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• PINK FLOYD • 1973 •



David Gilmour (not advertising hair shampoo . . . only split-ends) circa 1973 'the Good Old Days' of Pink Floyd pre-litigation.

Each original size print of the drawing by professional pen and ink artist, Richard J. H. Kennedy, will be personally titled and signed by him and sent mounted on card ready for framing.

This highly detailed and precious print (with respect, TAP fanzine can only give an impression of the composition) measures 15.5 cms x 7.5 cms and, of course, is exactly the same size as the original pen and ink drawing – about 300 hours work – and is drawn in the Artist's usual highly detailed and accomplished own style of only using entirely precise 'dots' of ink to achieve a maximum tonal range and detail ('depth').

The Truly Amazing Price of this titled and signed mounted print is £12.75 or U.S. \$30 cheque including postage and packing. Please make cheques or P.O.s payable to 'R. J. H. Kennedy' for immediate despatch and send to the Artist's own Gallery below from where this unique Fine Art paper print is only available:

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The Artist's pen and ink drawing
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THE AMAZING PUDDING

ISSN 0951-8304

THE ORIGINAL *Pink Floyd* & *Roger Waters*

MAGAZINE ISSUE 34



RJHK



Welcome one and all to the final Pudding of '88. We would like to take this opportunity to thank all our contributors and readers who have helped to make 1988 the most successful year yet for the magazine. It has also been one of the most interesting. Not only have we had the first live Floyd dates in the UK for seven years, the first ever concert at the Palace of Versailles, a live Floyd album/video and the long-awaited Miles update, but also releases of archive Syd Barrett material from both EMI and the BBC and news of a new Roger Waters album for 1989.

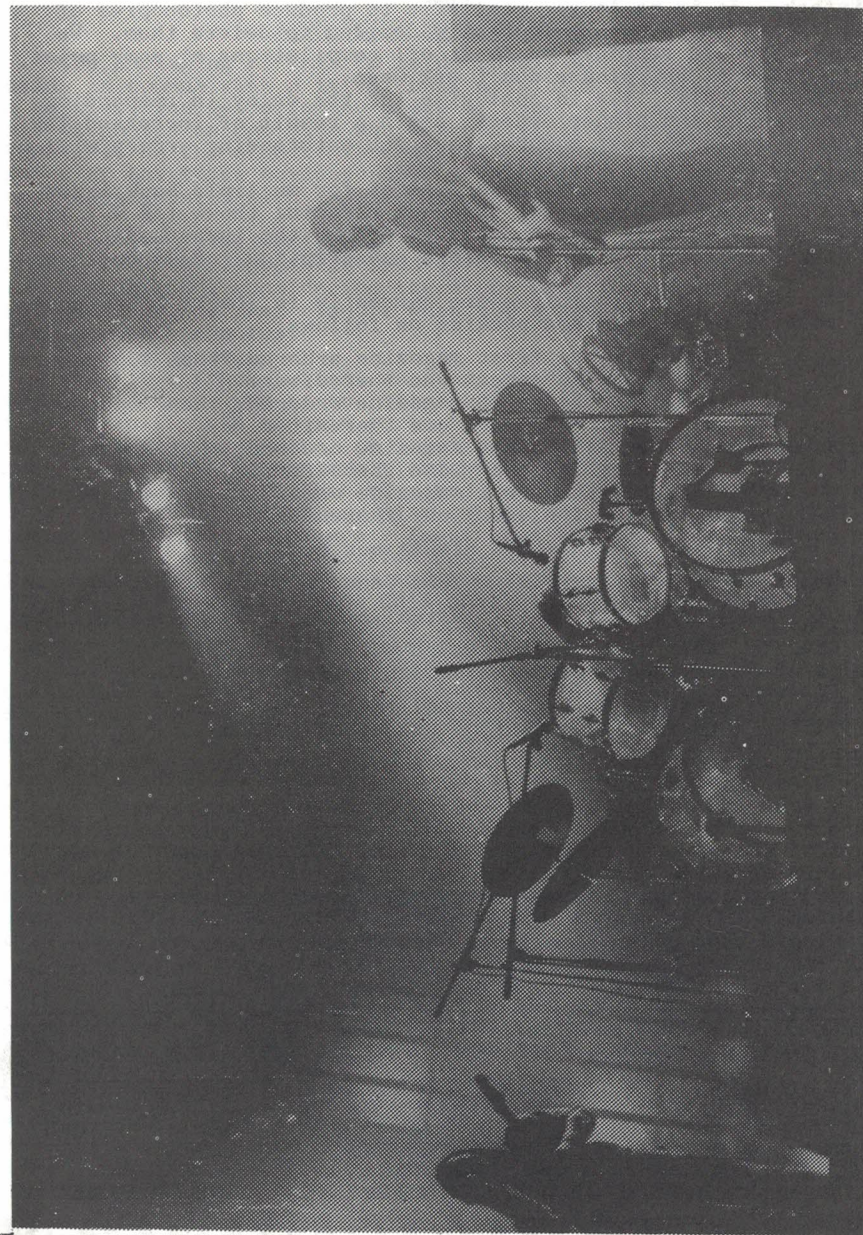
Incidentally, readers are reminded that the above-mentioned Miles biography of the Floyd is still available from The Amazing Pudding/Miles Offer, Mail Order Music, Newmarket Road, Bury St. Edmunds, IP33 3YB. The book costs £9.95 payable to Music Sales Ltd. If you have a credit card you can order by telephone on 0284 703 097. You must mention TAP, and the offer closes on February 28, 1989.

Contributions have been on the increase recently, but we still need many more for TAP to continue to appear at regular intervals. We would like to stress that cuttings (or photocopies), bootleg reviews and/or interview transcriptions from any stage of the Floyd's career would be welcome - we are not, as some of you may have thought, just concerned with recent (ie 87/88) material. Even if we don't use what you send, it is carefully filed away (in a big heap at the bottom of a wardrobe) for future use or as reference material for future articles. Contributions to our forthcoming 'Animals' special are still needed - we are particularly short of bootleg reviews from '77 so if you can help, please do.

Apologies are due to those of you who have patiently suffered long delays in the production and distribution of back issues. All outstanding orders will be fulfilled, but new orders for issues 1 to 28 will not, for the time being at least, be accepted. See elsewhere this issue for full details.

Readers will note that this issue includes an advert for a fine-art print of David Gilmour, circa 1973. We have seen copies of the print and, frankly, our reproduction does not do them justice. Artist Richard Kennedy has kindly offered to sell them to TAP readers at well below the price in his Dorset gallery and we would like to thank him for this, and for designing our front cover around his artwork. On the subject of covers, we wish to extend our apologies to John Elliot whose excellent cover for TAP 33 went uncredited owing to editorial stupidity oversight.

It seems amazing (no pun intended!) that TAP has now been running for over five years. That's nearly a third of Bruno's lifetime, a fifth of Andy's and, oh, at least a tenth of 'Grandad' Walker's! Here's to the next five (Oh no! - Andy 'Do you realise what this work is doing to my health?' Mabbett)! And finally... a very happy Christmas and prosperous New Year to you all - and to all members of Pink Floyd, past and present.



Pink Floyd live in Paris c.1970 (courtesy of Stephen Boville)



SUBSCRIPTIONS, BACK ISSUES & BINDERS

As a result of increased back issue orders, many are now out of stock. It is no longer realistic to produce photocopies of back issues so we have reluctantly decided to delete them. We hope to produce reprints or 'best of' compilations at some point in the future, but please don't ask when...

We would also like to apologise for the delay in responding to back issue and binder orders, again a result of increased TAP activity. Please rest assured that ALL outstanding orders will be fulfilled as soon as possible.

We have had to modify postage rates for multiple back issue orders, generally increasing them but reducing those for mainland Europe. Fortunately, we are able to absorb the increased cost of sending single issues and therefore subscription rates remain unchanged.

Issues 29 to 33 inclusive are currently in stock. They cost 50p each, plus postage and packing as follows:

- UK: 20p for the first magazine ordered, then 10p per magazine for every one thereafter.
- Europe: 30p for the first magazine ordered, then 10p per magazine for every one thereafter.
- USA/Canada: 60p for the first magazine ordered, then 30p per magazine for every one thereafter.
- Australia/NZ: 65p for the first magazine ordered, then 40p per magazine for every one thereafter.

Subscriptions for the next six issues cost:

- UK: £4.20 (including p+p) USA/Canada: £6.60 (including p+p)
- Europe: £4.80 (including p+p) Australia/NZ: £6.90 (including p+p)

Quality, dark blue binders which will hold twelve TAPs, or any similarly-sized magazines, are available for:

- UK: £3.50 Overseas by surface mail: £4.00
- Overseas by airmail - not Europe: £5.20

UK readers should pay by crossed cheque or postal order, NOT cash. Overseas readers should pay by Bank Draft or International Money Order in STERLING ONLY. Where these are unavailable, payment will be accepted in Sterling or American bank notes, provided they are sent by registered post at the sender's risk. There is an extra delay when US dollars have to be exchanged. We regret that personal cheques in foreign currency CANNOT be accepted.

Please send orders (and make cheques payable) to Bruno for back issues or Andy for subscriptions and binders (and back issues with either of these) - addresses elsewhere this issue.



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SILENCE IN THE STUDIO

ATOM HEART MOTHER ON CD

The packaging of this CD is decidedly average, something it holds in common with a lot of back catalogue releases. Instead of a booklet, you get a folded piece of paper with the front and rear sleeve photos on one side and a track listing, credits and disc care info on the other. The back of the disc case also has the photo of the three bovines (one of which is either dribbling or smoking a joint!) with another track listing printed over it in red.

The total playing time is 52minutes 12 seconds; quite long for a single album, especially from 1970. In fact, it's quite long for a single CD, considering there are some that clock in at only half an hour - a real rip-off when the available playing time is nearly eighty minutes!

But I digress.

The title track (which, as every reader of this illustrious mag should know, was at one stage called 'The Amazing Pudding!') is only split into its six parts by index numbers (ie. not tracks) so unless your player has an indexing facility (many have not) you cannot access them separately except by using the cue and review buttons. 'Atom Heart Mother' comes across pretty well with the added clarity of the silver disc enhancing, in particular, the choir and horns. There are a few traces of high-level distortion during the 'Funky Dung' section but nothing too off-putting. In fact, considering the age of the recording, the tape hiss is very minimal - I've heard recent CD's that are far worse in this respect. The whole album has a special 'soft' sound to it which, unintentional or not, does suit the music.

The vocals and guitar on 'If' sound particularly fine and the bass, when it appears, is so laid-back is almost isn't there! At two points during this song, a high-pitched whistle can be heard winding up and down again, that I had never heard before.

'Summer 68' also benefits greatly from added clarity with the vocals standing out this time: every single note the mouth makes whilst singing captured as clear as a bell.

Talking of bells, those of the church variety at the start of 'Fat Old Sun' give you a real sense of 'being there': listening to a song being sung on a long, summer evening. The guitar work at the end of this track also comes across well.

From the opening dripping tap, it sounds as if you are sitting at Alan's kitchen table as he prepares his 'Psychedelic Breakfast' in a great bit of stereophonic fun. Just listen to this man drinking his tea and you may get an idea where the Floyd's pig connection started!

So, all in all, this CD is an essential buy for anybody who wants a copy of the album that doesn't sound like someone's eating a bowl of Rice Krispies all the way through it.

Nick Dawe.





MORE SONGS ABOUT BIRDS AND WORDS



Syd Barrett - "Opel"

The sudden release of this Barrett compilation seems entirely appropriate given the quirky unpredictability of the artist. Of course, the idea for an album of this nature has been gathering strength for some months now - you can plot its progress through recent issues of TAP. But to have this collection of "antiques and curios" (to borrow a phrase) among us in, for the first time, non-bootleg form seems almost unreal.

That this album should prove packed full of great songs should come as a surprise to no-one. What's pleasing and quite touching is that the performances are coherent, melodic, structured - many, in fact, stand up in their own right; not just sketches of the final portraits. Below, I have selected what I consider to be the album's five strongest moments:-

CLOWNS AND JUGGLERS - It's easy to ignore the fact that beneath the Madcap/Genius image was a young songwriter with a lively sense of humour. This has always struck me as a fun song and this wonderfully-undisciplined version (with some great backing from the Soft Machine) is in many ways preferable to the one that ended up on 'The Madcap Laughs' (on which it was retitled 'Octopus'). Syd sounds in control - both of himself and the exotic music unfolding around him - an assertiveness that mitigates his somewhat bizarre vocal pitching!

WORD SONG - An unassuming song of the type that forms, for me, the best parts of Syd's solo material - mellow, yet alert. Some exceptionally pretty acoustic guitar is the most obvious attraction, but the stream-of-consciousness lyrics are also much less contrived than attempts by other artists (David Byrne, etc) to do the same thing.

LANKY (PART ONE) - This recalls Syd's work with the Floyd - 'Interstellar Overdrive' being, as Q pointed out, a convenient reference point - and displays considerable potential (especially considering this was a first take). It actually reminds me of the backing that was added to 'Rats' and despite Phil Snee's "boring" claim, it stands up well. Admittedly, part two - "...seven minutes... of two drum tracks" is a less attractive prospect and has sensibly been omitted from this compilation (Note: it is strongly rumoured that the Floyd themselves are on this track - however, this has proved impossible to verify. Until someone who was there confirms one way or the other, you will have to make up your own mind!).

LET'S SPLIT - A useful insight into the Barrett muse. Syd seemed to like tackling impossible arrangements and this is an entertaining example of him trying and failing. His mistakes, however, are more valid here than those clumsily edited onto 'Madcap'.

OPEL - After a slow opening and moody instrumental break, the main body of the song is allowed to emerge. Restraint is the thing here, Syd's detached, cool vocals and orderly strumming - belying the intensity of the lyrics: "On a far distant shore, the pebble that stood alone, in the driftwood lies half-buried..." and "I'm trying... to find you... I'm living, I'm giving, to find



you...". It stands with 'Dark Globe' (a more "easy-listening" version of which is also included here) and 'Jugband Blues' as one of his most poignant lyrical statements - a deserved classic.

Of the remaining tracks, five are tight demos of subsequently-released songs ('Wined and Dined', 'Rats', two versions of 'Golden Hair' and the afore-mentioned 'Dark Globe', here retitled 'Wouldn't You Miss Me?'), the rest songs on their first official release ('Dolly Rocker', 'Swan Lee', 'Milky Way' and 'Birdie Hop'). Some, like 'Swan Lee' (which, were it not for the fact that the pace is too slow to suit the song, would rank as one of the album's best), make you wonder why they do not grace the track-listings of his solo albums. Others, like 'Birdie Hop' and 'Dolly Rocker', were obviously discarded first time around for good reason. However, all provide a unique insight into the workings of Barrett's musical imagination.

Remarkably, for an album that was presumably intended for die-hard Barrett fans, this would be an ideal place to start for those unfamiliar with his post-'Piper' material. But what's most important about this album is that it makes 'Syd Barrett - The Song-Writer' a far more realistic and attractive description than 'Syd Barrett - The Madcap'. In its own modest way, this is the Album of the Year.

Bruno MacDonald.

'Opel' is available on EMI's Harvest label. The vinyl version has cat no. SHSP 4126, the cassette the same with prefix TC. The mid-price CD (around £7.99) is, at time of writing, proving very difficult to track down but has cat no. CDP 79 1206 2.

FANZINES

Folk fans will be interested in Rock 'N' Reel, a new magazine catering for folk devotees. Issue 1 can be obtained for 25p (plus postage) from: Rock 'N' Reel, c/o Sean, 8 Dent Place, Cleator Moor, Cumbria CA25 5EE.

'eXposed' is an excellent new magazine for KISS fans. SAE for details to Ross Humphreys, 76 Cwmgelli Close, Treboeth, Swansea, SA5 9BZ, Wales... ..and party every day!

JULIAN COPE - to some the Syd Barrett of the 80's - has two publications devoted to his every musical outpouring: Pure Joy, c/o Martin Bull, 103, Purlewent Drive, Weston, Bath, Avon, BA1 4BE and Screaming Secrets, c/o Nigel Nock, The Culture Bunker, Welland House, Welland Buildings, Abertridwr Road, Caerphilly, Mid Glam., CF8 2AP. Send SAE's for details.

Issue 32 of Homeground - the KATE BUSH magazine - has an amusing review of a Floyd Wembley gig at which Kate was present. It costs £1.30 from Homeground, PO Box 176, Orpington, Kent, BR5 3NA.

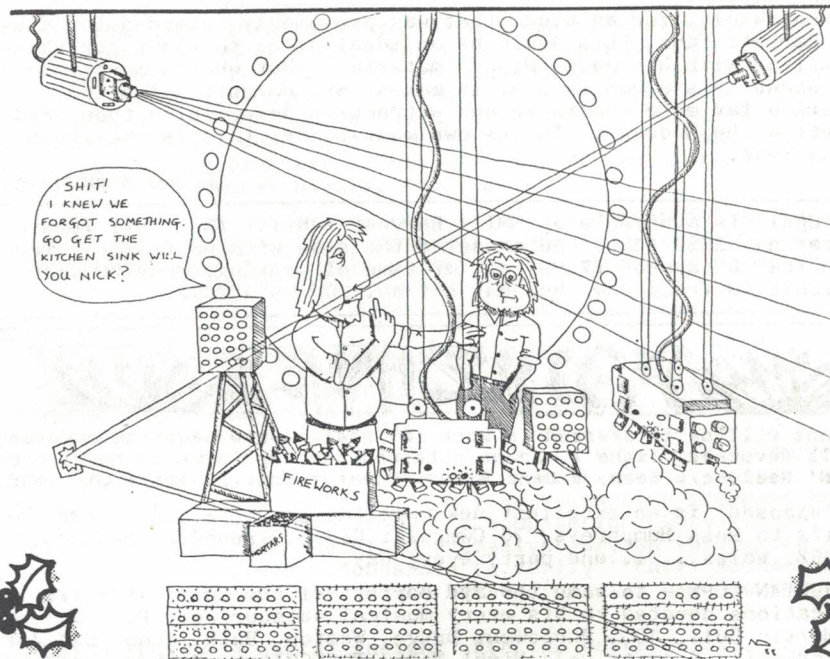
Hors D'Oeuvres, the ROY HARPER magazine, has moved. The new address is c/o Dave Carlin, 131 Whitham Road, Broomhill, Sheffield S10 2SN.

Airborne, the Mike Oldfield magazine, has also moved. The new address is c/o Ray Martland, 62 South Park, Lytham, Lancs., FY8 4QH.

THE EFFECTS WERE GREAT -

BUT WHAT ABOUT THE MUSIC ?

All who were present at the Floyd's recent British dates - particularly those who are not impartial to a good laser display - would probably agree on one thing: the effects were magnificent. From my position slightly forward of the Manchester football ground centre, it struck me just how much time and money had been poured into staging a concert as dramatic and visually entertaining as possible. Dopeheads, hippies and yuppies alike gasped in awe as the bed hurtled across the stadium and burst into flame. After-concert conversation revolved around the fabulous lighting and the amazing videos. Newspaper reviews talked of the "bungalow-sized pig" and "lighting machines the size of small cars". All this was fine, apart from one point: shouldn't a concert be about music?



The music, after all, is what we were there for. If the lasers sweeping across the stadium were spectacular, then the music reverberating through it was doubly so. From the quiet, acoustic strumming of 'Wish You Were Here' to the glorious crescendos of 'Us and Them' and 'Money', it was alive and vibrant, the sound quality excellent. The effects, great as they were, couldn't begin to compete with the pure excitement of Dave Gilmour's guitar solo during 'Comfortably Numb', and anyone concentrating on anything but the music at that point was surely missing out on something well-worth hearing.

The effects certainly helped to enhance the music; moreso, I felt, during the first half of the show, which took a while to warm up. The accompanying films were particularly impressive - superb quality and very powerful, perhaps undeserving, however, of the importance that has been attached to them. Throughout the second half, effects simply weren't necessary; the classic songs carried the show to heights way above anything that technology alone could achieve.

It takes something more than elaborate lighting to make a show as good as this. That something was there in the forms of Gilmour, Mason and Wright, playing the best music in the world. The last notes of 'Run Like Hell' faded and the floodlights came on, and the music alone would have been quite enough to make this the most spectacular show of the year.

Heather Hall.

PIGS (THREE DIFFERENT ONES)

PINK FLOYD - BBC PIG OUT appears to be the title of a new(ish) 7" offering on Instant Analysis records (cat no. BBR-S-002) that claims to be "Rare BBC radio recordings of Pink Floyd recorded at no. 2 studio Aeolian Hall, London 1968".

The record is cheaply packaged with what appears to be a photo-copied version of the inner sleeve design from 'Dark Side of the Moon' in pink and black on the front and a line drawing of the familiar prism motif on the back. It contains three tracks: Side One - Julia Dream/Murderistic Woman and Side Two - Let There Be More Light. The centre labels don't tell you which side is which so a certain amount of guesswork is needed.

'Julia Dream' is a marginally shorter version than the original with no sound effects and rather an abrupt ending (more the manufacturers' fault than the Floyd's, I presume) but is still a reasonable performance of a very mellow song. 'Murderistic Woman' is a short, totally instrumental version of 'Careful With That Axe, Eugene' (ie. without Mr Waters' weird vocal interventions) with manages to feature all three basic elements of the original - slow bit, fast loud bit and slow bit again - albeit in somewhat condensed form. 'Let There Be More Light' is a pleasing performance of a much-ignored track from the 'A Saucerful of Secrets' album, and is the highlight of the single.

All in all the record is of very good quality and is well worth a listen if you can find it.

Kevin Burton.

Editors' note: It seems probable that all three tracks are taken from the Top Gear session of June '68. They can also be found on the 'Survivor', 'Barrett's Revenge' and 'Great Lost Pink Floyd Album' bootlegs (see TAP's 2 and 3).

MUSIC COLUMN

KAOS v. REASON - The Songbooks



I was surprised to find how quickly both books were produced after the albums' releases. This wasn't a bad thing as I couldn't wait to play such melodious tunes on my piano.

'Radio KAOS', despite costing £5.95, is a bit thin and is not particularly good. It contains both the story of Radio KAOS and the 'Q' magazine interview, which I could now probably recite from memory. There are two pictures in the book, one of Roger clutching his bass and a very dull photo of him and the Bleeding Heart Band. There are also lots of computer graphics spread all over place, in virtually identical style to the tour programme.

The first song is 'Radio Waves' and straight off we come to the biggest fault of the book - it is only the accompaniment! The tune is provided, but this means you need three hands to play it! Playing the same notes of Roger's bass part over and over again becomes very boring and tiring. 'Me Or Him' is a pleasure to play but 'The Powers That Be' is very difficult because it jumps around all over the place (A tribute to the composer's genius! - Loyal Ed BM). The best song transcribed is 'Sunset Strip'. This is fairly simple and clear and sounds close to the album version. The song I was really looking forward to playing was 'Four Minutes', my favourite from the album. It's o.k., but would have been better if the melody and accompanying tune hadn't been split into three different staves.

The book isn't very well laid out, as there are many repeats and you have to keep stopping to turn back a few pages. Overall, the 'Radio KAOS' songbook certainly isn't all you hope it will be, but trying to recreate the atmosphere that the album produces would be very difficult.

However, the Pink Floyd 'A Momentary Lapse of Reason' songbook is a gem and I recommend you all rush out and buy one, even if you can't play any instruments. Costing £6.95, it has the familiar 'Bed Picture' on the cover.

The book is glossy and extremely well-presented with each song being accompanied by a picture loosely related to the lyrics; the lyrics themselves being printed both separately and underneath the notes. The music is the most accurate transcription of any Floyd album, with the possible exception of 'The Wall'.

The best reproductions are 'Signs of Life' and 'Terminal Frost' both of which I am sure will become Floyd classics. 'Learn-ing to Fly' and 'The Dogs of War' are also exciting to play and sing-along to. 'One Slip' is a bit of a disappointment as it is rhythmically difficult to play, but you should be able to struggle through. 'On the Turning Away' is simple but effective, although it lacks a transcription of Gilmour's closing solo, as does 'Sorrow'. It seems strange that these should be left out as they were included in the songbooks for 'The Final Cut' and 'The Wall'. Maybe they will appear in a reissue of 'Original David Gilmour' by Steve Tarshis (a bit of a rip-off for £8.95).

In the middle of the book are lots of colour photographs, some of which don't make any sense whatsoever. For example: a man staring at a red feather? Could someone explain this to me? (He's tickled Pink - Eds).

'Yet Another Movie' and 'Round And Around' are fairly simple and good to have a crack at singing. 'A New Machine' parts one and two are rather boring because they don't sound right unless you have a very flashy synth to play them on, and unfortunately I

haven't. 'Sorrow' rounds the book off nicely - shame about the missing guitar solo - and this is followed by individual pictures of Dave, Nick and Rick plus the rest of the musicians on the tour.

This really is a great value-for-money purchase and will be a treasured Floyd possession. There is one puzzling thing though...

On the final page there is a photo of a flock of birds, with the punning caption 'No Egrets' - I know egrets are birds, but these look like flamingoes - very strange. A new album title, perhaps?

Oliver-Lloyd Webber.



DANCE OF THE RED CORPUSCLES



If anyone out there thinks 1967 was the year when rock music (typified in TAP-terms by the Big PF) took a turn to the more serious side of artistry, then "check out" (hipsters) a new video, 'Rock and Roll - The Greatest Years: 1967' (The Video Collection, £9.99).

There are five volumes (though more are planned) of 'Rock and Roll - The Greatest Years' covering, year-by-year, '63 to '67. The latter (VC 4058, 48 mins) features an interesting selection of full-length promos by acts such as the Small Faces, the Stones, the Bee Gees, etc - the highlight of which is the Jimi Hendrix Experience with 'Purple Haze'.

Of greatest interest to us is an up-and-coming beat combo, the Pnik Flod, uh, Pink Floyd. What's remarkable about their appearance here is a) they don't normally associate themselves with this sort of thing, b) it's a clip that not only had we never seen, we'd also never even heard or read of! and c) it can't be from '67! The song is a complete 'See Emily Play' credited to R. (Roger) Barrett and is published by Westminster Music.

The (black and white) clip itself has Gilmour's Floyd (in Dave Walker's words) "prattling around in a park," (according to the NME it's Wormwood Scrubs) and a scream it is too! The Floyd make minor concessions to actually miming the song with Nick bashing an invisible drum kit and Roger "machine-gunning" his bass around enthusiastically, though not actually playing it (So no change there, heh heh - D. Gilmour). These antics swiftly degenerate into a makeshift game of cricket (bass as bat, etc) and just when you're about to pass out from involuntary hysteria, the band join hands to skip in a May-Day dance (GamesFor May, geddit?). Of the Floyd, Rog, Nick and Rick are the principal characters, though only the latter seems to be taking it seriously. An extremely-embarrassed Gilmour sensibly keeps out-of-shot for much of the clip.

"The most fab Floyd video ever!" declared Dave 'Old enough to remember it the first time around' Walker, and who am I to disagree? Run this after the cringe-worthy clips for 'Apples and Oranges' and 'The Scarecrow' - you'll be Amused to Death (joke)!

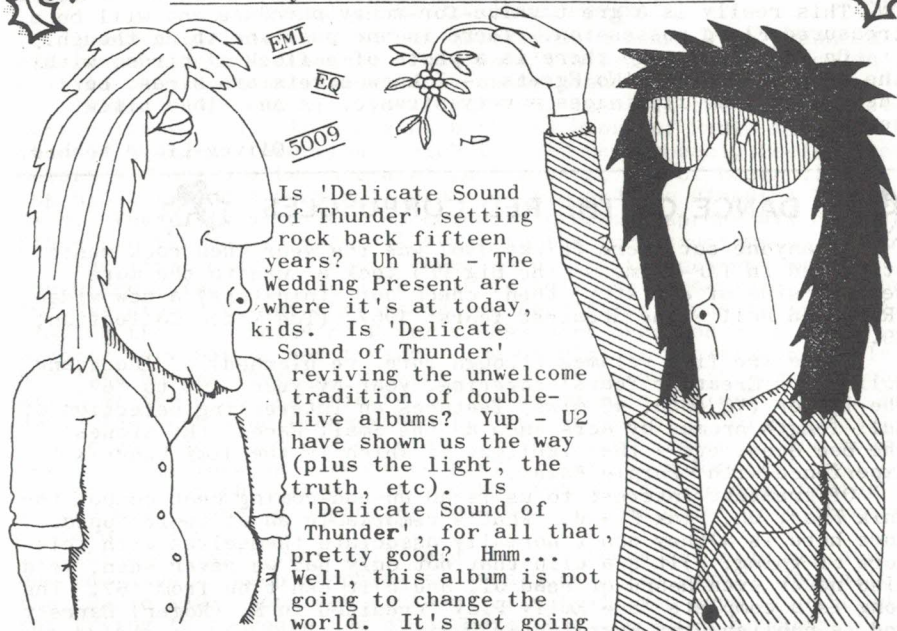
So the biggie has gotta be - where and when does this curio originate from? Presumably the video company know, but I'll bet they ain't tellin'! Come to that, I wonder if the Floyd are aware of this release? Rumours abound that Dave G. is planning a video and/or album of archive Floyd stuff - I'm not sure if my sides can take the strain!

Bruno MacFreakout.



SIGNS OF LIFE

Pink Floyd - "Delicate Sound Of Thunder"



Is 'Delicate Sound of Thunder' setting rock back fifteen years? Uh huh - The Wedding Present are where it's at today, kids. Is 'Delicate Sound of Thunder' reviving the unwelcome tradition of double-live albums? Yup - U2 have shown us the way (plus the light, the truth, etc). Is 'Delicate Sound of Thunder', for all that, pretty good? Hmm... Well, this album is not going to change the world. It's not going

to do much to change the "rules of pop" (take note Wendy James!). But it will sell well, make more money for the Floyd than most of us can begin to comprehend, annoy Roger Waters and Gail McLean and delight the odd Floyd fan or two.

There are moments here of genuine majesty - the synthesiser splendour that opens 'Shine On...', the flawless, doom-ridden linking of 'Round and Around' to 'Sorrow' and the spacey mysticism woven by 'Yet Another Movie'. Indeed, the 'Momentary Lapse' stuff has taken on a new lease of life. 'Learning to Fly' has a bubbly, Police-style groove that suits the mood of the song far better than the leaden original. I still find 'The Dogs of War' something of a trial, but with great versions of 'Sorrow' and 'On the Turning Away' sandwiching it, who cares? The brutal power of a legendary rock group in full-flight is well-represented by 'One of These Days', 'Run Lik Hell' and the album's best, 'Money'.

My complaints are few but, I feel, significant. There's a lack of cohesion to the 'Greatest Hits' half - consequently the highs and lows are born of quality lapses rather than concern for musical dynamics. In this respect, if no other, it's a shame they waited until Mr Waters quit to do a live album. Of course, it could also be argued that Roger's opposition to "tacky, third-rate" representations of Big Live Floyd is the reason fans the world over have been kept waiting for such a work. Maybe this album will stir him into action with a similar effort - "Take that, Pink Floyd!"

My second criticism concerns the using of tapes from the very

end of the tour. David's vocals can sound lacklustre and Scott Page's sax often drags its musical feet. Compare versions from the Fall '87 crop of bootlegs to those contained here and you'll see what I mean (though, to their credit, they haven't tried to disguise their shortcomings with multiple overdubs).

However, while I'd swap soggy versions of 'Time' and 'Another Brick in the Wall pt. 2' for their stirring rendition of 'Welcome to the Machine', it cannot be denied that 'Delicate Sound of Thunder' contains prolonged bursts of the very best that Gilmour has to offer. The afore-mentioned power of 'Money' is a case in point. The whole band is snappy, always in control - even of the lolloping centre-section jam - and since David is presumably musical director he can take full credit.

At the end of the day, this is a souvenir of an "event" - that, at least, shines through via the unrivalled spaciousness of the sound, right down to the lavish 36-page CD booklet (a selection of photos from which appears on the vinyl edition artwork). As an artistic statement it's about as valid as flared trousers. But as a musical statement, it's never less than interesting and certainly beats 'A Momentary Lapse of Reason' hands down - why, it's almost as groovy as 'Ummagumma'! But above all, it showcases David's guitar, Nick's drums and (particularly) Rick's keyboards in a way that makes the prospect of a new Floyd album far more inviting than one may have thought a year or so ago.

'DSOT' - it ain't no 'DSOTM'... but then I guess that was never the intention anyway.

Bruno MacDonald.

DELICATE SOUND OF TRIVIA: In an unprecedented display of good sense, the running order has been arranged on the CD to fit in line with the original performance - 'Wish You Were Here' and bonus track 'Us and Them' have been placed after 'Time', as opposed to the vinyl edition which has 'Wish...' preceding 'Comfortably Numb'. The former is also the case with the cassette version.

It is believed that a live video will be issued of the 'AMLOR' show. This too will probably be taken from the final performances at Nassau where, according to detailed reports from overseas correspondents, the band had "a whole load of extra lasers n' stuff". Incidentally, 'Run Like Hell', 'On the Turning Away' and 'The Dogs of War' are, obviously, not the same versions that appeared as bonus tracks on the 'Momentary Lapse' singles.

CD total playing time (in mind-tripping digital sound) is over a hundred minutes - more flash for yer cash, you might say. Or maybe not, if you saw the cover. Is Stern Foggytown trying to tell us something? "Well," quoth Dave Walker, "It's obviously a continuation of the 'One Slip' single sleeve." "Pardon?" "Well, they're both crap." But enigmatic too, Dave, sooo Floydian...

... but then he likes the album anyway. And we have no doubt that millions of Floyd fans around the world will too - we look forward to featuring your opinions in future editions of TAP.

Finally, reports that Floyd have started work on their next album were ill-informed and apparently the result of David Gilmour mixing 'Delicate Sound...' in Abbey Road. However, we can reveal that Mr G. has been working in the studio with his Dream Academy protege, Nick Loud-Clothes. Details just as soon as we have 'em.

BACK IN N.Y.C.

You may remember TAP 31's article on a then newly-released Pink Floyd interview CD on 'The Conversation Disc Series'. One of the two interviews can be found in TAP 22. The other, recorded in New York in late September 1970, has been transcribed for TAP by Gail McLean, a Herculean task for which we are very grateful.

The tape opens with the interviewer being introduced to Roger Waters...:

Int: You wanna join us?

(Laughter)

Rick: I don't think he's quite woken up yet.

Rog: I'll think about that.

Int: OK, thank you. (Pause) OK... how did you get the name Pink Floyd?

(demented laughter)

Int: They asked me to do this, I'm sorry.

Nick: Well, we refuse to answer that question.

Rick: We went through a very big scene yesterday with another interviewer who wanted to know how we got our name and we refused to tell her as well.

Nick: And we're not gonna tell you either.

Rick: It's not very interesting, it's boring.

Nick: It's very boring. I mean, the story itself is boring and the idea of telling you the story is so boring that I could well fall asleep.

Rick: When I was walking up the corridor saying to you that all interviewers ask the same question - that was the question. Exactly what I meant.

Int: Yeah, but I'm getting into more... deeper questions later...

Rick: Right.

Nick: That's fine.

Rick: That's fine.

Nick: I mean, you're entitled to ask all these questions...

Rick: But if you really what to find out...

Nick:...but don't expect us to answer them.

Int: OK, if you don't want to answer then just don't.

Rick: Well, we refuse to answer that one on the grounds that...

Nick: It's incredibly boring.

Rick: Once you know, you won't put it in anyway...

Nick: It's so boring.

Rick: ...you won't explain how we got it.

Int: Alright. How about 'Ummagamma' - is that boring too?



Rick: No, that's not too bad. Actually, not too many people have asked us that.

Int: Alright - how did you get the name?

Rick: It's a Cambridge expression for 'fuck'.

Int: A Cambridge expression for 'fuck'?

Rick: Yes.

Int: That's interesting.

(The band are briefly distracted by a written piece - presumably about them, since Rick says "Rock and classical go together like oil and water".)

Int: Can you tell me about... your instruments got stolen on the last tour?

Nick: Yes... did you explain about 'Ummagamma'?

Rick: Yes.

Int: Yes - you explained about 'Ummagamma'.

Nick: Good. We were in New Orleans and someone - we later found out - had been driving our truck around (sniggers from the band) and someone took away our whole truck in a fit of pique with everything inside it. So we rushed off to the police, who could have shown... were just not interested of course. Then we were staying at this very smart hotel called the Royal Orleans in New Orleans with very nice young staff and they all started saying "Oh, my dad's a Sheriff," or "I know someone in the FBI," or something and this really groovy FBI geezer turned up and the whole thing changed immediately. There was some air of urgency about it and we also put out on the radio and TV what had happened and there was a reward and things. About nine hours later they found the truck dumped and with only three guitars missing.

Int: That's all?

Nick: That's all.

Int: Do you think they did for a goof and got scared off?

Nick: I think they got scared, yeah.

Int: The Rolling Stones said forty-five thousand dollars worth of equipment was stolen.

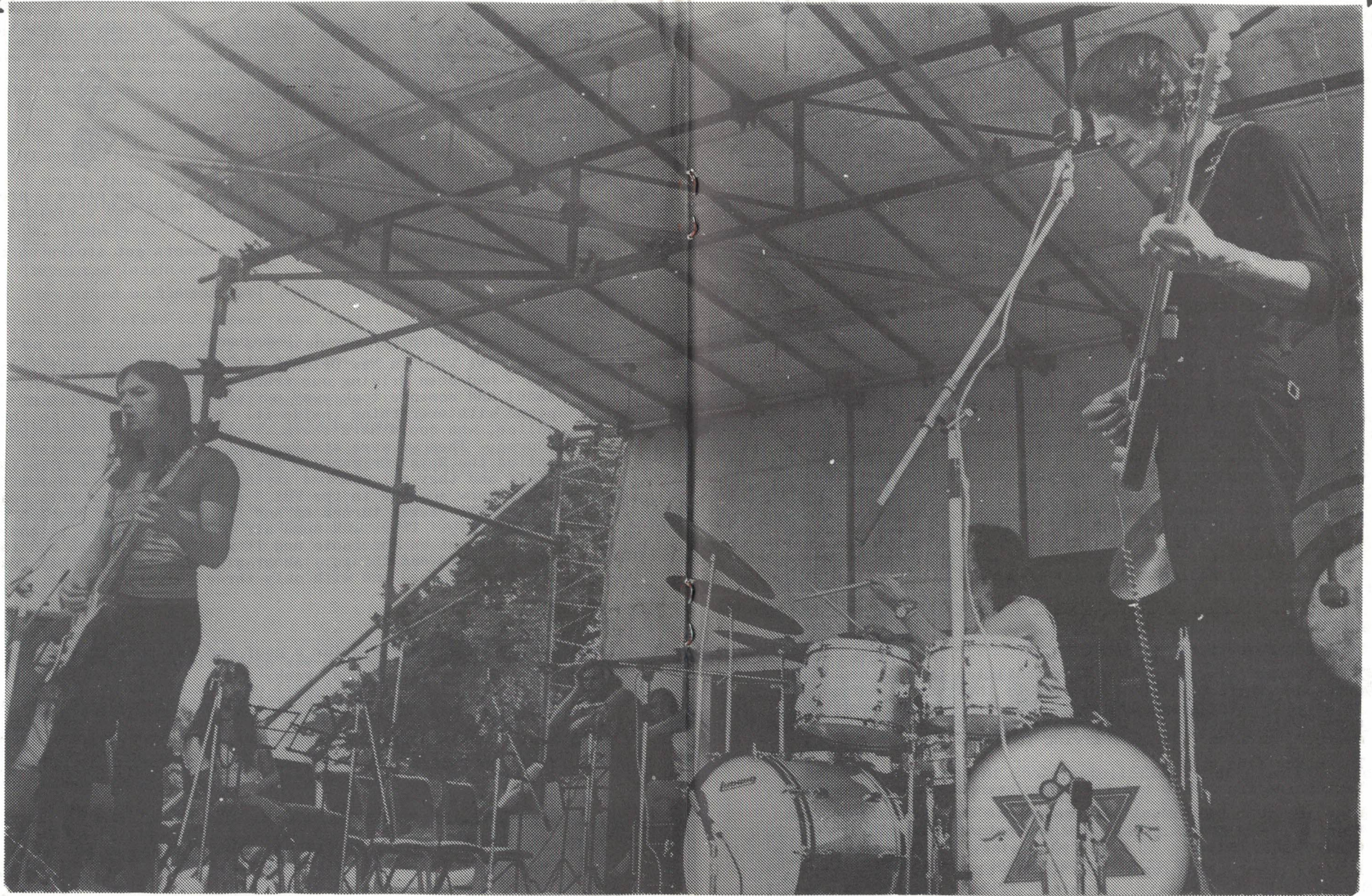
Nick: What, they had stuff knocked off?

Int: Yeah, in Central Park, they were playing and they said something about "Don't mind if our sound isn't loud - our equipment was stolen".

Nick: What's next?

Int: Another interesting question... When did the group get together? You don't have to answer that.





PINK FLOYD LIVE AT HYDE PARK FREE CONCERT 18/7/70 (photo by A. Byrne)

MERRY CHRISTMAS -16- JOYEUX NOËL

BUON NATALE -17- FRÖHLICHE WEIHNACHTEN



Rick: (Laughs) Well, uh... about six and a half years ago.

Int: Six and a half...?

Rick: We met as students... and that was how we met.

Int: Right, let me see...

Rick: ...at architectural college.

Int: OK, now I'll ask Roger one. You don't mind, Roger? Oh, lemme see... Why did Syd Barrett leave the group?

Rog: He went mad.

Int: He went mad?

Rog: Hmmm.

Int: Do you think anyone else in the group is gonna go mad?

Rog: Do I think what?

Int: Do you think anyone else in the group is gonna go mad?

Rick: Good one! Very good one.

Rog: (Contemptuously) No I don't.

Int: Ah, thank you.

Rog: You're welcome.

Int: How would you characterise your music, in your own terms - because it's hard to classify, your type of music?

Rog: I wouldn't. I wouldn't.

Int: You wouldn't... but if you would, what would you say it's close to?

(Laughter)

Rog: I wouldn't. I wouldn't classify it at all.

Int: OK.

(More laughter from band)

Int: I'll get to better ones soon.

Nick: It's alright, I mean you're quite entitled to ask them as I say. But there are various questions that may be entitled 'freak out' questions and one is "How did you get your name?" and the other is "How would you describe your music?". I mean, I'm just giving you some insight into...

Rick: There are some others...

Nick: Yes, there are others but those two are probably the corkers.

Int: What are your individual backgrounds in music before you got together as a group? Like, how you got started playing drums and things.

Nick: I'd say upper-class for me and middle-class for the others.



But our backgrounds in music could be described as sparse with the exception of Richard Wright who underwent a certain amount of training.

But my musical background prior to Pink Floyd could be described as sparse. I did have some violin lessons for a period of some weeks from a woman called Mrs Tchaikovsky (giggles) but I don't think they've made a big impact on my approach to the drums.

Int: Can you tell me some of your favourite groups?

Nick: I'm afraid I couldn't do that because I'm not sure anymore who my favourite groups are. They change all the time. I mean, every now and then there's an album that comes out and I think "What a gas"...

Int: Could you tell me if you ever sit around and listen to your own music?

Band: No.

Int: You never do?

(General mumblings)

Nick: The thing is, there's such a constant outpouring of music all the time that's being churned out by classical rock musicians - concerts, records - all the time and in any given time sequence there's good stuff coming out that you dig and to stop the clock and say 'This is what I like' is very dangerous.

Int: Don't you ever feel like listening to your own music, you know, just put on...?

Rog: No, definitely not.

Rick: Definitely not.

Rog: Definitely not.

(The interview is interrupted by a phone call, followed by further disorder)

This interview will be concluded in the next issue of the Pudding.

TAP SMALLS



Does anybody know who puts BIG BANG comic together? If so, please contact Andy.

WANTED: The Sound Of Chess compilation CD on Charly Records, cat no. CD SAM 104 - Andy.

WANTED: Andy (TAP's resident magpie) is currently collecting picture postcards showing venues at which the Floyd have played over the last 20-odd years. He would be grateful if readers, particularly overseas, would send them to him.

WANTED: Copies of OPEL magazine. Write to David Bolton, 20, Garrick Court, Green Lane, Edgware, Middlesex, HA8 8BH.



ROGER WATERS of Pink Floyd

MELODY MAKER, January 10, 1970

Roger's Blind Date was conducted despite the initial disaster of discovering the MM's record player had been sabotaged by vandals. The number two machine was used, which meant that Roger had to make his judgments without the highest of fidelity.

CANNED HEAT: "Let's Work Together" (Liberty).

It's got some quite nice slide guitar on it. It reminds me a bit of Leadbelly. I know it's Canned Heat because I saw the label when we were trying to mend the record player — but I admit I wouldn't have sussed it out. I quite like this, in fact I like this sort of blues record, although I feel that most of it has been done better before — I mean I don't think this says it any better than it was said 30 years ago. It has an optimistic lyric.

THE RASCALS: "Hold On" (Atlantic).

Well I never! When I listen to things like that and don't know who they are I start to wonder if they are black or white or grey. There's the old Ray Charles piano, or pianette, in there and the drums at the front in the modern mode. I have never seen Delaney And Bonnie but I imagine this is rather how they sound. It's not really the kind of thing I'm interested in.

FLAMING YOUTH: "Gulde Me, Orion" (Fontana).

Gord Lord! What a laugh! I think that sums that up, without wishing to be glib. For a start I didn't like the harmonies on the vocals. It's all a bit sunshine-is-golden-ish for me. I can't believe the lyrics were written seriously, there must be a bit of tongue-in-cheek going on. It's very contrived.

To be fair I suppose it was a sincere attempt to aim something at an imagined public state of mind which

doesn't in fact exist. All that pastoral stuff gleaned from things that have come out over the past five years and stuck together!

NEW YORK ROCK & ROLL ENSEMBLE: "I'm Too Busy" (from the Polydor album, "Flattering Foe").

Is this at the right speed? Well, er, well er, well er... They nearly got the bass line from the Righteous Brothers' "Lovin' Feeling" right at the beginning. Then it sounded like an understudy for Jimi Hendrix coming through a Selmer Little Giant. With all that alliteration the lyric sounds like something Pete Townshend might have written — when he was four. It's very weedy.

THE ART MOVEMENT: "For As Long As You Need Me" (Columbia).

I've no idea who it is but it could be any one of five million groups. It's the old conception of taking an Artists, with a capital A, and a Song, with a capital S, written by Pop, with a capital P, Song Writers, with a capital S and W, and a Tune, with a capital T, and mix them all together. And what do you get? A load of rubbish. That is the other path of pop music. That really is the other side from all the performers who are staggering about making sounds they think are good, making sounds for reasons. This seems to be reasonless. It's not really worth talking about.

KENNY CLARKE-FRANCY BOLAND BIG BAND: "Solarisation" (from the Polydor LP, "Faces").

That second section sounded very Ellington-ish though the rest didn't. I do like that sort of music though I don't know what I can say about it. It's the kind of thing that if we heard it on the way up the M1 it would get us all miming, if you know what I mean.



SYD BARRETT: "Terrapin" (from the Harvest LP, "The Madcap Laughs," part of which was produced by Roger).

(Laughs). This is a track I didn't produce because it didn't need anything doing to it. This song makes everything else you have played me look completely sick and silly. I think this is very beautiful. Don't take it off, I'm going to listen to it all the way through. I think that is a great song. In fact all the songs on this album are great. No, some of them on it are great — in capital letters — and all of them are good. Syd is a genius.

BLACK SABBATH: "Evil Woman" (Fontana).

There you go! Well, well, well! I'm speechless — well, almost. It's got that kind of Dragnet, Peter Gunn, American detective series beginning. You keep thinking it's going to start. You think that for the first minute but then, if you are really perceptive, you realise it isn't going to start and that's all there is.

GILMOUR, ET CETERA

Peter Cetera - 'One More Story' (WEA 925 704-1)

Sold Right Out, yeah right. Does Mr Gilmour have no shame? I mean, we're talking Peter bloody Cetera here. Ex-Chicago — quite possibly the worst band ever to pollute the generally interesting US AOR genre. There aren't many bands that I actively loathe but Chicago are definitely 'one of the few'. God, and they made 500 albums, too!

But I digress (to coin a phrase).

Mr Cetera quit Chicago some years ago. It's comforting to know that some things never change. Get this — he didn't improve! Remember 'The Glory of Love'? If you do, you have my sympathy. And my advice — steer clear of this album. Even when he gets a half-decent song like 'One Good Woman' (a recent near-miss in the US), it ultimately trips over its own musical shoelaces coz that bloody voice is like cold vomit through your stereo.

Anyway, the album was recorded in LA (presumably in the Spring) and it features Dave on a couple of tracks. The connection is producer Pat Leonard, who, as every boy scout knows, worked with Mr G. on 'A Momentary Lapse of Reason' and Bryan Ferry's last two solo efforts.

1) 'Body Language' — you could hazard a guess that the 'Guitar Solo' (as it is credited) is by Gilmour if you didn't already know — but quite frankly it could be anyone. The song's garbage (third rate 'About Face'), the solo's been and gone before you have time to register it. So there.

2) 'You Never Listen to Me' — If you're into 'A Momentary Lapse...' Side Two ('Yet Another Movie', 'Sorrow') then you might like to tape this or steal it or something. On the other hand, you could always stick with 'AMLOR' which is, after all, a whole lot better. And you wouldn't have to suffer PC going so far out of his range (the guy is appallingly limited) that he begins to sound like Pete Townshend! Guy Pratt's on this too, by the way.

Both songs are credited to Leonard/Cetera, as are the majority of the others on this quite brainmanglingly uninteresting album.

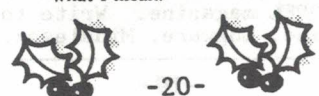
Advice...? Pat Leonard — get back to Madonna. She makes better music and she'll make you richer. As for DJG's contributions, I think it's about time he packed in working with old has-beens and threw in his lot with... Guns N' Roses! Sex, drugs and guitar solos — I can see it now!

Bruno MacDonald.

The views expressed in this article are not necessarily those of the other TAP editors or the members of Chicago (or ex-members).

THANKS

Our thanks this issue go to: the Mabbett Family Administration Corp. (no job too large); Dave Bowler for photocopier abuse; John Hilditch for press cuttings; Nig, Ricky and Miles @ Drewry's, Matt the Healey (for the tape), Nick 'I know I'm mad, I've always been mad' Dawe, Richard Kennedy and Tudor Printing of St. Annes — a giant in a field of Lilliputian-weeds! A special "No Thanks" to Gail McLean and Jim Agland for the Cetera tape — yuk!





CAREFUL WITH THAT PEN, EUGENE



Pink Floyd's return to the concert platform has produced a mixed, if generally favourable, response. Here, we present a selection of the views expressed by TAP readers.

Lisa McAdams spoke for many with a simple "They were amazing at Wembley!", while long-standing fan Bryan Atkin described the second Wembley gig as the "best ever for me in the last sixteen years." Adam Brunt is all agreement: "How Roger Waters can still claim they are only in it for the money is beyond me; they played with more enthusiasm than Waters ever could. In fact, I didn't miss the miserable old sod once." "'Shine On' was a great opener," affirmed Mark Horner, "With Rick Wright and David Gilmour shining in particular. They way in which the initial chord emerged from the sound effects of waterfalls and planes was a stunning and powerful moment. I will never forget the initial cheer from the crowd around me, like a great wave of emotion breaking over everyone."

David Morton wasn't so impressed: "Apart from 'Shine on' the first set was tedious, although better in Manchester on the eighth due to the darker atmosphere and inclusion of the 'Signs of Life' film." He adds "I thought that the extra band members were far too showy to be in the Floyd - take Scott Page, for instance, prattling about and the bass player jumping up and down; most undignified."

Steve Smith spent his time crowd-watching: "... many of the audience fell squarely in the 15-25 age bracket: the youth of today knows what it likes and will unashamedly kick out the unwanted. Pink Floyd have begun to attract the new generation in an age where 'spectacle' is often not enough. There's no argument nor doubt about it- the plain fact of the matter is that Pink Floyd are still producing the goods 20 years on."

SAY, DON'T I RECOGNISE YOU FROM SOMEWHERE?

ER... NO, NO, I DON'T THINK SO...



A certain amount of sympathy with Roger's viewpoint came through in several of your letters. "I couldn't help feeling that when they ran through the 'hits' there was a lack of punch which Waters managed to deliver most emphatically on the KAOS tour," said Steven Garratt (to be fair, he adds "On the whole a great show - but I can't wait for Roger's reply.").

A more extreme view is held by Tim Joseph, who declared 'Thank God for Gail McLean!' in reply to TAP 32's reviews: "I was amazed to read Douglass MacDonald describing Waters' lyrical preoccupations as 'teenage socialist obsessions'. I can only point

out that neither nuclear war nor mental illness will omit 50-year old Tories from their path. Furthermore, I should like to point



out that less people enjoyed the first half than he thinks. Every-body around me seemed extremely bored, and only for the second half did the atmosphere improve."

"Albums such as 'Dark Side of the Moon' and 'The Wall' were written about a disillusionment with stadium shows," observes Kingsley Powers, "It seems hypocritical to me that the Floyd are now playing songs from those albums to stadium audiences." David Morton summed up the gigs as "good but very shallow."



The Man Who Would Be Waters? Guy Pratt beams for the camera.



(photo courtesy of Julie Angel, taken at Wembley, August '88)



Overall, however, reactions were positive. "An excellent performance from an excellent band," enthused Martin Campion, "The only bad thing about the concert was the terrible beer they were selling." "And to top it all," added Mark Horner, "Sacre Bleu, some onstage tomfoolery between Gilmour and percussionist Gary Wallis concerning the latter's 'advances' towards the female vocal trio! So who said Pink Floyd were a bunch of miserable old sods, eh?" And, by way of a conclusion, a note from Nigel Facer described Pink Floyd '88 in typically understated fashion: "The most stupefying, mesmerizing and hypnotic audio/visual experience of my life."

Compiled by Bruno MacDonald.



Nobody Home

In issue 29, we reviewed the Roger Waters concert at Wembley, November 22, 1987. This was significant for two reasons: it was the final date of 'KAOS On the Road '87' and it was the night he promised to play 'Comfortably Numb' next time around. Such a momentous occasion deserves more than the few lines we were able to devote to it, so, thanks to Clay 'Fastest Pen in the West' Dean we present Roger Waters: On the Spot... Your host is Jim Ladd.

Rog: Is there anybody out there?

Jim: Are we ready for the very first phonecall, please? Speak up!

Fan: Hi, my name's Gareth and I wanted to know where you got the inspiration for 'KAOS' and what comes next?

Rog: Well Gareth, part of it was South Wales... which sounds as if it's somewhere near where you come from - are you from Wales?

Fan: Yeah, from the Valleys.

Rog: Yeah, well it's a very long story, man, so I won't go into it all except that part of the inspiration was the Ponderdualis Male Voice Choir, who are a fantastic group of guys who I love deeply and I hope to work with again....

Fan: Thanks a lot. Uh, what comes after 'KAOS'?

Rog: (to cheers)... After KAOS... who knows? We... er... To be serious... erm... the band and I were in Nassau for a month inbetween the two legs of the American tour working on a new album... and I hope that'll be out in the New Year.

Jim: Thank you, Gareth. Can we have caller number two please?

Fan: Hello Roger. Hi, this is Damien and what I really wanna know is... do you really in your heart believe that The Tide is Turning?

Rog: Yeah, I do, Damien - really in my heart... I confess that sometimes at 3 o'clock in the morning... perhaps we all do - I stare at the ceiling and wonder... erm... but generally speaking I think that the advances in the technology of communication can only help the individual in the end. So long as we all stand up and say what we feel and when we feel it - and as loud as we possibly can (appropriate reaction from audience). I tell you: if it's not turning, we're in serious trouble, Damien.

Fan: Hello - I'm Chris and I'm from Liverpool.

Jim: We're gonna have to have you speak up, please.

Fan: I'm Chris and I'm from Liverpool!

Rog: Hi Chris!

Fan: Hi, mate. I'd just like to ask you (shouts) is it right that I can't have any pudding if I don't eat my meat?!?!

Rog: You'll have to speak down a bit Chris coz I couldn't hear that.

Fan: (Slightly quieter) Is it right that I can't have any pudding if I don't eat my meat?

Rog: (laughs) You eat your pudding - sod the meat. You eat what you like, mate.



Jim: Next caller, please.

Fan: Hello, Rog...

Rog: Hi.

Fan: Does Billy have eyes?

Rog: Yeah... Yeah, Billy has eyes.

Fan: Yeah, I know... But, er... Not 'eye' eyes - eyes!

Rog: (Confused laugh) Do you mean 'I's in names or 'eyes and nose'... I think we're getting a bit confused here.

Fan: No... more of a... making a, erm... goodnight, bye.

Rog: OK, 'bye man.

Jim: Nice to hear from the existential contingent among us. Can we have a real question?

Fan: Hi Roger - this is Nancy. I come from Massachusetts in America and... considering that this is your last show I was wondering how you thought the tour had gone in the States, and are you really looking forward to continuing your career on the road?

Rog: Yeah, er...

Fan: ...without Pink Floyd and on your own?

Rog: Yeah... The tour in the States was terrific and (I) had a wonderful time. The audiences were great and I'm looking forward to continuing my career without (to cheers) Pink Floyd. Thank you for your question.

Fan: OK, thanks a lot.

Jim: Let's take one more call and I think that ought to do it. Ok - do we have one more phonecall?


Fan: Hello, my name is William and I've come from Ireland to see you (cheers from audience)... yeah, right on. I'd really like to see you doing a track from 'The Wall'... called 'Comfortable Numb' (Huge cheers!)

Rog: Well... William...

Fan: I think everyone agrees with me on this one, er... I hope so.

Rog: Well, William - I'm very glad you've come to the show. We haven't rehearsed 'Comfortably Numb' so there's no question of us doing it (Huge Boos!) But... Well, I can't play them all, can I? ("Yes!") Maybe... Listen: I'll tell you what I'll do and this is an absolute promise - if I ever go on the road again in this country, or anywhere else for that matter, I will rehearse 'Comfortably Numb' and do it next time - OK?

At least, now we have it in print!

FROM THE T.A.P. TEAM TO EVERYONE 
MERRY CHRISTMAS
ONE AND ALL





Quote Unquote



"...I'm going to throw up," declares Nick Mason. But why is the man quoting Roger Waters lyrics? Find out in our traditional review of the more bizarre Floydian Utterances. Our thanks go to Nick Schaffner, Brian Pinkerton and Matt Healey - cheers, guys!

"That song was getting a bit boring anyway." - Dave, after a power cut had interrupted 'Sorrow', May 1988.

"Rather unexciting people I would've thought, primarily." - Syd on architecture students.

"What I was interested in was the high G running in morse code over the top of the chord progression of G Major, A minor 7 and C Major." - Roger putting 'Radio Waves' into layman's terms.

"My moonwalking is great, but it's not as good as Michael Jackson's." - Nick on the competition.

"I don't think Pink Floyd are the sort of band that people are fanatical about." - Bruno MacDonald.

"They're complete nutters about anything to do with the band." - Gerald Scarfe on Floyd fans.

"The people who are the most ardent fans are the people who found their imaginations switched on." - Nick, 1988.

"You lads could be bigger than the Beatles'." - Roger quoting Andrew King.

"I just fancied a bit of headbanging before I got too old for it." - Dave on 'All Lovers are Deranged'.

"We're too lazy to split up." - Roger, March 1980.

"I have to say that Top of the Pops was definitely one of the worst things I did, it was horrible to be on it... a real drag." - Rick, 1972.

"We didn't have a Roger Daltrey or a Mick Jagger... all we had was a bass player that would stomp around scowling and making faces." - Dave, 1987.

"If I hear anyone else say their lives are 'great', I'm going to throw up." - Nick, Hollywood celeb party, 1988.

"In the future, groups are going to have to offer more than just a pop show. They're going to have to offer a well-presented theatre show." - Syd Nostradamus.

"It's an over-the-top, pompous, dinosaur-rock type of show - the sort of thing that ought to have been banned years ago." - Dave on Floyd '88.



"As a starter to it, Roger and I put down the whole thing; just bass and drums, which was a crazy thing to do. We used parts of that but basically it all got chopped up anyway, so it was a totally unnecessary, amazing feat of brilliance. Totally useless." - Nick on 'Atom Heart Mother'.

"I'm not very keen on the idea of doing Pink Floyd stuff. I certainly won't be doing any songs that Roger wrote entirely, so you can forget 'Money' for a start, and 'Another Brick in the Wall part 2'." - Dave, 1984.

"Even the songs that Roger supposedly wrote by himself, it's never the full story... the whole ending part of 'Another Brick in the Wall part 2' he didn't write..." - Dave, 1988.

"Dreadful, dreadful. I thought they were dreadful. And it seems the context - whatever they were talking about - was extremely juvenile and dull." - Roger on the Beastie Boys.

"Our original recordings of that were extremely mild, jig-along stuff." - Nick on 'Careful With That Axe...'

"It's just a title to make people think that it's got some meaning." - Dave on 'About Face'.

"It just means what it says." - Dave on 'AMLOR'.

"The best album was 'Ummagumma' - there are some silly bits, like when they're eating cornflakes..." - Billy 'Confused?' Currie of Ultravox.

"The live LP was supposed to be a sort of 'Here's the live LP; it's the last time you'll hear these tracks performed live, so say good-bye'. But the public treated them as though they were new tracks, and this resulted in the fact that we've been playing three of them ever since." - Roger, 1973.

"Lyrics aren't everything." - Dave, 1988.

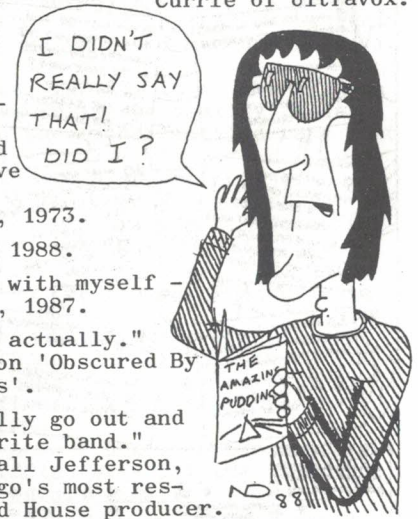
"I'm out on the road in competition with myself - and I'm losing." - Roger, 1987.

"I thought it was a sensational LP, actually." - Nick on 'Obscured By Clouds'.

"When it comes to records I'd actually go out and buy, Pink Floyd are about my favourite band." - Marshall Jefferson, Chicago's most respected House producer.

"I think that the record was complete trash and anyone who bought it needs their head examined." - Roger on 'It Would Be So Nice'.

"We're extremely old now, and it's harder to get down to work!" - Nick, 1981.



Excerpt from the 1974 tour comic:

THE BIG BRAINSTRAINER

QUIZ SPECIAL

CORNER PAGE CORNER

IT'S FUN!

IT EDUCATES!

IT KEEPS YOUR BRAIN OFF THE STREETS!

PUT A LITTLE STIFFY IN THOSE FLABBY HEAD MUSCLES, GANG!

1 WHO SAID PINK FLOYD WERE A CON ON JUKE BOX JURY IN 1967?

a. PETE MURRAY
 b. DAVID JACOBS
 c. JUDGE WURLITZER

2 WHAT HAPPENED TO THE 66 MONEY IN COPENHAGEN IN 1967?

a. ANDREW HAS SAVED IT DOWN A DRAIN.
 b. STOLEN BY BRUSH HOODS ON THE GREAT TRAIN IN THOU PLUCKING GARDENS.
 c. PETE JENNER LEFT FOR SOUTH AMERICA.

3 WHO SAID "THEY'LL NEVER WORK HERE AGAIN"?

a. BILL GRAHAM
 b. JOHN GEE
 c. ST. PETER

4 WHAT SUNDAY PAPER CALLED THE PINK FLOYD 'SOCIAL DEVIANTS'?

a. ETHICAL YACHTING
 b. PIG BREEDER WEEKLY
 c. NEWS OF THE WORLD

5 WHO ATE DAVID GILMOUR'S AVOCADO IN THE LANCASTER GRILL?

a. NICK MASON
 b. ROGER WATERS
 c. RICK WRIGHT
 d. DAVID GILMOUR

6 WHO LOST THE M.M. BEAT CONTEST AND THE COUNTRY CLUB CONTEST IN THE SAME NIGHT?

a. PINK FLOYD
 b. THE SARACENS
 c. THE ST. LOUIS UNION

7 PINK FLOYD & NORTH LONDON MARXISTS MATCH "WHERE WAS IT PLAYED?"

a. REP SQUARE
 b. PRIMROSE HILL
 c. BATON ROUGE

8 WHAT WAS THE SCORE?

a. P.F. 4 - MARXISTS 0
 b. MARXISTS 4 - P.F. 0

9 WHAT ARE THE IMPLICATIONS OF SCORE A?

a. THE BOYS PLAYED A POWERFUL RIGHT WING.
 b. N.L.M. FELT GOALS WERE DECADENT.
 c. REP HAD DISTURBED CHILDREN.

10 WHAT ARE THE IMPLICATIONS OF SCORE B?

a. THE BOYS FORGOT THEIR CUBAN HEELS.
 b. N.L.M. DECIDED PK WERE DECADENT.
 c. REP HAD DISTURBED CHILDREN.

11 WHAT IS PINK, HAS ONE BALL, 22 LEGS, AND LONG HAIR?

a. AN AFGHAN SHOOKER TABLE.
 b. THE HORSE OF THE YEAR SHOW.
 c. A FLOUSHMAN'S LUNCH.

12 WHY WAS THERE A COW ON THE COVER OF 'ATOM HEART MOTHER'?

a. A TELEPHONE ERROR - IT SHOULD HAVE BEEN A PLOUGH.
 b. BECAUSE IT WAS TOTALLY INVARIABLE FOR P.F. COVER.
 c. MURKIN'S HAD THE PICTURE LYING AROUND.

13 WHO DID TURN UP AT THE PLANETARIUM FOR THE DARK SIDE OF THE MOON RECEPTION?

a. RICHARD WRIGHT
 b. DAVID GILMOUR
 c. YOU MUST BE KIDDING.

14 WHO IS THE MANAGER OF THE PINK FLOYD?

a. VON RORCKENBERG
 b. STEVE SMITHERS
 c. STEVE WINNALL

15 WHICH ITALIAN FILM DIRECTOR TORE THE FLOYD'S FILM SCORE TO PIECES?

a. FELLINI
 b. ANTONIONI
 c. KURASAWA

16 WHAT WAS THE LARGEST AUDIENCE THE FLOYD HAVE EVER PLAYED TO, AND WHO WAS HE?

a. EARL COURT OF LONDON
 b. GOG
 c. COLIN THE DOUGHNUT

ANSWERS

1	a	2	a	3	b	4	c
5	d	6	a	7	c	8	a
9	b	10	c	11	c	12	b
13	b	14	c	15	c	16	a

SEEMSY

DID YOU ENJOY THAT? OH OKAY GANG! NOW TRY TURNING THE WHOLE THING UPSIDE DOWN FOR THE REAL ANSWERS

RELICS

The US 3" CD single mentioned in issue 32 features the same versions of 'Another Brick II' and 'One of my Turns' as on the original vinyl release (3'17" and 3'39" respectively). Released on Columbia/CBS, it has cat no. CSIG 000096 and sells in the UK for around £3.99. There is no picture sleeve. (RS)

Spies in the Sky Dept: In between chats with God, Manchester Chief Constable James Anderton took time out to have his men video reefer smokers at the Maine Road gig, using equipment intended to catch football hooligans. Question is, how will they prove it was pot and not just a badly-made roll-up? (AM) (Smellovision? - BM)

If any of you went to the recent Motor Show at the NEC, you may have admired a pair of Ferrari F40's, just like David and Nick's. In fact, they WERE David and Nick's! (SH)

On October 29, Nick Mason was one of several celebrity drummers present at the opening of the 'Simmons Room' at London's Talking Drums store. Did anyone go? (MH)

'Write On', an educational programme broadcast Channel Four, October 24 featured a short but interesting account of a Sheffield Floyd gig in 1970 by one of the presenters: "Pink Floyd were a pretty bizarre band. I remember my mate Mark tried to get in with a Kit Kat wrapper with the words "Pink Floyd Ticket" written on it but that was too bizarre for the doorman... It was a brilliant concert. I remember they had a man doing a 360-degree sound - it was like a gear stick and when he turned it the sound went all round the hall. They were doing a thing called 'Alan's Psychedelic Breakfast' and one of the group was throwing breakfast on stage and the sound of sizzling bacon went all round the hall. Us lads thought it was the most bizarre thing we had ever heard - well, it was 1970." (PG)

The bootleg CD mentioned in Relics, TAP 33, is on the Italian Bulldog label. It's the full gig and, while the quality isn't exactly hi-fidelity, it's better than the rather muffled tape that I had previously. (KW)

Pink Floyd were featured four times in a recent poll of student musical preferences (conducted in various universities and published in the Observer, November 13). They were 7th favourite group, 2nd in the front cover category with 'Dark Side' ('Sgt. Pepper' came first), 'The Wall' came second in films (after 'The Blues Brothers') and they came first in the albums category with 'The Wall' (take that, Bono! - Eds). (PG)

Despite the oft-repeated claims of "We were not a space-rock band", a tape of 'Delicate Sound of Thunder' will be winging its way beyond the Dark Side of the Moon courtesy of Soviet cosmonauts - they and the tape are part of the first joint Soviet/French mission. Full details next issue. (PG)

MEDIALOG EXTRA: An appalling two-page feature on Syd appeared in News of the World, October 30. Riddled with all the 'Madcap' cliches, it is to be avoided at all costs. (Eds.)

Contributors: RS-Robert Singleton, AM-Adrian Mole, SH-Steve Hoare, MH-Mike Humphries, PG-Patrick Garrett, KW-Kevin Whitlock.

NEXT ISSUE - All sorts of exciting Syd Barrett goodies, the next part of the Pink Floyd story + news, reviews and exclusive pix!

