

Pink Floyd, Atom Heart Mother

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'Atom Heart Mother' ad kindly supplied by Smaranda Maftai

THE AMAZING PUDDING

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THE Pink Floyd & Roger Waters

MAGAZINE ISSUE 35



TIMBLYER



February 1989

The recent release of 'Opel' has, quite rightly, resulted in fresh interest in the music of Syd Barrett. Sadly, it has also resulted in renewed curiosity in his current circumstances and the largely false rumours about his activities in the Seventies. The media are particularly bad in this respect - witness the recent News of the World 'story'. The News of the World approached us for information for that piece and were left in no doubts about our disinterest. What is more alarming is the number of times Syd's 'fans', who claim to have his best interests at heart, contact TAP to ask 1) where to contact him so they can write or visit; 2) if we will forward letters; or 3) if rumour X is true. Our answers are invariably 1) we don't know, but if we did we wouldn't tell you; 2) no; and 3) oh come off it! Seriously, Syd's family have made it quite clear (see interview this issue) that he no longer wishes to be involved in ANY aspect of his previous musical career. We implore anyone who is thinking of attempting to contact Syd, either by post or in person, to think again, as to do so will merely cause distress.

On a lighter note, you will find that the centre pages of this issue are a pull-out poll, which we are conducting by popular request. It will help us greatly if you all take part - the more replies, the better the representation of fans' tastes will be. Besides, you could win the last ever complete set of TAP back issues!

We must repeat our pleas for couriers who can transport one or more boxes of magazines between Preston and Birmingham (both within minutes of the M6) and South Woodford (just off the M11). There must be some professional drivers out there somewhere! If you can help, please contact Andy.

If you write to any of us and would like a reply, PLEASE enclose an SAE. If we bankrupt ourselves on postal rates, there will be no magazine! Also, when you write to Andy or Bruno to order subscriptions or back issues, please print your address in BLOCK CAPITALS to avoid any errors.

Finally, we would like to thank everyone who sent us Christmas cards, and to apologise for the absence of The Pink Floyd Story in both this and the last issue. Part Six will appear next issue as part of our long-awaited and mammothly overworked Animals special. Hopefully, by next issue, we will also have reviews of the Floyd live film and Roger Waters' Amused to Death' and other activities. Until then, enjoy this issue, have a great '89, hang loose, etc.

Dave

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Dave Bowler - We hope that you get well soon.

Pink Floyd in Stockholm '67 (Christer Undemo)



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Subscriptions for the next six issues cost:

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Back Issues 22, 26, 29, 30, 31, 33 and 34 are currently in stock. They cost 50p each, plus postage and packing as follows:-

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UK: £3.50 Overseas by surface mail: £4.00
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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.

..STOP PRESS.....

STOP PRESS: US cable network 'Showtime' recently included a clip of 'Run Like Hell' in a trailer for forthcoming features. A 'Showtime' spokesman said the 1-hour 'Pink Floyd Live' had just been purchased. Recorded on the 'A Momentary Lapse' tour, it will be shown on that network in late Spring/early Summer. It is hoped that the commercial video release will have a longer running time (reports RON FLEISCHER).

In the meantime, Dave Gilmour has been in the studio working on the next album by Kirsty Macoll.

..STOP PRESS..

WHAT SHALL WE DO NOW ?

The now-addled Pink Floyd line-up have proved through their albums and tour that they do have a future, at least in terms of being able to "make a stash". But if they are to be taken seriously, they will have to build a creative identity of their own. To be judged a success in these terms, Gilmour, Mason and Wright will have to move away from the Waters years (which I would define as 1973-1983) as decisively and effectively as the band moved away from Syd Barrett's style in 1968.

'A Momentary Lapse of Reason' was a great success, notably in the musical sense, which is the thing that illustrates the gulf between Floyd and Waters. However, the Floyd are still living off the Waters years in terms of some of the lyrical themes and some of the sounds. 'Dogs of War' and 'On the Turning Away' in particular see Gilmour emulating the Waters style and the use of the sax on the former and elsewhere often sounded too contrived, as did the use of female backing singers.

If this incarnation of Pink Floyd do have a future masterpiece up their sleeve, it will have to be a development from past achievements; as 'Dark Side...' was from 'Piper...' for example. Of course, there is a basic Pink Floyd sound, just as Genesis or Queen have a basic sound. But that does not mean that there is no room for experiment or the creation of different atmospheres, as both these other bands have done. To achieve this, I think Floyd have got to work and write together as a group. The Floyd tradition of leaders has to go or else the music will develop a stagnant sameness about it. Having been through hell to get free of Roger Waters' dominance, it would be absurd for this to become transferred to a Gilmour stranglehold - particularly from Mason and Wright's viewpoints. In the past, the group compositions have provided many of the band's best numbers, such as 'Echoes' or 'Careful With That Axe, Eugene' - which were also the ones that broke a lot of new musical ground. The criminal waste of Rick Wright's talents since 'Wish You Were Here' must be put to rights (excuse the awful pun there!). Also, the tentative signs of Nick Mason's creative renaissance in 'Profiles' and 'White of the Eye' must be given a chance to grow fully within the group situation.

Obviously it was Gilmour who initiated the 'reformation' and wrote much of 'A Momentary Lapse...' in advance. As I have said, the result was good, but based on a simple formula: The David Gilmour Guitar Solo! It's great to hear him in full flow with the Strat but he must learn to ration it for diversity's sake. Gilmour is still a comparative newcomer to songwriting, especially when it comes to lyrics, so their is not a convincing case for his continued dominance.

At present, I think Floyd have a great opportunity to finally disprove Roger Waters' "creatively dead" jibe: if that doesn't spur them on to new heights, nothing will!

Mark Horner.

All cartoons this issue by Nick-Michel Dawe.



OH WOT A DREAM !

Radio One DJ Nicky Campbell was one of the few to give airplay to Syd Barrett's 'Opel' compilation. Shortly after its release, the following interview appeared on his show on October 27. Our thanks go to Gail McLean for the transcription and to Patrick Garrett for letting us know about it in the first place!

NC: On the line from Cambridge, I have Paul Bream. Paul: thank you very much for taking the time to join us this evening. In what way are you actually related to Syd Barrett?

PB: Syd is my brother-in-law, my wife's brother in fact.

NC: So, you're married to Syd's sister?

PB: Yes.

NC: Logically enough! A lot of people are interested: what is Syd doing now?

PB: Well, he is now living in Cambridge, and, contrary to public opinion, he's not living in a field in a barrel somewhere. He is living in a semi-detached house in a suburb of Cambridge city.

NC: And he'd be what? 43 years old?

PB: He's 43 or 44. I'm not quite sure at the moment - around that age.

NC: You could describe him as a recluse, couldn't you?

PB: I think that the word 'recluse' is probably emotive. It would probably be truer to say that he enjoys his own company now than that of others.

NC: It's a long time since he played any music, or does he still have a guitar or practice music or write music?

PB: No, he doesn't play any musical instruments anymore. He's not interested in writing music. He concentrates his energies these days... He's started to develop an interest yet again in painting, which was originally his main interest back in the early Sixties.

NC: Of course - because he came from an art college background, didn't he?

PB: That's right, yes.

NC: And are lots of his family still alive, apart from yourself?

PB: Yes. He's got two brothers and two sisters and his mother's still living in Cambridge. He leads a very normal life. He probably sees her (his mother) about twice a week; meets her in town and does a bit of shopping with her, you know: a very, very ordinary sort of lifestyle.

NC: Does he ever get recognised?

PB: Rarely, I think because since he was a significant public figure, of course he's aged twenty years and the hair has receded a little! He would be recognisable to someone who knew him twenty years ago, but probably not to people who had just seen him on album covers or on TV back in the heydays of 'Top of the Pops' and things.

NC: Does he have any contact at all with the other members of Pink

Floyd?

PB: Not to my knowledge, no.

NC: And how does Syd himself view the Sixties and his part in it and that whole thing?

PB: I think it's part of his life which he prefers to forget now. He had some bad experiences and, thankfully, has come through all the worst of these and is now able - fortunately - to lead a normal life here in Cambridge.

NC: So - it's a difficult one to answer, this, but one I'm sure a lot of people would be interested in knowing the answer to - is Syd happy?

PB: Yes, yes he is. There's a level of contentment now which he probably hasn't felt since before he got involved in music, in fact. He is developing new interests and particularly his painting - which has progressed as the years go by - now.

NC: Well, I know he doesn't speak to the press and I don't blame him for that, but when you next see him, Paul, pass on our very best wishes to him.

PB: I will do, Nicky.

NC: And tell him we're still very much enjoying the great music which he made.

PB: Okay, I'll tell him so.

POSTPONED TO DEATH

Since it appeared in TAP that Roger Waters was working on a new album, tentatively entitled 'Amused to Death', which was to be, in effect, 'KAOS 2', not a lot has been heard of the project. When TAP contacted EMI for the latest news about the album we were told:

"The album has been shelved although Roger's new album will come out at the end of this year / the beginning of next year. It may or may not be based around 'Amused to Death' but, if it is, it will be re-recorded."

They also stated that the only reason they could see why the project should be shelved was that Roger was not happy with it.

They added that there was no further news about the Pink Floyd film so we will all just have to wait with baited breath for something to happen.

TAP PLUGS



In 1976, the Edgar Broughton Band found themselves in the all-too-common position of being skint. Happily, the Archangel Gilmour happened their way and supplied them with guitars and drums in order that they might complete their 'Bandages' album.

1989 sees the EBB in a somewhat better position, having just completed a successful 21st Anniversary UK tour. To commemorate said anniversary, TAP reader Neil Langley is co-producing an EBB magazine. He would welcome contributions of photos, recollections of 70's gigs, cuttings, etc. Contact Neil at 3, Lindens, Aylesford, Maidstone, Kent, ME20 7LL.

PIGS IN SPACE

nk Floyd's album will be soaring... on November 28. The album, Delicate Sound of Thunder, is the first by the band to be recorded in space. The Soviet Cosmic launch for Floyd album... Floyd go...

PR people at EMI must have been besides themselves. The rest of the world looked on in polite bemusement and on November 26 '88 Pink Floyd became the first rock band to have their music played beyond planet Earth (prompting a certain Mr X - the X, in this case, standing for Waters - to mutter "And that's where it can stay!").

Cosmonaut A A Serebrov said at a press conference that the crew had specifically asked for the album to help pass the 30 days they'll be in space. "I should think," said Nick Mason on Radio One (Dec 10 88), "by the time they get back, they're all going to know it terribly well!". The band supplied them with a special pre-release copy of the album which will be left on the MIR space station for future generations of cosmonauts to play.

"The youngest member of the crew took the new Pink Floyd album up with him so the Russian government invited the group to see him off," explained 'Glavkosmos' consultant Mark Raggett, "The Russians take the personal side of things very seriously."

Nick Mason: "When you see one of these things launch, it's just extraordinary. Apart from the hush that falls on the crowd watching, the air just vibrates with the power of the ignited rocket motors." Nick was also asked what the ship had in the way of sound systems: "I would think probably it's just a kind of Walkman thing, as light as possible. They're incredibly conscious of what things weigh. They certainly weren't going to take the box. They even argued about whether to take the insert."

Dave Gilmour: "To say that we are thrilled at the thought of being the first rock band to be played in space is some-thing of an understatement." He added that he hoped to tape the launch for a sound effect on the next Pink Floyd album.

The launch of Soyuz-7 at Bajkonur with the attendant Floyds received fairly wide coverage in the music and popular press. But a last word from Nick Mason: "It's always nice to be first at something!"

Bruno MacDonald, with thanks to Nick Dawe, Martin Bull, Patrick Garrett, Andy Mabbett and Douglass MacDonald.

Syd makes a comeback on CD

Welcome back Syd Barrett - new hero of the compact disc age.

Syd's CDs are selling like hot cakes in Swindon.

A five track Syd Barrett CD single is disappearing from the shelves of the

Evening Advertiser June 4 88

town's only CD shop as fast as they can get 'em in.

Owner of the Victoria Road shop Geoff Miles says: "I'm into my third batch of Syd Barrett singles. Who'd believe old Syd would sell so many discs?"

The CD comes from a John Peel session of eons ago

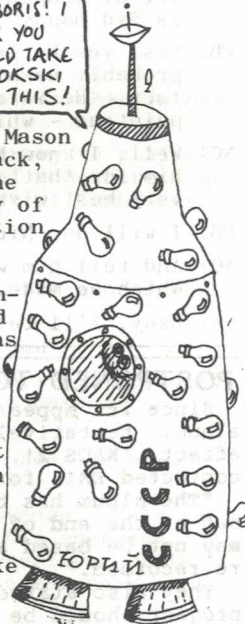
and comprises the tracks Terrapin, Giggolo Aunt, Baby Lemonade, Two Of A Kind and Effervescent Elephant.

Says Geoff: "People come into the shop and expect to hear the latest disco blaring out and they hear Syd Barrett."

In the late '60s Syd was the key member of Pink Floyd, but quit before they became famous, released a couple of bizarre albums and vanished into obscurity where he has languished for some 15 years.

(from K. Fletcher)

HEY, BORIS! I THINK YOU SHOULD TAKE A LOOKSKI AT THIS!



REMEMBER A DAY

Very few of today's Pink Floyd fans were around at The Very Beginning and even fewer actually remember anything about that time at all. We were therefore interested to receive the following letter from Kathryn 'Veteran of the Psychic Wars' Maloney...:-

"I have memories of going to all-nighters at Middle Earth, in Covent Garden, and if you stepped out to the street for a bit of air there was always this pungent smell of last week's (or last year's?) oranges. Come 6 or 7am, when we would be leaving, the area had been transformed into this hive of activity because the market-sellers would be set up by then with some already trading. It always amazed me - contrast. Viewing it with that sort of light-headed, almost detached, clarity that can come from being up all night, it was almost startling - night and day, Reality and reality, it was another world.



Pink Floyd live in Stockholm '67 (Christer Undemo)

Those were the days when I used to love best to see Pink Floyd - they crystallized something that couldn't really be spelled out in words; and then there were the songs too that left enough open spaces for your own images, elusive pictures like a moving liquid kind of screen. They were awesome and magnificent: Interstellar Overdrive indeed, and I wouldn't have missed the ride for anything! To be frank, I can't see nearly well enough to appreciate the impact of the visuals - most of the images and pictures were inside my head - but I won't forget them. Other people were more solid and obvious, most notably the Crazy World of Arthur Brown, but Pink Floyd were in a category apart."

HIPPY, HIPPIY SHAME

The Shamen - "Strange Day Dreams"

Now here's a strange thing: The Shamen. I've been aware of them for some time now; read about 'em in the press, seen 'em on The Chart Show. And here's a bizarre collection of antiques and curios to tie up some loose ends of their modest lifespan (so far).

The three tracks that prompted me to buy this are as follows:-

i) IT'S ALL AROUND: Credited to Syd Barrett but not a Syd song. I can only assume that this is by way of repaying their debt to him (virtually every review of the debut 'Drop' LP referred to Syd). It's actually pretty good; pure-'Piper' right down to the vocals which are even closer to Syd than the Mock Turtles achieved on their 'No Good Trying' cover (from 'Beyond the Wildwood', see TAP 24 for review).

ii) LONG GONE: This will already be familiar to owners of the afore-mentioned 'Beyond the Wildwood'. It's faithful to the original (off 'Madcap') but with none of the emotional impact that Syd's delivery brought to it.

iii) GOLDEN HAIR: Another faithful but uninteresting cover, originally from the B-side of their 'Young Till Yesterday' single (see Miles).

Barrett influences abound elsewhere on the album - particularly with the 'Astronomy Domine'-freneticism of 'Do What You Will' and 'Something About You' but there's really very little to get excited about. The only standout track is the classic 'Christopher Mayhew Says'. The protagonist of this gem is an MP who experimented with LSD in the 60's to see what all the fuss was about - his speech is sampled onto a suitable crazed, drug-mutated Hip-Hop backing. The Shamen themselves are also clearly delighted with 'CM Says A Lot' (as it is titled here) because their last couple of (vastly inferior) singles have continued in the same vein.

Perhaps it's unfair to judge a band solely on a 'fans-only' compilation but the Shamen leave me cold. In song-writing terms alone they are easily outclassed by the likes of Throwing Muses, Pixies and My Bloody Valentine. And why take the Xerox when you can have the real thing?

Bruno MacDonald.

Cat no. is MASO 33041. The Shamen story is recounted in an interview with well groovy psychazine FREAKBEAT: £1.70 (UK) or £2 I.M.O (Europe) from Ivor Trueman, 23. Parkside Road, Hounslow, Middlesex TW3 2BD. Life-forms elsewhere send 2 IRC's for postage rates.

THANKS

Our thanks this issue go to: D&S MacOverwork Ltd for production and distribution of back issues; Michelle Bookbuyer @ Virgin for Truly Amazing Salescraft; Dave Bowler; Smaranda Maftai; Gail McLean; Kev Whitlock; the Garrett dynasty; the Mabbetts and Carole Walker for suffering shouting and rampant egomania at the recent editorial meeting; and Tim Moyler for the cover.

FANZINES

ISMO: Highly self-indulgent but very entertaining and VFM at 44 pages for a quid. Ish 2 features Roy Harper interview with Floyd mention, review of 'DSOT' even more unfavourable than our own and an 'Opel' review + loadsa other stuff. Contact ISMO at 15, Holne Court, Exwick, Exeter, Devonshire if you dare. Spanish Train, the CHRIS DE BURGH magazine is available from the same address.

THE WAITING ROOM: Genesis fans get scribbling to Peter Morton, 83 Oldfield Road, Stannington, Sheffield, S6 6AU. Abacab he do U no.

HORIZONS: Ish 2 features Gilmour on the cover + Floyd features from the pen of Sir David of Walker. Also, 'DSOT' review and exclusive interviews with Steve Hackett and Bill Wyman. £1 from D. Bowler, 24 Mounts Rd, Wednesbury, West Midlands, WS10 0BZ.

SPIRIT OF RUSH: Ever-improving Rush magazine from Mick Burnett, 26 Berwick Tower, Knoyle Street, New Cross, London, SE14 6EY.

THE TACKY TIGER: the Universe's first SPARKS zine. £1.50 (UK), £1.80 (Europe) and £2 (elsewhere) from Gothic Cottage, High Street South Moreton, Didcot, Oxon, OX11 9AD.

THE REVEALING: An A4 Yes mag. 11 one-sided pages, but very full. SAE to Paul Williams, 6, Shelford Close, Blackthorn, Northampton, NN3 4UF. Looks like they'll be busy over the next few months!

PURE JOY: The original Julian Cope/Teardrop Explodes fanzine. For the latest issue, send 80p to Martin Bull, 103, Purlewent Drive, Bath, Avon, BA1 4BE. Get down to the sound of the underground!

CARIAD KATE: A round of applause for this Kate Bush zine's involvement in 'Kate Bush: A Visual Documentary' (review "soon!"). SAE for details to Nev Williams, 28, Millbrook Street, Plasmarl, Swansea, SA6 8JY. Rumoured to be doing t-shirts too, which is the closest any of us will ever get to Ms Bush!

AIRBORNE: Mike Oldfield magazine with the gracious patronage of His Royal Highness Sir David of Walker. SAE for details to Ray Martland, 62, South Park, Lytham, Lancs., FY8 4QH.

Please mention TAP when writing to any of the above magazines!

TAP SMALLS



FOR SALE - Pink Floyd rarities. Write to Per Olsson, Ringvagen 6B, 261 41 Landskrona, Sweden (sending an IRC); or phone him on (0418) 242 83. His English is excellent but be warned that his recorded message is in Swedish!

WANTED: Anything at all on Edie Brickell - contact Bruno.

WANTED: AC/DC's 'You Shook Me All Night Long' 86 video - contact Dave (the old perve!).

WANTED: Q issues 1-3 and the Chess CD sampler - contact Andy.

WANTED: Old Floyd singles - Apples & Oranges, It Would Be So Nice, Point Me At the Sky (originals) - contact Andy Glover, 14, Finnemoor Rd, Little Bromwich, Birmingham, B9 5XN.

BACK IN N.Y.C. (Again)

1970 interview continued from TAP 34, transcribed by Gail McLean:-

Int: What do you think about the emphasis on drugs today?

(Sniggers and muted mumblings)

Int: (Trying his best) What do you all think about drugs?

(The band become involved in a minor squabble and get side-tracked once more)

Rog: Well... Dave has been spirited away for an emergency or something - something terribly interesting. Did you see that? Steve (O'Rourke) came in and said "I need Dave urgently now!" and Dave shot out...

Rick: Anyway, the emphasis on drugs? Bad.

Int: Bad?

Rick: Hmm.

Int: You think they're all bad?

Rick: No, it depends on your head and it depends on how much you smoke and why you smoke.

Int: What's your reason for it if you do?

Rick: What, if I do smoke?

Int: Yeah.

Rick: Well, my reasons for smoking are not so I can play better music or I can write better music or generally believe that I'm getting things together.

There's a lot of people especially in... well, not everywhere... who believe that in drugs there's a kind of culture and it somehow fulfils their life, and that's bad.

Int: How do you feel about people seeing your music, like somebody saying "Pink Floyd are, like, a really heavy underground group but you have to see them when you're stoned"? How do you, you know...?

Rick: It's bullshit.

Int: It's, like, bullshit, but how do you think audiences feel, like, going in stoned and they see you...

Rick: Well, again, I think that's rubbish - that you need to be stoned to see us or anybody else. It's rubbish.

Int: How did you get to do the scores for the films 'More' and 'Zabriskie Point'?

Rick: (bemused) They came and asked us to do it.

Int: A lot of people might relate your music to the movie 'More' and, you know, it was all about drugs and things like that. They ask "Why did you do the soundtrack and not another group, like, let's say someone else?" You know?

Rick: Well, we did it because he - Barbet Schroeder - wanted to use us. We didn't do it because it was about drugs. In fact, it said good things about drugs anyway, it said the

right things. I'm sure that if it were saying the wrong things about drugs we wouldn't have done it.

Int: Can you tell me about, like, how is life as a rock star? Is it boring or like hard or what?

Nick: No.

Int: Life of a rock musician, I mean?

Nick: It's very pleasant working for a living.

Int: It is? Is it boring or hard or what?

Rick: Sometimes boring...

Nick: Occasionally boring.

Rick: ...sometimes very hard. But it all feels worthwhile and it's all... I mean, the results and the whole sense of what you're doing... You know, you're creating something that you find worthwhile which is more than can be said for 85% of people working today. I mean, however much other people might despise what you do...

Int: To me it seems kinda fantastic like a...

Rick: It is. It's incredible. It's absolutely amazing.

Int: What do you think about recording engineers - do you think theirs' is a good job?

Nick: Recording engineers slightly less... No, probably almost the same but not quite because they're not quite so personally involved. I mean, they work incredibly hard - I mean, unbelievably hard. Because an album for us is, you know, our great achievement for that moment - that album. But the moment we've done that and the engineer's done it with us, he's starting another one - you know, like that night and so on.

Rick: He's also working on maybe more than one at the same time.

Nick: It's a special skill and, you know, it's very useful. I mean, it depends how much work they're doing. Some engineers are literally button-pushers while producers... Particularly with the new breed of producer who... the ones that really control the band that they produce and do the mixing sessions without any help or advice from the group. Obviously there's a difference in the amount they do.

Int: That's what I wanna be, I think.

Rick: That's what you want to be? Well, it's a nice job if you want to be stuck in an airless building for about 20 hours a day.

Int: 20 hours a day?

Rick: Yeah. I mean, they work incredibly hard.

Nick: I couldn't do it.

Rick: No, nor could I. I hate working in that kind of atmosphere, you know. I'd just never see any daylight or anything.

Int: Yeah, but sometimes you get good assignments. Like Eddie Kramer, like, he did Woodstock and he did live live albums like the Mayall one.

Rick: Yeah, about once a year, you know - once a year. I mean, forget the idea of "on location" if you're gonna be an engineer, generally. Most of it is in the studio and most of it is...

Nick: Hard, hard work.

Rick: Hard, hard work, because, you know - you have to concentrate much harder than most of the other people because once you've set up the sound you're still balancing.

Int: What did you think of Woodstock an' all that? Did you see the movie or go there?

Rick: Liked the movie, yeah.

Int: Would you like to have been there - playing, I mean?

Rick: Dunno. Dunno.

Nick: I would.

Rick: Yeah?

Nick: I would have liked to have been at Woodstock.

Int: How did you get the idea for 'Atomic (sic) Heart Mother'?

Rick: 'Atom Heart Mother' came from a newspaper. You mean the idea of the title or the idea of...

Int: No, the idea of the music.

Rick: Just through rehearsing we built up this piece.

Int: You all had a part to do in it? Like, you each contributed?

Rick: Yeah: we got together and we created it and then later on we added brass.

Int: Did you know at the start that you wanted brass or a chorus?

Rick: Not at the very... Not at the beginning, no (Long pause)... Not at the very beginning.

Int: Do you think that when you did it at the Fillmore on Sunday it came off well? Do you think the audience appreciated it?

Rick: I think they did, yeah. Did you?

Int: Yeah. From the general view of the audience I would say they liked it. They didn't expect you to do it.

Rick: No.

Int: I wanted you to do 'Interstellar Overdrive' for an encore. (Laughs) That's what everybody wanted: "More! More!".

Rick: After that piece we just couldn't go on and do another number. For us it would have been a bring-down. I mean, after you've built it up to that kind of ending, to do an encore would've been a drag.

Int: What about experimenting with new sounds? Like I think you're the first group to use quadratic (sic) sound, you

Floyd with a choir

PINK FLOYD are busy working on their new album so as to get it out before they return to America in September.

"One side is a complete 25-minute piece on which we're using other musicians for the first time," says Roger Waters. "We've played it onstage, but we decided it would be nice to use a choir and a brass section. None of us write music so we approached Ron Geesin, who is a friend of ours, and asked him if he'd like to be involved getting all the brass together. So we're working as a five-piece for that."

So far on the other side of the album there are three songs - one by Roger, one by Rick Wright and one by Dave Gilmour, but featuring all the band - not solo contributions as on "Umma Gumma."

Floyd have also been asked to write the music for a film being made by an island owner in the Canaries. He has a rough idea of what the film subject is about, but he wants the group to just arrive, wander round the island and write music from their impressions, to see if they coincide with his.

Disc - July 18 1970

know: four-channel stereo in an audience thing and it really sounded great. You get get really great effects, you know. Dave gets good effects with his guitar and you get good effects with your organ and you get footsteps and everything - how do you feel about these effects and the reactions to them?

Rick: (sighs) How do you feel, Nick?

Nick: What?

Rick: Dunno. About the question.

Nick: Well, I like them or we wouldn't do them. Again, it hasn't been developed to its fullest possible extent yet. We're still just learning and trying things.

Int: How about the difference in popularity between England and here - how about your tours? Are they going off well since 'Ummagumma' came out?

Rick: Tours in America?

Int: Yeah.

Rick: The last one was very good. This one we don't know yet. We've only done two shows.

Int: I was reading somewhere that a guy thought that the first album - the English version - was much better than the American version. He thinks that it's done by other musicians: the first American album, the first Pink Floyd...?

Rick: He thought what?

Int: He thought other musicians did it and that the English version is better.

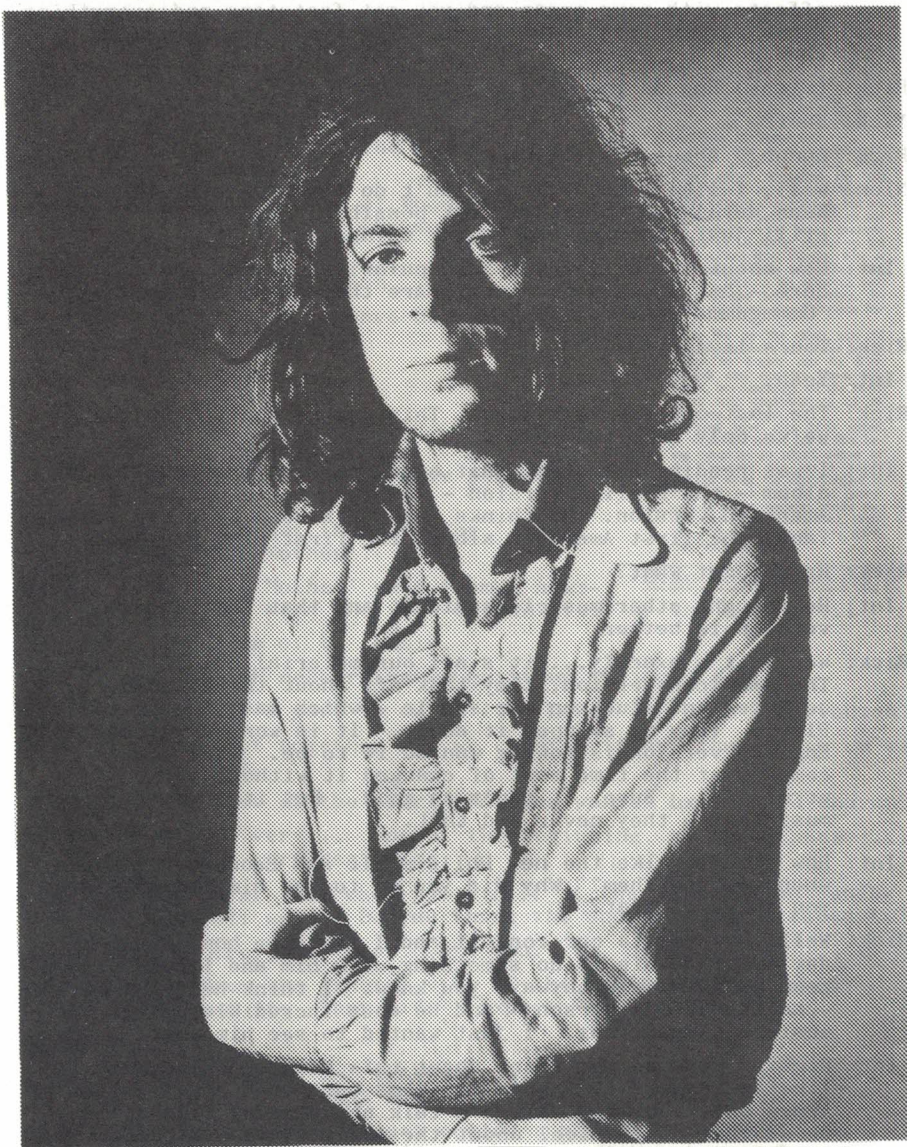
Rick: Well, it's exactly... it's all our material but it's been... The American version, they took off about three numbers, I believe, and stuck on our single - which was 'See Emily Play'. They've swapped it about. It is worse. I mean, the English version is how we wanted it to be. The record company at the time sort of changed it without our permission. Sure: it isn't as good. But it's not different musicians - they never did that.

Int: How did you like the new Philharmonic and Leonard Bernstein when you saw them? Why did you go to see him and what did you think of that?

Rick: Well, he came to our concert and I guess we hoped that one day we'd be able to do something with him and I really love Leonard Bernstein anyway, you know. I think he's incredible - an incredible person - and he does incredible things with music and musicians. I just wanted to see him work.

Int: Right. What do you think about this country? You know, like in England they have problems but here there's Spiro Agnew and, you know, there's talk about revolution and all this. How do you feel about the politics and its effect in music? Because (babbles on for several moments more)...

Rick: Well, there's that feeling in Europe as well, especially in France - not so much in England, actually. But politics over here... I mean, it's much easier in England to live and do whatever you want without the Establishment getting



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SYD BARRETT (1969)



THE AMAZING PUDDING READERS' POLL 1989

It's been four years since our last survey (way back in issue eight) - during which time our circulation has multiplied and an extra 64 versions of Money have been made available!

So, we've put together a second poll, the results of which will, if you all participate, be the most comprehensive guide available to Floydian tastes from right around the globe.

In addition, one entry will be picked completely at random to win a mega-rare (and quite mindbogglingly-valuable) complete set of TAP back issues!

So, rack your brains, pop-kids, and get your answers off to Bruno (address elsewhere this issue). The closing date for replies is Monday, May 22nd 1989; with results to be published in issue 37 of The Amazing Pudding.

WIN ! WIN ! WIN ! WIN ! WIN ! WIN ! WIN ! WIN ! WIN !



Win the LAST COMPLETE SET of TAP back issues (1-34)

ANY COLOUR YOU LIKE

1. Best Floyd Albums: i) _____
ii) _____
iii) _____
2. Best Floyd Songs: i) _____
ii) _____
iii) _____
3. Worst Floyd Album: _____
4. Worst Floyd Song: _____
5. Best Floyd Sleeve: _____
(album & single)
6. Worst Floyd Sleeve: _____
7. Best Solo Album: _____
8. Worst Solo Album: _____
9. Best Solo Song: _____
10. Worst Solo Song: _____
11. Best Non-Floyd Act: _____
12. Best Non-Floyd Album: _____

US & THEM?

1. What other fanzines do you read?

2. What music papers do you read regularly?

10. Please add any other comments:

3. Where did you first hear about TAP?

4. What do you most like about TAP?

5. What do you least like about TAP?

6. What would you like to see in TAP?

7. Would you be interested in 'Best Of's':
 - a) TAP 1-5 (YES/NO)
 - b) TAP 6-10 (YES/NO)
 - c) TAP 11-15 (YES/NO)
 - d) TAP 16-20 (YES/NO)
 - e) TAP 21-25 (YES/NO)
 - f) TAP 26-30 (YES/NO)
8. Would you be interested in the release of:
 - a) The BBC Floyd sessions (YES/NO)
 - b) Archive Floyd from EMI (YES/NO)
 - c) More archive Barrett from EMI (YES/NO)
 - d) Archive video material (YES/NO)
9. Do you think TAP is biased? If so, do you think it is biased in favour of Roger Waters or Pink Floyd?

- THANKS FOR YOUR HELP -

10. Please add any other comments:

Finally, please fill in the following:

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-THANKS FOR YOUR HELP-



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PINK FLOYD



in your way, if you like. So, it's a different situation over there. So, in fact, English rock groups aren't so politically active as they are here, I guess.

Int: What do you feel, Nick?

Nick: What? What was the question?

Rick: About politics.

Int: About politics and about Spiro Agnew being the schmuck that he is...

Nick: Well, I haven't heard exactly what Spiro Agnew said, but I mean... What's he said now, then? I know he said something about rock music being involved in drugs... probably. Well, anyway, whatever it is, it hardly matters really. It's just that...

Rick: In England, if we had someone like that... I think in England you'd laugh at him.

Int: That's what they do here.

Rick: Yeah, but they take him very seriously as well, you know. They get very uptight about it.

Int: Yeah, right, but a lot of people laugh at him too.

Rick: Anyway, he wouldn't be... I mean, Enoch Powell's probably the nearest thing we've got to him.

Nick: Yeah, Enoch Powell - who's considered a complete freak, I mean, really. But he does have a minority sort of group behind him but he's considered pretty nearly mad. But he's not as stupid as Spiro Agnew.

Rick: He's very intelligent.

Nick: He's pretty bright. So, he's pretty clever but he's still a complete, you know, joke really, but Spiro Agnew unfortunately isn't. You know, he represents a large part of the American people who feel that they've missed out on all the new deals and so on and it's... We can't move backwards. The human race doesn't move backwards so there's obviously going to be a lot more unpleasantness and general ghastliness.

Rick: It's very different here. I guess I'd be feeling the revolution, etc, etc, just like a lot of young people are over here.

Nick: America's very frightening. Like, I get pretty alarmed at the prospect of coming over to do tours here and so on. I mean, the whole scene, the whole thing: incredible quantities of violence. The attitude of people is frequently just amazing, you know: people who shout and scream and drivers and the whole thing. It's really extraordinary.

Int: Do you think with all these power things going on between countries that the world's gonna last much longer?

Nick: Well, that's just impossible...

Rick: That's an impossible question - and that's an impossible answer. You have to believe it.

Nick: You have to believe it, otherwise you'd give up now and certainly don't bother going round doing rock music.

Rick: Possibly there's a feeling going round amongst people like ourselves - we'll have an influence on how the world

is managed in the future. It's got to be because we're gonna be the people - not, possibly, in power - but it seems to me there's a lot of hope.

Int: What are the group's plans for the future, like on the next tour with other albums? Are you gonna go on experimenting with sound and doing things like space songs like 'Astronomy Domine' or are you just gonna, you know...

Rick: In terms of music I dunno what we're gonna do. We've got a lot of things to do, right up till, probably, next Summer. We're doing a ballet, we're doing a new album...

Int: You're doing a ballet? Where's this?

Rick: In Paris; we've been asked to write a score for a forty-minute ballet.

Int: What do you feel about this change? The group's been doing a heavy type of rock music with sound effect type things. What is your feeling with classical music now and ballets and orchestras getting into the group now?

Rick: We won't necessarily use an orchestra. The orchestra was an experiment. I'm sure we'll do something again with an orchestra and this will go down as an experiment - we'll relate to it in future things. But I don't think that now we're limited to a course of action using an orchestra for all our future work over the next few months.

In fact, I think probably - and this is a complete surmise, it's not a plan that we've got - but I suspect that we'll retreat from an orchestra now and go back and find out more about what the orchestra proved that we could do. What we lost with an orchestra, we'll try and recapture between the four of us again, that sort of thing, because, obviously, when you take on extra musicians and so on, you lose a certain mobility within what you can do. I think that we might go back and look for some of that.

But, then again, after we've done that we might go and try to have another go using the orchestra or we might...

Ad for the Fillmore show referred to during this interview, '70 (supplied by Mr Floyd, Indiana).

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(pause) It's difficult to say. I'm just saying it's not a cut-and-dried thing: staying with an orchestra now.

(Pause while the interviewer generously distributes grass)

Int: What do you think of American grass? You can shut it (the tape machine) off if you want to.

Rick: We don't really want to talk about drugs. It's boring to talk about drugs in articles... but I think American grass is very good.

Int: Yeah?

Rick: Some of it.

Int: (mumbles incoherently then gets it together to ask a question) What's the theme behind some of your songs. Like 'Astronomy Domine', for instance - it's really hard to decipher the words onstage. What's it about; about pilots?

Rick: Yeah, it's science fiction.

Nick: Cosmic.

Int: What are some of the words to this song?

Nick: It's just a fantasy, I mean (recites some of the lyrics).

Rick: It's just patterns of words.

Nick: It doesn't really have a meaning or a story. It's a very typical Syd Barrett song.

Rick: It's imagery - the words create images in your mind, right?

Int: How long does the group have to really practice before a show? How many hours?

Nick: We don't practice very much, I mean...

Rick: (interrupts) It takes a whole day for us to set up.

Int: What if you haven't played it for a couple of days or weeks?

Nick: Some of the things we've been playing for two years, so there's no problem. The other things: as long as we know the basic structure of the piece - you know, whether there's a chorus or a verse - we can decide the sort of way we're gonna do it and then it's up to us to play it to the audience, which is not a matter of rehearsing.

Int: How long does it take, after you write a song, to get it together? Like 'Interstellar Overdrive', something like that?

Nick: 'Interstellar Overdrive' was written one day and performed the next. Sometimes we would learn songs on stage, at Powis Gardens, wouldn't we?

Rick: Yeah. Right in the beginning we didn't rehearse, we just went on stage.

Nick: We rehearsed, but we didn't rehearse numbers: we just played

Rick: We just played. In fact, if you like, we were just jamming at that point because we went on stage not knowing what we were gonna do, and just played.

Nick: Someone would start a piece as an idea, like it might be a...

Int: Like you might not come in at the same time as...

Nick: ... or someone starts and you all come in when you've sussed it out, that was the usual way. How 'Pow R Toc H' started was just one geezer would go up to the microphone and go "Ba-boom-chi-chi, Ba-boom-chi-chi" and everyone picked up on it and put the other thing in it and then the drums picked up and that was more or less that, wasn't it?

Rick: Yeah.

Nick: And 'Interstellar...', Syd played the theme once through, we heard it, came in, you know: it's very simple. That was it. It just went on from there.

Int: What about 'Careful With That Axe, Eugene'? What's the theme behind that, because, like, murder...

Nick: What's the theme?

Int: Like Roger said onstage, "This is a song about murder"...

Nick: (contemptuously) No, it's a title about murder.

Rick: Possibly, it's... a title about murder...

Nick: It's a very frantic piece in some ways...

Rick: It's a no-ending piece, if you like. It starts at nothing and ends at nothing, and it goes through a lot of violent...

Int: What about when it blows up in the middle and he screams...?

Rick: It's not a huge message to the world, you know. We often pick titles that have nothing really to do with the songs. The name is just a way of marking it, putting it into a category. We could have called our songs 'Number One', 'Two' and 'Three' and so on except words are interesting and they create, you know... like 'Careful With That Axe, Eugene' is a nice sort of image.

And there the CD ends. If anyone out there has a longer version of this tape, please let us know. Finally, the piece referred to by Rick during this interview (p15, ish 34) comes from the Melody Maker, September 26, 1970. Mucho thanks to Gail McLean



Sgt Barrett's Lonely Hearts Club Band (source unknown)

Book Column

TAP reader and occasional contributor Andreas Kraska's long-awaited 'Pink Floyd: The Records' is finally available, albeit in Germany only. Published by Buchverlag Michael Schwinn at 34DM, it has over 200 pages with many good black and white photographs, some previously unpublished. The first 65 or so pages are given over to a biography in German. A basic discography follows for Germany, the UK, Italy, the US and Japan. Apart from the foreign catalogue numbers, this isn't as detailed as that of the Miles update but does have a surprisingly large number of sampler albums and radio transcription discs.

Where Andreas really scores is with the bootleg section, a subject too complex to be covered in the available space in Miles. This comprises almost half the book, and is easily understandable to non-German readers (except for a few comments, which a quick reference to a German-English dictionary should cope with). For each bootleg, a photo of the front, and sometimes back, cover is shown, followed by eight items of information: Title; Country of Origin; Sound Quality; Matrix Numbers; Date of Origin; Tracklist; Comments (packaging, coloured vinyl, etc); and value in Deutschmarks. For non-German readers, the latter is really only of use to give a comparative rating between bootlegs.

The book closes with a list of (mostly defunct) fanzines and a chronological list of tour dates. The bootleg section will be by far the most interesting to TAP readers and for those of you interested in such matters the book is a recommended buy. No such tome will ever be complete (this one certainly isn't, particularly where reissues are concerned) but this is by far the best of its type and has certainly shown me a thing or two I didn't know before. Sadly, it is not available outside Germany, but you can contact Andreas at PO Box 200 517, 1000 Berlin 20, W. Germany, enclosing the necessary return-of-post.

Andy Mabbett.

Despite previous publications on Pink Floyd there hasn't, to my knowledge, been a book solely about Syd Barrett (Italy has produced one or two, and two UK journalists are looking for a publisher for theirs - Eds). For die-hard fans, 'Where is the Madcap called Syd?' could be the Barrett bible - but only if you read Italian.



I picked the book up at a record fair for £10 (it is available for the same price from some megastores and cheaper through mail-order companies). The cover looked attractive and included in the book was a 7" single containing bootleg versions of 'Opel' and 'Words' by Syd with another two tracks by Anthony Moore - "Who?" I hear you ask (Not that one - Eds).

The cover includes photographs of Syd and various little drawings. Inside are some interesting photo's from the Barrett/Floyd era with the picture sleeves for 'Emily', 'Arnold', 'Apples & Oranges' and 'Octopus'. Everything is written in Italian, although you can gain the general gist of what's going on. It seems to be very interesting stuff; the book going through the years from Syd's birth in 1946 to 1982 where there's a reference to his living in Chelsea, London. Also included is a transcription of the 1967 CBC radio interview, again in Italian (see TAP 24 or Opel 10).

To my utmost surprise, Syd's lyrics are printed (in English &

Italian) from the first singles, 'Piper', 'Madcap', 'Barrett' and, finally, parts of 'Opel' so you can now sing along to 'Words' knowing what they all are! Finally, there's a discography (surprise surprise) including an incomplete list of bootlegs.

I consider this an interesting and colourful book, and even though I've got to fork out for an Italian phrase-book, it was well-worth the money. My only criticism is that it tends to lean on the 'Where is Syd?' angle too much. In my opinion, we should remember him for his music and leave him to live his own life.

Neil Langley.

Eds' note: the 'Madcap' book is not official, despite being widely available. There is a Sisters of Mercy book in the same series.

THE DELICATE SOUND OF CASH REGISTERS

During the Autumn of '88, Radio One's Tommy Vance ran a competition to win some exclusive Floyd promo rarities. Entrants had to answer "What was amazing about Pink Floyd?" - a generous and unexpected plug from TV for which we are most grateful. One of the lucky winners was TAP reader Steve Dumbrell, who sent the following report on his prize:-

The front cover of this promo album is plain black with the words 'Pink Floyd in Europe 1988'. On the back is a list of tour dates from June 10 to August 21, three superb live photographs of the band on stage and a photo each of Dave, Nick and Rick. The words "Promotional copy - Not For Sale" are emblazoned above the EMI logo, with the track listing at the top. There are no words on the spine save for the catalogue number PSLP 1016'.

The music was a surprise - despite the misleading title, all tracks are album versions. Side One features "classic Floyd": 'Money' (6:23), 'Shine On You Crazy Diamond pt 1' (13:31) and 'Another Brick... pt 1' (3:30). Side Two contains the album versions of the 'Momentary Lapse' singles: 'One Slip' (5:06), 'On The Turning Away' (5:40) and 'Learning to Fly' (4:53).

Incidentally, the last track on the first side is shown on the label and cover as being 'Another Brick... pt 2' clocking in at 3:41, whereas it's actually been pressed with pt 1 - I bet someone got their wrist slapped for that! Oh, I almost forgot - I got a signed postcard of Tommy Vance included too...

Kevin Whitlock adds: Two promo items from the live album are currently doing the rounds. The first of these is a 45rpm 12", featuring 'Another Brick... pt 2', 'One of These Days' and, on the flip, 'Run Like Hell'. The sleeve is black with pink lettering in the same style as that on 'Delicate Sound of Thunder', with a "3 Track Promotional Sample" banner. Cat no. is EMI 12PF 1.

The other is a real-time duplicated tape (ie. copied at normal, not high, speed and hence of very high quality) on TDK SA 90 cassette, with the words "Pink Floyd/Delicate Sound of Thunder" written on the tape case. The tracks are 'Shine On...', 'Time', 'Run Like Hell' and, most interestingly, an edited version of 'On The Turning Away'. The tape was given to EMI reps to play to record store buyers.

NEXT ISSUE: The promotional set of 1004 beds won by Mrs Edna Spruggles of Glasgow: "It's all too much, man" says Edna (retired)

DARK SIDE OF THE MARQUEE MOON

London's famous Marquee Club recently celebrated its thirtieth anniversary in a blaze of publicity. A Radio One documentary, *The Marquee: The First Thirty Years*, broadcast on Nov 5 88, featured the Floyd quite prominently.

Pete Banks (ex-Yes): "I remember Pink Floyd playing to twenty people and things like that. I mean, I remember when they used to support and everyone used to leave because it was all very free-form. There weren't any tunes, you know, and a number would last maybe twenty minutes, which, for then, was quite outrageous."

Phil Collins: "There was a light at the back. They brought their own lights and they must have been one of the first bands to have their own lights, which was probably only an oil lamp, you know: an oil-lamp with slides. And they did 'Arnold Layne' and it was the same period 'Arnold Layne' came out. I didn't think much of the music. It was different, it was interesting but I don't remember going away very musically impressed." ('Arnold Layne' is played)

John Gee (Marquee manager): "They played a forty-five minute set for me and the leader came to me afterwards and said 'Well, what do you think?'. I said 'I thought it was bloody awful and it's not Marquee material. I'm sorry, but there's nothing I can do for you. Well, Decca records turned down the Beatles, I turned down the Pink Floyd."

Roger Waters: "I have vague memories of John Gee saying 'Well sorry lads, you know; you haven't passed the mark so you owe us money'."

Nick Mason: "My memory of the Marquee, I have to say, is that we were not really Marquee Material. I remember us being rather sort of demolished by people like Marmalade and, you know, proper bands with nice suits and all the rest of it. We would have been doing what can only be described as 'early Pink Floyd', which is rather abstract Rhythm and Blues, performing rather nasty operations on Chuck Berry material."

(First half of 'See Emily Play' is played).

The third part of the Marquee documentary also featured Nick Mason. We would be grateful if someone could supply a transcription. A Marquee feature, again with Floyd references, appears in issue 28 of Q (Jan 89), available for £2.80 (UK & overseas surface mail) from Q Back Issues, PO Box 500, Leicester, LE99 0AA. Please mention TAP when ordering.

Patrick Garrett.

To commemorate the venue's anniversary, Polydor have released a double compilation album 'The Marquee - Thirty Legendary Years'. 'Another Brick 2' features as one of 32 tracks on the much-publicised album, and is also included on the specially-compiled (i.e.

d Every Sunday afternoon the handful of musicians and fans that made up London's 'underground' rock scene would collect at the Marquee. As early as March 13, 1966 an outfit called the Pink Floyd Sound was grooving with them. 'We didn't know many songs so it was a matter of settling on a chord and improvising, if that's the word, recalls Roger Waters. 'We were just middle-class kids wanting to be pop stars.' Meanwhile, their audience attempted to freak out amid a primitive mixed-media extravaganza - 16 millimetre films projected on to the walls and 'jelly' on the floor.

Though Pink Floyd moved into more spacious, laid-back halls, the Marquee could still pack them in with

'You' magazine, Dec 12 88

10 tracks less) single CD version (the latter omitting some of the album's best tracks). The version is that released as a single in '79, which also appeared on 'Filmtracks' (see Miles), disproving Polydor's claim that the track has never before appeared on a compilation. A similarly ludicrous claim is that this is "probably the best rock compilation for 30 years", since there are few true classics - lesser tracks by classic bands being the order of the day (even 'Layla' is without its piano coda). It's hard to understand why the Floyd are included at all: their only Marquee appearances were in the Barrett era, and were far from successful. The album is being promoted with, among others, a picture of Syd's Floyd from '67, yet the chosen track is far removed from that era. There is also a TV advert for the album featuring a snippet of Roger Waters singing the track live - but with Dave Gilmour's vocals on the soundtrack. There has also been heavy press advertising. Verdict: for manic completists only.

Andy Mabbett.

THE NARROW BABY BLUE RAIN IN THE COUNTRY

In the 'Relics' column of TAP 30, an anonymous contributor refers to 'Baby Blue Shuffle in D Major' as "a '68 version of 'Careful With That Axe, Eugene'". Oh dear... this will not do. For the record, 'Careful With That Axe, Eugene' first appears on the 1968 Fantasio, Amsterdam tape as 'Keep Smiling People'. It also appears on the 'Zabriskie Point' soundtrack as 'Come In Number 51, Your Time Is Up'. Neither of these versions include either words or proper lyrics.

But what of the 'Baby Blue Shuffle...' piece? This song first appears as a guitar duet on the Top Gear broadcast dated January 14 1969. The piece is as simple as it is beautiful, opening with plucked harmonics and continuing with musical variations in the key of D. This version rivals 'Grantchester Meadows' for Dave and Roger's best acoustic collaboration.

The same theme surfaces next as 'The Narrow Way pt. 1' on 'Ummagumma', released in October 1969. This establishes the authorship as Dave's, since it appears in his solo section. Here the basic acoustic track is overdubbed with electric embellishment until the theme is dropped for the completely electric 'The Narrow Way pt. 2'.

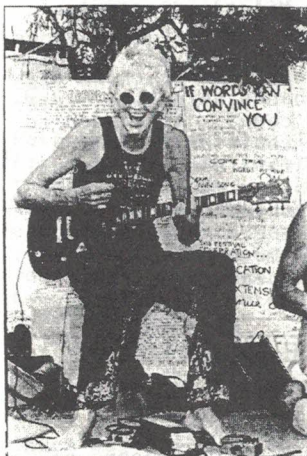
The last version appears on the much-circulated 'Omayyad' and 'Midas Touch' bootlegs. These contain outtakes from the 'Zabriskie Point' recording sessions, held in Rome, Italy, in December 1969. As you listen to this version, retitled 'Rain In The Country', you might well imagine Michaelangelo Antonioni sighing "Eet's very beauteeful but eet's too sad". This version follows 'Crumbling Land', emerging from an interesting ambient street noise segue. This is the most complex version musically. It features three guitar parts, two percussion parts and two keyboard parts. To my ears, this is the best version of the three and indeed an all-time favourite Floyd track.

One thing it is not is even vaguely related to 'Careful With That Axe, Eugene'.

Ken Langford.

Editor's note: The mistake corrected above originates from a review of 'The Great Lost Pink Floyd Album' in TAP 2. That review should now be read bearing the above information in mind. 'Keep Smiling People', incidentally, is now available on a bootleg CD of the Amsterdam gig - see Relics, this issue - BM.

RETURN OF THE DIVIDED ALIEN



Author of the Gong 'Radio Gnome' set, Daevid Allen. (c.Ottersongs)

A founder member of both Soft Machine and Gong, antipodean Daevid Allen is one of the more eccentric characters to have survived the Sixties. During the interval of his concert at Birmingham's Kaleidoscope Club on Oct 18 88, I was able to chat to him, due in no small part to the kind assistance of Rob Ayling, Daevid's co-manager and organiser of the Gong Appreciation Society, not to mention Daevid himself. I started by asking Daevid about his recent activities.

DA: For the last six years I've been living in Byron Bay, Australia, where there's a big 'alternative' movement. A lot of new therapies and ideas are coming there from the States. It's quite close to California - not physically, but in spirit. Particular types of therapy interest me greatly. I've always been into raising consciousness (the subject of many Gong lyrics) and positivism as opposed to defeatism or being a victim. I know a lot of people feel like victims so I'm trying

of people feel like victims so I'm trying to find new ways of alleviating the 'dread' sickness. I learned breathing techniques called Conscious Connected Breath Therapy and studied in a Mystery School, which is the oldest mystical belief system there is. There's no religion attached to it; it's spiritual studies without any church or religious haranguing. I'm living with a lady named Wandana and we run 'Self Initiation Workshops'. What we are NOT doing is telling people how to be, or what to do. We're simply creating a space where they can explore themselves, which isn't available in modern society. Once people are more positive, they realise their own power in the sense that they can actually change themselves. People like that tend to go out and find practical ways to help right so many of the wrongs that are causing this planet to self-destruct. We're also doing gigs where most of the songs are on the subject of what we do in the workshops.

We're going back to Australia soon to run workshops and do gigs, then we're coming back in Spring '89 to start a whole new cycle. We haven't got a record label as such at the moment. Virgin and Charly have been suing each other over our royalties, but that's now cleared, so we can look for a label and soon we'll have records available again. Meanwhile, a lot of new music we've done is available on tape (see below).

It's possible that we may reform Gong. The main problem is that Steve Hillage (whose 'Green' album was produced by Nick Mason - Eds) is a successful record producer (It Bites, Murray Head, etc - Eds) earning a lot of money and is very, very involved in and loves his work. He likes it better than playing the guitar, the difficulty will be to get him to stop producing, because if you stop for ten minutes you lose jobs and then you lose the train of work, so it can be very destructive. As for the rest of the line-up, Mike Howlett is also producing but is very interested. We haven't contacted Pierre Moerlin but I know he's available. I have just done five gigs with Didier Malherbe and we're going to

Italy soon. I'm really enjoying playing with him. Tim Blake's just done his first concert for a long time. He had a windmill in France. I would imagine that Gilli Smyth might come back from Australia when we return in March. So the line-up would probably be the most interesting that Gong ever had.

My current band includes Wandana, who plays harmonium and sings with me, Graham Clarke on violin and Ravi, who's worked with Prana, a chanting band famous in New Age circles. You could call us the English band. The band with Didier had Shaymal Maitra (an extraordinary tabla player who's played with Ravi Shankar), Graham Wandana and myself. There's all kinds of permutations of bands. I was working with an all-woman band originally - that's not including me! Our new tape, 'Daevid Allen Live '88', has got some tracks with Didier and some with the all-woman band.

AM: It's rumoured that you used to keep a picture of Syd Barrett on your amplifier, for inspiration. Is that true?

DA: No, that's a myth. It was Syd Barrett who really inspired me, though, to begin playing glissando guitar. We often played together at the UFO Club. At the very beginning Soft Machine and Pink Floyd were bracketed together a lot as being THE two psychedelic bands, although they were very different, so we crossed paths a lot.

Mostly Syd Barrett sat around looking completely manic with staring eyes. In fact it was very fashionable for everyone to sit around with staring eyes and I suppose we sat around with staring eyes like everyone else; like everone was demented and totally out of their minds. Joe Boyd was also around then. The very first gig we did with Pink Floyd was in The Roundhouse and they weren't even called Pink Floyd at that time - they were called something strange. I remember seeing this band setting up and thinking 'That's a strange band'. I heard them play and there was all this slide guitar and that intrigued me so Syd Barrett really was a big inspiration.

His first album was something we played a lot. I loved the simplicity of it. The first Pink Floyd album also got played a lot. It was a very big influence of ours 'cos it was a very strong, positive thing. The more that the Floyd got away from positivism the more I began to drift away from them in terms of aesthetic appeal. I could appreciate the artistry of the work but it seemed to me that little by little, over the years, they began to become quite sorry for themselves in some funny way. Rather sad.

AM: I gather your son is quite a fan of Pink Floyd. Has he played you their new album, without Roger Waters? That feeling seems to have gone with him when he left.

DA: He likes them because they're gloomy! He's very gothic. I haven't heard the new album though.

AM: You mentioned learning glissando guitar from Syd. It's something Steve Hillage was also known for. Do you think he picked that up from Syd too?

DA: No, he learned it from me! We had this idea of a glissando orchestra at one point and Steve actually went on the Old Grey Whistle Test and demonstrated it to encourage people to play glissando guitar but it never quite worked out. I've never heard anyone who has the right sound. It seems to me that there is a pure 'vintage wine' sound of some kind (laughs). I like the

sound I get on my tiny little amplifier, it has a sort of mellow sound. Most people get a rather scratchy sound whereas Syd Barrett's sound was very full and very orchestral. That is really what I like to do, to make people think it's some kind of synthesiser, violin, oboes or something. That's what Syd was able to do.

It was at the Alexandra Palace that I actually... I was sitting there and Pink Floyd were creating this extraordinary sound looking incredibly embarrassed with themselves. I don't know why. I don't think they realised how good it was sounding. I think they were a bit paranoid about the sound on stage, but out front it was gorgeous. It was glorious, it was so impressive.

I can remember the very first Gong concert. It was at Amougies, with Pink Floyd on the same bill, although I didn't hear the Floyd play on that occasion.

AM: Are you aware of how much of a following Syd still has?

DA: Oh yes, he's very popular in Australia. I get people there coming up and saying they're absolute Syd Barrett freaks, yet Australia is a very middle-of-the-road type of place, culturally, because of its small population. Pink Floyd are played a lot on the radio in Australia though.

For more information about the Gong Appreciation Society, exclusive tapes and news of Daevid's gigs and workshops (the next will run from April 7 - 14), contact Rob Ayling, GAS, Ommadawn Hall, 15, Malvern Road, Dewsbury, West Yorks. Don't forget the SAE and say TAP sent you!

Andy Mabbett.

YET ANOTHER MYSTERIE CALLED FLOYD

A 10" EP on red vinyl is available (if you can find it) which contains a few tracks of interest to the collector. It has a matrix no. of LSD 67 and is entitled simply 'Pink Floyd'. The contents are as follows: Side One - 'Interstellar Overdrive' (the "full version from 'Tonight Let's All Make Love In London') and Side Two - 'Astronomy Domine (sic)' (BBC TV '67), 'Flaming' (the 'unmixed' US Tower version) and 'Two of a Kind' (from Syd's Peel Session of 14:3:70).

The quality of 'Interstellar Overdrive' and 'Astronomy Domine' is less than superb but both are fully audible and are interesting versions of two well-known tunes. 'Flaming' and 'Two of a Kind', however, are of much better quality. The so-called 'alternate' version of the former differs very little from the UK 'Piper' release but is still well worth a listen. The latter is available on the Strange Fruit EP of the Barrett session.

The sleeve is a picture of Syd's Floyd in a still from the 'Arnold Layne' promo, complete with a bowler hat-clad disembodied head. The record's centre picture labels credit the EP to 'Sigma Six' and initial copies come with a booklet reproducing Nick Kent's 1974 Syd Barrett piece.

Overall, this record doesn't come recommended as it retails for around the £10 mark. Save your money for a tour T-shirt unless you're rich or a completist (or both!).

Kevin Burton and Kevin Whitlock.

RELICS

The updated version of Miles Visual Documentary (see TAP 32) has, despite criticism in some quarters, now sold out of its initial 15000-print run and is being reprinted. A Spanish edition is also being prepared. (AM)

In addition to the film-obscuring sunshine at Floyd's Wembley dates last year, there was a behind the scenes problem too. The crane used to hoist the wires for the pig, etc, lacked the height needed to lift the wires above the roof of the stadium. Therefore to launch the bed, it had to be rested on the roof and pushed off the edge instead of from the platform on the crane. A Brent council official noticed this and demanded that it be brought down immediately as it was breaking several Health and Safety laws. He was informed that the bed would not move until the precise moment of the concert and consequently stormed the production office threatening to cut the power. The power was apparently cut - right after the last encore - and only affected some onstage equipment like Gilmour's microphone because most of the other power being used came from the Floyd's own generators! (MS)

Nick Mason took part in, and successfully completed, the London-Brighton Veteran (pre-1905 vehicles) Car Run in one of his own vehicles on Nov 6 88. (JH)

Further to the Relics items in 33 and 34, the Rotterdam gig is also available on vinyl, Bulldog Records BGLP 014. Recorded Oct 12 67, it contains 'Reaction in G', 'Pow R Toc H', 'An Old Woman With A Casket' (Scream Thy Last Scream), 'Set the Controls...' and 'Interstellar Overdrive'. The first 1000 copies are on a revolting pink vinyl. It comes in a reasonable gatefold sleeve with notes on the inside in English and Italian.

Also available in the same 'It Was More Than 20 Years Ago' series (along with masses of Beatles, Zappa, Doors, etc) is a CD of the Floyd live in Amsterdam, Sept 1 68, BGCD 018. It features 'Keep Smiling People', 'Flaming', 'Let There Be More Light' and 'Interstellar Overdrive'. The Italian copyright laws expire after 20 years hence all this material is suddenly becoming available - this does not, however, mean that sound quality is of 'official' standards: you have been warned! (DB/PH/TJ)

A large format poster book of fairly awful Floyd pix is currently available in larger branches of HMV and Virgin. Price is about £7 and the cover features the 'DSOTM' logo. (BM)

Amidst the plethora of unexciting bootlegs from the recent PF trek is a single LP credited to Taylor, Fury and the Floyd: 'R&B At The World Club'. It comes, of course, from the Floyd's after-hours gig reviewed in TAP 30. Sound quality is a little muffled; cat no. is WJC 101187 on the 'Know Way to Play Music Inc. label. The cover's a garish pink and black affair with band portraits culled from the tour programme. (KW/MH)

Pink Floyd are featured in 'Tracks Yearbook and Rock Diary 89' available from Woolworths. (BM)

The release of 'Delicate Sound...' was accompanied by TV ads (30 and 10 secs) featuring clips from the Versailles gigs. (AM)

Contributors: AM-Angry Mob, MS-Matthew Shaw, JH-John Hilditch, DB-David Bolton, PH-Peter Howard, TJ-Tim Joseph, KW-Kev Whitlock, BM-Beloved Minogue, and a special thanks to Mth-Matt the Healey...

MEDIA LOG



City Limits (July 7-14 88): KAOS video described as "Naff, brutish and mercifully short" by anonymous reviewer. (DO)

Melody Maker: Oct 10 88 - Lengthy, favourable review of 'Opel' claiming "Listening to a Syd Barrett record is a profoundly unsettling pastime," but concluding "It's not quite genius but, at times, he's damned close." Issue also included 'Opel' ad as featured in Q, NME, Sounds, etc; Nov 26 88 - 'Delicate Sound...' grudgingly complimented. Did you know you buy Floyd albums because you want "to be viewed as thoughtful, unflighty and meaningful"? (AM)

Motor Cycle News: Sept 14 88 - Small feature on, and photo of, Nick Mason's growing motor cycle collection; Nov 9 88 - Update on previous feature, again with photo. Back issues 85p (UK), £1.18 (Europe/US surface) from EMAP Front Line, 1, Lincoln Ct., Lincoln Road, Peterborough, PE1 2RP. Tell 'em TAP sent you! (HV)

Birmingham Evening Mail (Oct 1 88): Report of fan prosecuted for dancing on car in Wembley carpark apres-Floyd. Said his barrister "The Pink Floyd concert was something of an experience for him". (AM)

Studio Sound (Nov 88): Lengthy piece on Floyd's recent tour equipment, with pix. Very technical in places, but mentions that EVERY gig was recorded on DAT tape! (GW)

Brum Beat (Dec 88): Very favourable 'Opel' review: "In a year of thumping machines and House drivel, 'Opel' is a gem of calm, cool humanity". (BO)

Loud! fanzine (issue 15): Includes Floyd Maine Rd review. SAE to Phil Caine, 5, Cleve Way, Formby, Merseyside L37 8BS.

Strange Things (issue 4, Oct 88): one-page run-down of 'Opel', dates, etc with photo. (PG)

Kerrang! (issue 215, Nov 26 88): Favourable 'DSOT' review - "(Gilmour) has gone berserk and turned in a stormer... A Very Respectable Live Album Indeed." (BM)

Woman (Dec 6 88): Small article on 'Opel', named LP of the Week. Also included competition to win a copy. (DB)

Daily Mail (Dec 12 88): Reviewed 'DSOT' with Marillion's 'The Thieving Magpie' set - "... the sort of double live recordings that are purgatory to anyone other than the committed fan." (BM)

Central TV (Dec 9 88): Trio of policemen - the Busking Bobbies - featured in news item playing 'Another Brick 2' at charity function. Said newsreader, "If you're really naughty, they lock you up in a cell and make you listen to them all night." (AM)

Oracle Teletext (Dec 11 88): 4-page 'DSOT' review by viewer - favourable, but with reservations about singing and CD price. (AM)

The Face (Jan 89): Feature on so-called Retro-Casuals, Liverpoolian youths who have dumped their Jam LPs in favour of Floyd and joints. One of them, although only 17 and on YTS scheme, had pretty good collection of memorabilia. He'd changed his name by deed-poll from David to Floyd, had all the records, and was planning to recreate the 'Wall' cover in his front room (This complete lunatic was also mentioned on BBC1's Newsround Jan 10 89 when it was revealed that he had inspired a friend to change his

FORMER Pink Floyd star Roger Waters has got revenge on guitarist Dave Gilmour after a bitter legal wrangle.

He paid an artist to make 150 toilet rolls with Gilmour's face on every sheet.

The row blew up when Waters quit Floyd—but Gilmour refused to stop using the group's name.

The Sun Aug 88

name to Doctor Who - Eds). Whole thing was pretty bizarre, but reassuring reading for those of us who sometimes wonder if our liking for Floyd is merely an aberration of age. (KW)

Q: Issue 27 Dec 88 - Favourable 'Opel' review, "Shine on indeed"; Issue 28 Jan 89 - Under "Gigantic" banner (sadly nothing to do with the Pixies), 'DSOT' reviewed: "It's surprising Gilmour, Mason and Wright didn't call this live double Up Yours, Roger, and make the centrepiece of 'the largest production ever taken on the road' a gigantic inflatable two fingers... this album will work best for people who were there." (BM)

Record Mirror (Dec 3 88): Highly unfavourable 'DSOT' review - "...this live Pink double reeks of bloated decay." (BM)

BBC Ceetrax (w/e Dec 2 88): Review of 'DSOT' - "...the crazy diamond shines again...". (KW)

NME: Oct 22 88 - 'Opel' preview, "We Call it A Syd" (groan); Oct 29 88 - Very favourable 'Opel' review, "It's cool to hear the music and voice of Syd so clearly, crazy-diamond sharp and totally original."; Nov 28 88 - Letter from reader refuting News of the World (see last issue) claims; Dec 3 88 - 'The Wall' featured in 'The Rock Pop Cartoon Connection' article but no pix, also strange but favourable review of 'DSOT', "Don't invite your mates round to share it and DON'T expect a shag"(?); Dec 24 88 - 'Another Brick 2' featured in XMas number ones round-up, with pic of Waters singing 'Comfortably Numb'. That's all, folks! (PG/BM)

Digital Audio Special (US) (issue 1, Nov 88): 'Dark Side...' and 'The Wall' both featured in Top 250 CDs Since Time Began or something. Awarded 10 and 8 respectively for performance, 8 and 9 for sound quality. (D 'Don't ask me I'm only the editor' W)

Radio One: Nov 26 88 - Pt 2 of EMI documentary featured, as one of many acts to have contributed to success of company over 90 years, Pink Floyd. Dave Gilmour talked about 'Dark Side...' and, more interestingly, the abandoned 'Household Objects' LP. One fact to emerge of which I was not previously aware was that parts of the latter were used in 'Wish You Were Here'; Dec 3 88 - Dave appeared on 'The Strat Pack', a Fender Stratocaster documentary. He explained that prior to Floyd's '68 US tour, he had played a Telecaster but had to switch to a Strat when the former was stolen during in the States. (KW strikes again)

The Observer (Jan 22 89): Waters featured in 'Experts Expert' article picking favourite songwriters (see future TAP). (PR/SW)

Sounds: Oct 15 88 - 'Opel' preview including Harvest manager on 'Vegetable Man' and 'Scream Thy Last Scream': "I was advised that, given the legal wrangles surrounding Pink Floyd, if I tried to put those tracks on, then this album would never have seen the light of day."; Nov 5 88 - favourable 'Opel' review; Nov 26 88 - full page 'DSOT' ad, album called "antiques roadshow" in semi-favourable review; Jan 14 89 - Readers' Poll with Floyd as 18th best band, Best comeback, and 3rd best live act. Issue featured two promo pix, one of PF with teddy bear as in Q26. (AM/BM)

Record Collector (Jan 89): Editors' Albums of the Year 88 chart saw 'Opel' at no. 3. Issue also included interview with Clive Selwood of Strange Fruit records, with mentions for Barrett and the Floyd. Kev Whitlock's Floyd article is now due to appear in Record Collector 115 (out end Feb) and 116. (DB/KW)

Contributors: DO-David Osbourne, AM-Aardvark Masher, GW-Graham Wood, HV- Hugh Venables, BO-Bob Owens, PG-Patrick Garrett, BM-Brickell Mania, DB-David Bolton, KW-Kev Whitlock, DW-Dangerous Watersports, SW-Steve Withers. PR-Patrick Russell, E=mc2 (groovy!)