencer Bright's extremely readable biography of Peter Gabriel (typically titled just 'Peter Gabriel') includes some unexpected Floydian titbits. It notes that, in 1974, Genesis were voted top live act above the Who and the Floyd. Five years later, one of the producers considered for 'Gabriel III' was Anthony Moore, who subsequently went on to cowrite three songs on 'A Momentary Lapse...'. And in 1983, Gabriel worked on the film 'Birdy' with 'Wall' director Alan Parker, the latter having this to say about the former: "... he's such a sweet man, it was such a refreshing change from working with megalomaniacs like Roger Waters." (BM)

At long last: the Alan Parker bit promised in TAP 29! Ackshully, there's not too much to report... Appearing on the February 20 edition of Radio One's 'Celluloid Rock' series, Alan talked about various music-orientated films of the last 20 years or so. As usual, he enthused about Mr Geldof's abilities, and described 'The Wall' as "... an experiment... I'd say it was the most expensive student film ever made." (BM/AM)

Another Brick III: 'The Wall' was scheduled to be screened as part of ITV's 'The Late Shift' on May 11. Programming times seemed to indicate that a longer version of the film would be shown, but at time of writing this had yet to be confirmed. Full details next issue. (BM)

Although adverts have appeared for the revised Miles book, the issue date has now been put back to June 29. (AM/BM)

New radio ads for the UK 'Lapse' shows are much the same as those described in TAP 30, but have Johnny Walker (see 'Beds on the Wing') doing voiceovers. Furthermore, they also mention that 'Animals' material will be played. Transatlantic sources have informed TAP that 'The Great Gig in the Sky' has also been added to the Floyd's set... (BM/AM)

The visual presentation of Arcadia's 'So Red the Rose' (see TAP 17) was broadcast on ITV's Night Network, April 24. Although 'The Promise' (which features Dave Gilmour) is on the video compilation, it was not broadcast on this occasion. However, 'Missing' (which is thought to feature Dave) was shown, though it included no musicians. (BM)

Contributors: BM-Bilko Mindboggler, AM-Ave Maria, KK-Kirstin Kennedy. Additional info from Douglas McCourt and Laurence Miller.