


OUR NEXT PRESENTATION....

# SCHWATER SNEGGER

IS



# THE TERMINATOR

 DODGE STEREO

THE AMAZING PUDDING

ISSN 0951-8304

# THE ORIGINAL Pink Floyd & Roger Waters

MAGAZINE ISSUE 37



"CHAPTER 24"  
1970-71

Next issue - a chance to win D.S.O.T. videos !!





JUNE 1989




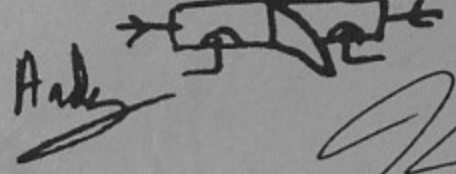
When Pink Floyd officially announced their London concerts, intrepid TAP editor Bruno MacDonald and his long-suffering father set off to the London Arena to buy tickets for themselves and the other TAP editors. After a lengthy journey (the Docklands Light Railway wasn't running that day), they arrived at the venue to wait in a queue of only thirty people for nearly an hour. This delay was apparently the result of customers committing the heinous crime of purchase by credit card (when of course all normal people carry around multiples of £17.50 in loose change). As your editor had also elected to pay by plastic, it took a further quarter of an hour to actually buy the tickets. Already-frayed tempers were worsened by a ludicrous limit of four tickets per person (subsequently necessitating shelling-out the exorbitant prices charged by ticket agencies).

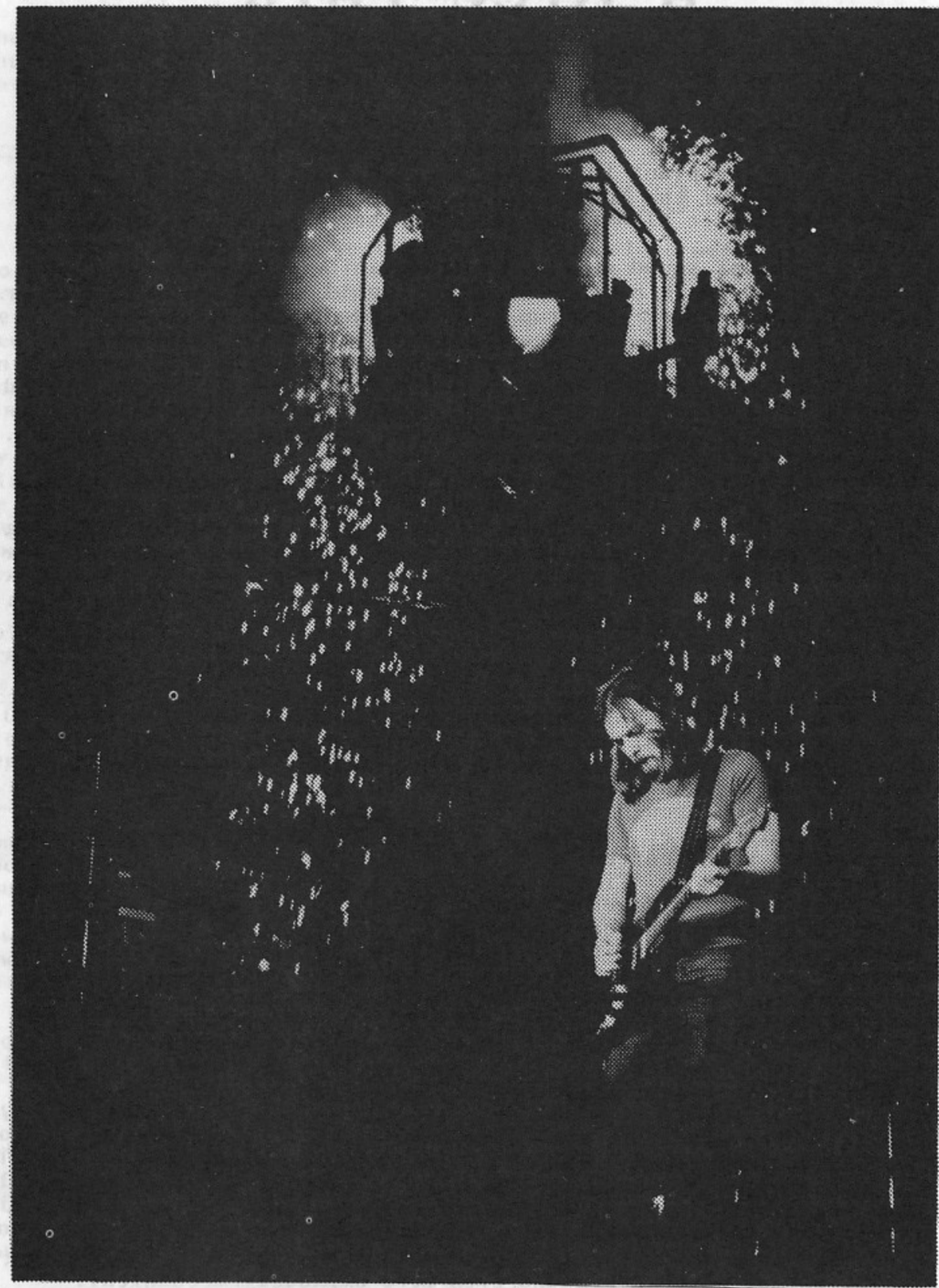
For once, our grievances do not rest with Pink Floyd and their management, but with an Arena that, considering it was purpose-built as a concert venue, is an organisational shambles. The "box-office" was understaffed and hopelessly inadequate (as anyone who spent ages hanging on the phone waiting for an answer will testify), parking facilities were virtually non-existent and, on a later visit, Arena staff seemed extremely reluctant to pass on travel information (our grateful thanks go to Mrs R. MacDonald who eventually managed to get some information - see elsewhere this issue).

It is to be hoped that the Arena will soon establish itself as an efficient organisation - in this respect, at least, it currently poses no competition to Wembley Arena.

UK subscribers should find a sheet of leaflets enclosed with this issue. We would be very grateful if you could all do your best to distribute these - perhaps those of you with access to photocopiers could run off a few more. Even if you feel hesitant about actually giving them to people, they can still be left on merchandise stalls, cafe tables, the seats around you, and so on. Even the least mathematically-competent amongst us should be able to work out that if everyone interests at least one other fan, we will be well on the way to doubling our circulation.

Finally, we would like to repeat our regular request for an SAE if you write to any of us and require an answer. In a similar vein, both Andy and Bruno would like to apologise for recent delays in correspondence, owing to holidays, overwork, the stress and pain of keeping the magazine on its feet, etc, etc. This ish sees the arrival of our new US correspondent Ken Langford, so some problems may begin to be ironed out.

Bruno    
Dave   
Andy 



David Gilmour pictured during 'Sheep', Live '77 (pic by Steve Emberton; supplied by Old Pink of Atlanta).

only ring at weekends or between 4 and 10pm on weekdays. Thanks!



# A NICE PAIR

'DARK SIDE OF THE MOON' AND 'WISH YOU WERE HERE' ON CD

It was perhaps inevitable that the first Floyd CD releases would be 'Dark Side of the Moon' and 'Wish You Were Here'. As probably the most popular albums, they gave the medium - then still in its infancy - a big boost. In fact, there is a story that a pressing plant in Germany was exclusively producing copies of 'Dark Side of the Moon' for several months! But did EMI do these two classic albums justice when they issued them on the silver disc?

In terms of sound quality, most definitely yes. However, the packaging for 'Dark Side of the Moon' could have been better. For a start, the classic spectrum/heartbeat design which spreads across the inside of the record gatefold sleeve is missing completely, as is the sticker artwork. Instead the 'Pyramids' poster photo is reproduced no less than four times as a background for the lyrics and recording info. The group poster artwork forms a centrespread - but, on the whole, the booklet looks a bit tacky.

A much better job has been done on 'Wish You Were Here'. The booklet contains everything apart from the white borders around the photos: hence there is no sand falling out of the desert (It might have been a nice gesture to include the rest of the 'Meaning of Life' series of pix as found in the Hipgnosis books - Eds). The front and rear of the booklet are as the record looks in its black shrink-wrap. One peculiarity is the lack of song-writing credits: on the record these appeared on the label, but they don't even show up on the printed side of the CD - very strange.

I must point out that I don't have the gold, ultra-disc version of 'Dark Side of the Moon', but my "bog-standard" copy sounds great! The whole recording benefits from the clarity of CD - almost as if a veil has been lifted from the speakers. From the deep throb of the opening heartbeat to the self-same throb at the end, the music is a joy to experience.

I could go through each track individually but I'd be saying the same things over and over, so I'll just mention that all the instruments sound better: Dave's guitar is much clearer (notably during his solos on 'Time' and 'Money'), Rick's synths take on a new lease of life, Roger's bass is tighter and deeper, the sax sounds brilliant, the backing vocals more prominent and all the sound effects more audible, particularly the snippets of conversation. Add to this the absence of any background noise and the extra stereo dimension of CD and you have a distinctly "O.K." package!

Would you believe that 'Wish You Were Here' is even better? I kid you not, pop-pickers! In my opinion, 'Wish You Were Here' is definitely the best transfer of a Floyd album onto CD and is a fine example of how good analogue recordings can sound when enough care is taken with the mastering. Having said that, you cannot access the individual parts of 'Shine On You Crazy Diamond' because some goon obviously forgot to insert the relevant info onto the disc (Mind you, who would want to listen to 'em separately anyway?). The sheer beauty of this track is conveyed with clarified ease on CD, as is 'Welcome to the Machine' - the opening pulsations of which now sound even more ominously mechanical.

However, of the many great moments on this album, the one that stands out most on the CD is the acoustic intro to the title track - it sounds as if its being played right in front of you, every

single noise from the guitar being clearly audible (Unlike Stephane Grappelly's violin at the end! - Eds).

So there you have 'em folks: two classic albums acquitting themselves rather well in compact disc. If you are still listening to the records and enjoying them, then fine. But if you want to hear what they are supposed to sound like... need I say more?

Sir Nicholas Powerslave.

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## ALL ABOARD FOR THE EURO TOUR

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As this issue of TAP went to press, Pink Floyd were scheduled to play six nights at the London Arena in Docklands. The first performance, on Tuesday July 4, is expected to raise £250,000 to be divided between Music Therapy, Greenpeace, Childline and the Medical Foundation For the Care of Victims of Torture. The show on Sunday July 9 will begin at 4pm. We hope to bring you reviews and pictures of these shows, together with a full listing of all the '89 dates, in TAP 38 (August).

For this tour, backing singer Margret Taylor has been replaced by Durga McBroom's sister, Lorelei. The show itself, as reported elsewhere this issue, is the same as last year and would appear to be a massive promotional exercise on behalf of the new live video (a review of which will also appear next issue). It also gives the Floyd a chance to visit some of the places they missed last year - most notably Russia.

The London Arena is unfortunately not the most easily accessible of venues, but we have done our best to piece together some travel information - we hope you find it useful.

BY CAR: Not recommended. If you have no choice, it would be best to arrive at least two hours before the show to find a place at the nearby Asda supermarket carpark (the Arena itself has negligible parking facilities).

BY RAIL: The Arena is immediately outside Crossharbour Station on the Docklands Light Railway. The Docklands Light Railway can be accessed from Stratford Tube and British Rail Station (on the Central Line), for those coming from East of London. From South of London, walk through the Greenwich foot-tunnel and pick up the Docklands Light Railway at Island Gardens. From elsewhere, Tower Gateway on the Docklands Light Railway can be accessed from Tower Hill underground station (on the Circle and District lines) or Fenchurch Street British Rail station.

After the performances, in addition to train services, there are two bus-services: the D1 to Mile End (on the Central Line) and P11 to City and West End connections.

In the event of the Docklands Light Railway being out of action, extra buses will hopefully be provided (and with 12,000 people per night, that's gonna be a right laugh!). Arena officials claim to have cleared a recent Duran Duran audience in fifteen minutes, so you'll have to trust 'em! All three TAP editors will be present on July 7: we'll try not to upstage the band! We hope everyone enjoys the concerts and has an untroubled journey.

As a final note, the London Arena is on the Isle of Dogs, just off the A15 (via West India Docks or Cotton Street). Please note that the Police do not permit parking within the residential areas.

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## COULD IT EVER HAVE BEEN DIFFERENT ?

Pink Floyd Live: Werchter, Belgium, 13th May 1989

After the best part of twelve hours on the road and the waves, I finally found myself in the middle of the first crowd on Pink Floyd's 1989 European tour, at Werchter, near Brussels. This has got to be one of the more unlikely venues that they will play this year. Werchter itself is only a small town, and the gig took place in a field surrounded by tall trees. In all, a very rustic setting for a tour that has otherwise been very cosmopolitan in nature.

In spite of numerous opportunities to lose myself in various induced states of "heightened awareness" (man), I was determined to stay alert and aware of what we were being offered from the stage. What we got was an exact repeat of last year's show, albeit with the reintroduction of 'A New Machine 1/Terminal Frost/A New Machine 2' into the first set after 'Yet Another Movie/Round and Around'. Sadly, despite the fact that the gig started at 9pm, the exact repeat formula also extended to the dreaded daylight, characteristic of the Lesser-Spotted Outdoor Venue. As a victim of the first half at Wembley, I did actually witness the 'Signs of Life' film this time, but not well enough to make sense of it (if one is, in fact, supposed to make sense of it in the first place!).

Repeating the show seems to have one of two effects on the music; either leading to a clinical, throwaway manner to their playing, or enabling them to polish up those songs that were sub-standard last year. Sadly, the former was true of the early part of the first set, with 'Learning to Fly' and 'Yet Another Movie' suffering from an apparent lack of commitment from all concerned. Eventually, 'A New Machine 1' seemed to mark a turning point. Dave Gilmour's vocals were both passionate and in control. 'Terminal Frost' was also performed well, with Scott Page contributing his best solo of the night.

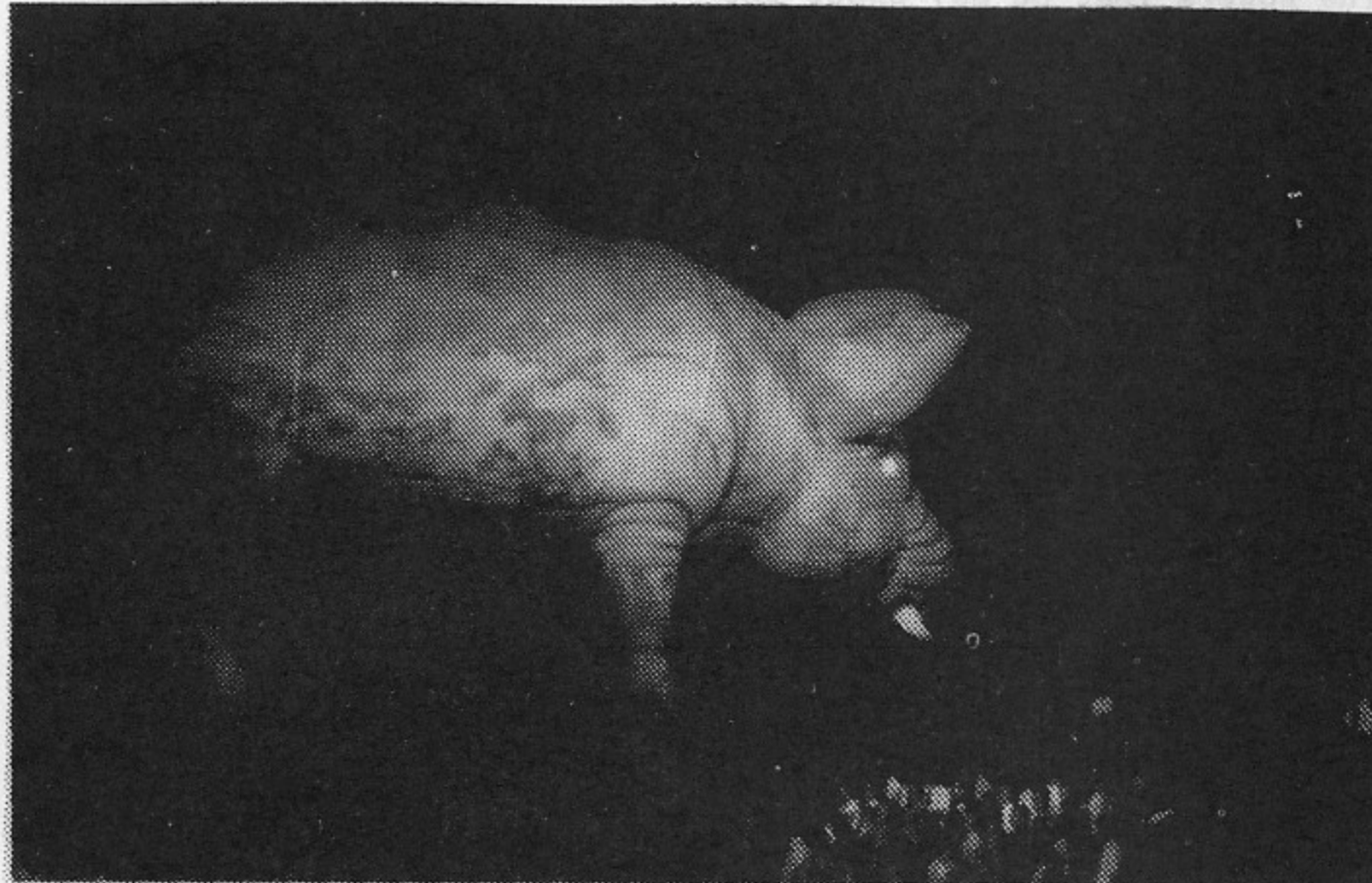
Ultimately, the first half was saved by 'Dogs of War' and 'On the Turning Away', songs that never particularly impressed me on 'A Momentary Lapse of Reason', at Wembley or on 'Delicate Sound of Thunder'. However, at Werchter, they were both performed and presented superbly, with passion and anger in the former and genuine feeling in the latter. They illustrated what only Pink Floyd can do at their best: dazzle both your senses and your soul.

At the end of the first set, David announced the customary 20-minute break and said they would return "to say thank you". Sure enough, twenty minutes later, quadrophonic swirling wind led into 'One of these Days'. Considering this was the highlight of Wembley and 'Delicate Sound of Thunder' (to me, at least), it failed to amaze on this occasion. Similarly the lighting and even the Pig were restrained, with the latter unable to clear the mixing tower in the centre of the crowd. Incidentally, the Pig seems to have put on a bit of weight!

The set proceeded along the familiar lines of last year. Apart from 'Money', whose extended treatment seems to have lost its spontaneous bite, and 'Another Brick in the Wall: pt.2', which remains ramshackle, all the songs were played and presented brilliantly. 'The Great Gig in the Sky', for example, has greatly improved: the vocals much clearer and complementing Rick Wright's piano delightfully. The second verse of 'Wish You Were Here' saw a lone pink flare being fired into the sky, a sight that strangely fitted with the sentiments of the song. 'Welcome to the Machine'

was once again absolutely sensational. Excellent playing and excellent effects combined to take the song, and indeed the show, to new heights. Even 'One Slip', near the end, had considerable impact, despite its silly lyrics.

I came away with mixed feelings as to the value of repeating the show. On the positive side, the band has improved its performance of songs that were weak links last year. The vocals of Gilmour and Wright sounded a lot clearer, and they combined very nicely on 'Time'. The keyboards were a lot stronger, especially on 'Signs of Life', which Jon Carin played, and in the second set where Rick Wright's contribution was central, a fact that was in doubt last year. This can only be good news for the next Floyd album.



PIGGY!!! Captured live by Bernd Ahlgrim.

On the negative side, the band's appetite for the show seemed minimal for the first half hour, and for a few songs later on. If they have become bored with the present show, this can only have an adverse effect on their playing. Personally, I would have liked to have seen 'Echoes' instead of 'Shine On You Crazy Diamond', and some different oldies introduced in the second set.

If you enjoyed last year's shows, you will enjoy these even more if you are lucky enough to see them indoors. To be fair, there are now even more higher highs than lower lows. I just hope that as the tour progresses, these moments will not have been muddled into part of a show that becomes competent but lifeless. Don't let them take away your soul, chaps!

Mark Horner.

Thanks to Steve Withers, Dave Carlin and Graham Woods - Eds.

LATE NEWS: Big Davey Gilmour is alleged to be on Paul McCartney's new 'Flowers in the Dirt' album. Review next ish. He is further rumoured to have been invited along for Macca's upcoming tour...



# A COLLECTION OF FLOYDIAN SLIPS

For music historians like myself, the career of Pink Floyd dates back to the mid-Sixties. During that time, many facts have been well-documented about the group's colourful rise to glory. Yet, in over two decades of pipers, moons, pigs and beyond, some shocking truths, which reveal another side to the Floyd, have been kept hidden - until now. These facts are to be kept strictly confidential, as revelation of them to The Powers That Be may upset the balance. So, for your eyes only, would you believe:

-In spite of numerous reports of the feud between Roger Waters and the rest of Pink Floyd, there are actually some people who are glad Roger left the band! Further reports indicate that these same people like both the 'Radio Kaos' and 'A Momentary Lapse of Reason' LP's!

-The April 30, 1988 issue of Billboard showed a Top Pop Album Chart without 'Dark Side of the Moon' listed! Thus after a record run of more than 725 consecutive weeks, the album slipped off the charts. The moon had set after shining for more than thirteen years! Say it isn't so!

-Over the years, Pink Floyd's record companies have issued many promotional items to publicise a new album. These included cardboard stand-ups, ceramic tiles and posters, but the most unusual was a large inflatable pink cow's udder sent out in 1970 to promote 'Atom Heart Mother'! Moooo!

-During the 'Dark Side of the Moon' sessions, the band interviewed a number of roadies and other musicians because they wanted to use some spontaneous comments on the album. One such musician was Paul McCartney, whose comments were not used on the record. Thus, one of the Beatles had failed to pass the audition. You know his name... (Omigod, obscure Beatles jokes. This isn't Q, you know - BM).

-In 1967 there was a TV show called 'Get Smart' about a bumbling secret agent who worked for an organization called 'Control'. The evil organization which he battled was called 'KAOS' and the bad guys communicated over 'Radio KAOS'! Now where have I heard that name before?

**D**ID YOU know that in the music business people actually get paid to dress Johnny Rockstar? Does this revelation mean that all over the world Mammies will be invoicing their offspring for "Styling Services between the age of 0 and 25"? Ha. ha. no of course not as Alan "Is that a Barclaycard in your pocket or are you just poorly endowed?" Whicker might say.

But seriously, as I was being 'done' by Fiona the other day (my rug consultant, pervert) she told me about her friend whose job it is to dress Pink Floyd. "Eeeeeuuuuuu-gggghhhh", I hear you shout at the back and rightly may you go "eeeeuuuuuu-gggghhhh".

I mean, how did they advertise the job? "Wanted, person to dress several men of a certain age. Their facilities are partially impaired owing to the Sixties. Warning, their instruments may get in the way. Lots of travel included. Assistance will be supplied by fat men with lots of keys and their bottoms showing." It must have looked like they were advertising employment in a geriatric hospital. So what kind of person did they get? Someone who wanted to get out of the National Health Service and into private healthcare? Some weird old lady who kept hundreds of cats and wanted to supplement her income from her cleaning work? No, all of these were rejected. What they got, as far as I know, was an American.

Midweek Aug 88

-The MTV Museum of Unnatural History toured the US in 1988. In one of the display cases was a Pink Floyd exhibit consisting of 1) the 'Animals' ceramic promo display 2) the gold record for 'Meddle' and 3) David Gilmour's black Stratocaster guitar which was autographed by Dave, Nick and Rick. I think they forgot someone???

-At the beginning of the 'A Momentary Lapse of Reason' tour in September 1987, Pink Floyd began their shows with 'Echoes'. However, this lasted for only eleven shows before it was dropped in favour of 'Shine On You Crazy Diamond'. Next time, don't wait to see them!

## ECCENTRIC BEHAVIOUR:

Strange happenings at Sotherbys this week shortly before the much publicised 'Rock Auction' on the 22nd of this month - with a guitar belonging to the Pink Floyd being withdrawn from sale.

The instrument, a Martin acoustic, was the one originally used for the composition of 'Dark Side Of The Moon', and would normally be worth upwards of £600 had not a certain Mr Waters reduced it to splinters after a domestic dispute with his first wife.

The guitar was rebuilt and ended up in the hands of Waters' personal manager, Phil Taylor. But now Lady Caroline Christie - who lives with Roger and has the reputation of being a truly awesome harridan - has attempted to snatch back the axe, claiming it to be stolen! Naturally this activity should not be construed as a pathetic attempt to boost the value of what would be, to a collector, a fairly worthless investment.

Sounds Dec 18 82

you, Roger?

-The truth about Pink Floyd's sound system was finally revealed in an '87 interview with their production manager. Referring to the placement of the speakers to attain the legendary quad sound, he said: "... they take a spoon that was made in 1625, the perfect spoon, and they go to what is approximately the center of the arena, and after taking one small piece of clearlight acid, they drop the spoon on the floor and they actually see the direction that the sound goes in. In doing that they know where to put these quad positions, so that everyone gets the perfect quad sound. And you're surrounded by it, and it's a magical thing indeed. The people who do that are kind of strange though. Shortly after they drop the spoon, they're pretty much useless the rest of the day. They are a nice bunch of people though." And you thought the Floyd was technologically advanced?



Next time I'll delve into the question of life, the universe and 'Which One's Pink?'. 'Til then, think Pink.

Vernon Fitch

## FROM THE SUBLIME TO ...

The following letters were received in reply to our request, in TAP 36, for your opinions concerning Pink Floyd's absence from this year's Brit awards.

I don't always agree with Tony Wilson (head of New Order's Factory label) but one thing he said recently struck me as very true: that nothing was ever so efficient at exposing the shabby conservatism and total lack of imagination of the men who run the record biz as the Brits shambles.

I agree. The whole thing - and by this I mean the whole industry - was, always has been and always will be a complete farce. Just look at the artists they awarded prizes too! Are they telling us that Fairground Attraction made the best LP and single of last year? I have yet to find one person who would concur with such a judgement!

The Brits were just a reflection of the complete uselessness of the British record industry. They told us nothing except how out of touch they are. The categories and the artists voted for within those categories were chosen by men and women who stopped listening to music long ago. I really do think the whole thing was a load of bollocks and I'm sure that a large number of TAP readers, record buyers and figures within the industry itself (from Mr Wilson through to SAW) would agree with me. If the voting processes were more democratic, or if the public had some sort of say, the whole thing might actually mean something.

I don't think that the Floyd lost out by not being nominated or mentioned; in fact, I'd say that, even in

their present, ever-so-slightly dodgy incarnation, they deserve more. If the whole premise of these awards was different, then there may be a reason for PF fans to be aggrieved, but it isn't, so there's no need to be!

Kevin Whitlock, Kent

You better bloody print this letter or there will be trouble. I read TAP 36 with growing horror, does it seem to only me that people at TAP are getting worried that Pink Floyd isn't getting it's just rewards in the record industry. But tell me when a decent band ever got it's just rewards in a industry that exists only for commercial profit.

Please don't fall into playing the commercial game, that the music industry likes to play. I don't give a shit who sells the most singles, Kylie Minogue and Bros can go eat shit, it means nothing to me.

And it didn't stop there, further into the pages more horror; do TAP readers really like such commercial trite as Def Leppard and SAW my god it's unbelievable to me that such taste exists in presumably intelligent people. Try extending yourself out there and start feeling out the 'real' music of today. Music that is played and performed with conviction and energy, music that is made for the right reasons (Continues on like this at some length-Eds)

In horror,

Simon Ekless, Exeter

## LEARNING TO FLY



It is my sad duty to report that (in my 'umble opinion, of course) none of David Gilmour's session work - with the exception of Paul McCartney's 'No More Lonely Nights' gem - has stood up against his work with the Floyd. To his credit, however, he has played the rock n' roll field from the sublime (Sam Brown) to the absobloodylutely horrendous (Peter Cetera). The latest name to add to that list is Kirsty MacColl; by now no doubt fed up with being remembered largely for her contribution to the Pogue's 'A Fairytale of New York'.

Her latest venture, 'Kite' (Virgin KM1 -- CD, LP and cass.), is a pretty strong comeback from the anonymity of session-land, though it might be unkindly suggested that MacColl is a far better lyricist than songwriter. Fortunately, she has dragged fellow 'man about the biz' Johnny Marr in to lend a bit of weight to the backing, and the result is a

very pleasantly addictive offering: acerbic lyrics over a deceptively inoffensive folky soundtrack.

Mr Gilmour first pops up on 'No Victims', a sprawling lament, and the only 'Pogue-ish' track. While I guess we should be grateful that he doesn't launch into 'Comfortably Numb pt. 312', his mixed-down embellishments do slightly detract from a great song; making it sound rather messy (though, to be fair, the fault probably lies more with producer Steve Lillywhite).

'You and Me, Baby' is better - the album's best, in fact. It sounds very much like the Cure at their most moody and drifts along with, allegedly, 'additional guitar' by the Big G. To be honest, I can't hear him at all, and given that Johnny Marr is also credited with guitar, I'm still not convinced that he's even on it! Therefore, if I may be so bold as to paraphrase Sir Andy Mabbett, this album is a very worthwhile purchase if you don't value Mr Gilmour's soloing!

Other highlights include the sadly-overlooked single 'Free World' (with a very 'Edge-y' guitar sound), the Beatle-ish 'The End of a Perfect Day' and the bitter 'Fifteen Minutes'. Additional musicians include Floyd associates Pino Palladino and Guy Pratt. Apparently Mr G. requested that his fee be donated to the Arminian Disaster Fund. So, there you go: the 'Right-On' Album of the Year!

Bruno MacDonald.



## THE PINK FLOYD STORY pt 7 BUILDING THE WALL

As you are no doubt aware, Capital Radio's 1977 series 'The Pink Floyd Story' (transcribed in recent editions of TAP) consisted of only six programmes and, of course, only covered events up to and including 'Animals'.

We have decided to bring the story up to date by printing key interviews from '78 onwards in both this and future editions of TAP. We begin with an interview broadcast on Montreal Radio's 'The Pringle Show' in December 1978.

### PINK FLOYD TO RECORD

**SHOCK:** reliable sources inform us that the Floyd have got their own studio in Islington booked for five months in the not too distant future. Let's see now... October, November, December, January, February, plus a month to remix it and another two months to get the cover artwork sorted out. . . gosh, we could have a new album by June next year.

Sounds Sept 30 '78

doing a film as well. I mean, a feature film based around the music of the album. It's Roger's music because while we were doing our solo albums, he was working on this project. So that's going to be a year and after that, I don't know. But the next time I have an opportunity, I will make another album.

Int: Can you talk a little bit about the concept of 'The Wall'?

Rick: No, I can't... 'The Wall'? Who told you about 'The Wall'?

Int: I won't say nothing (laughs).

Rick: Pardon?

Int: I won't say nothing. Is it going to be about 'The Wall'?

Rick: I can't talk about it.

Int: Okay.

Rick: Switch your tape recorder off.

Int: So, needless to say, I turned off my trusty tape recorder and Rick did reveal a little bit of what 'The Wall' is going to be about. As far as I can gather, 'The Wall' is going to be a total concept project - probably the first ever of its nature.

It's going to be conceived as an album, a stage show and a movie. All three are going to be worked on and completed simultaneously and will probably all be released pretty much simultaneously. Now, it's mainly the brainchild of Roger Waters, but exactly what it's all about I was not able to get out of Rick. However, it's something to do with a wall that is built between the band and their audience. As to what the wall symbolises, your guess is as good as mine.

I've heard all kinds of rumours that in the stage show, the wall will be built as the show carries on, so let's say the show lasts what? One-and-a-half to two hours? Somehow, they are going

to build a wall between you and the band before your very eyes.

Now, that's what I gather but I'm not going to swear to it and don't hold me to that, okay? I would guess that it's going to be a long time before we see the completion of this project. I was able to get Rick Wright to talk just a little bit more...

Rick: From this album there is going to be a film, a feature film.

Not a film of the group, but a feature film that will involve the group in it musically - whatever. Our subject material will be the same as the subject material on the album.

Int: And will the whole of the album be the soundtrack or just parts of the album?

Rick: Don't know yet.

Int: Simultaneous release?

Rick: No idea; all that I just don't know, that we don't know about. But we are working on The Next Biggy: The Next Pink Floyd Project.

Int: And it will be like a triple prong? It'll be the album, the stage show and the movie?

Rick: Hopefully, yeah, right. Which is a lot of work, which is why I say a year or whatever.

Int: That's amazing. It'll be the biggest project in Rock so far

Rick: Well, maybe. We shall see. Quite exciting, you know.

Int: It'll keep you busy for a while.

Rick: It'll keep us busy and that's as far as, you know, anyone will ever talk about it.

Int: Let's go back over the history of the Floyd, certain key moments in the life of the Floyd. Obviously, I guess, Syd Barrett leaving the band?

Rick: Obviously, that was the first one.

Int: How is Syd, by the way?

Rick: Syd? I don't know. Well, I do know: he's probably like he has been for the past seven years. He's very sad, he's just... What can I say? He's very weird. I haven't seen him for years. The last time I saw him was when we did 'Wish You Were Here' and he just turned up. He's mentally ill, but not dangerous - it's a kind of mental illness where if you're not a danger to society, you don't have to be committed, so he's not a danger to anyone. I don't know what he's like in his head because he does not talk at all. He's a very strange person. It's very sad. He can't relate to anyone. He's not a vegetable: his brain's ticking away, but just somewhere else completely. He literally is on another planet.

Int: What are your reactions to drugs having obviously been very involved with what happened to Syd?

Rick: The drugs don't cause these things. Drugs are just a catalyst, if you like. It has to be in your brain first of all - for example, some people can take acid every day of their life and come out of it alright, but other people whose mental state isn't right...

Everybody asks this, "Was it acid that did it to him?", and I don't know. I know he took the whole lot at this period of time



but if he hadn't taken it, I still think he would have gone the way that he has; that's the thing. But you never know, you can't tell.

Int: Did you see the seeds of it in him right from the word go? Was he always a little strange?

Rick: No. In fact, he was totally extrovert until this point and then he withdrew into himself completely. I didn't know him as well as Roger did, and Roger has always said that he could see it in him - that it could easily have happened anyway. But you just don't know when people go like that. Mental illness is a strange thing. I had a friend who was really an extrovert, happy

## WRITING ON THE WALL FOR FLOYD?

**N**O RELEASE date has yet been set for Pink Floyd's next mega-statement, but already mystery surrounds the idea behind the long-player.

*Thrills* was told by a reliable source that the title of the new Floyd waxing is "Walls", and that to present the piece the Floyd are planning to delve deep into the realms of "environmental theatre". (Beats lasers — Ed.).

According to one source, the Floyd are intending to take "Walls" to the public by constructing a wall between the audience and the stage. As for the group themselves, they'll spend at least some of the show as part of the audience, and not as is customary in these rituals — on the stage itself. They were never all that strong on stage presence, after all.

When asked to confirm this, Harvest Records, the Floyd's record company, commented that it was the first they'd

heard of this rather outlandish scheme. They did however inform *Thrills* that the working title of The New Floyd Album is indeed "Walls".

The Floyd office, EMCA, were even less forthcoming. No, it's not called "Walls", they said, and anyway it's too early to divulge info about the record. Both Harvest and EMCA did say that the Floyd are about to commence recording any day now and that Roger Waters has completed writing the thing.

*Thrills* understands that the group, these days not renowned for their beaver-like work-rate, have booked their own studios, Britannia Studios, for three days a week for the next six months. Who, we ask, do they think they are, The Clash?

SID BERET

NME Nov 11 '78

type, whose father died and then he never said another word; which I just couldn't believe. From that point on he never spoke to anyone. That's been fifteen years now. It never occurred to me — knowing him before that point — that mentally he could be affected like that.

So with Syd, I just don't know. But he did get more and more into a group of people who were 'acid heads', which we tried to stop because we could see that it was gonna destroy him. But they won and we lost, I'm afraid. But I'm not against drugs as such. I think you have to know how you cope with it. You have to know your own mind because otherwise they get very dangerous. Everything in moderation, as they say.

After Syd left the band's direction changed quite substantially. That was the biggest change because Syd wrote all the songs and... they're wonderful songs... but I think the first track that changed was 'Saucerful of Secrets'. It was the first track that was kind of a departure from Syd's songs, and more of a group thing of writing. I still think it's great — that piece — I love it. So that was the departure showing us a new direction, if you like.

Int: What about 'Set the Controls for the Heart of the Sun'?

Rick: Yes, well that was Roger's song. That was also an indication of the way we were going: into that kind of music. Yeah — those two tracks came from the fact that no longer did we have Syd to write the songs. And I think that although, as I've said, his songs were terrific, I'm really glad that we went that way cos it was music that interested me more. Though I liked his songs, it wasn't the kind of music that I really wanted to play as a keyboard player. 'Saucerful' was the first piece of music on a Floyd album that I really liked. I mean, I liked his songs, I'm not saying I didn't, but... (So you liked his songs then, Rick? — Eds)

Int: No, he was really sort of 'Avant Garde' pop as opposed to classical. I mean, your music has a lot of...

Rick: Difficult terminology there. Certainly we started doing things that no-one else had ever done before, if you like.

Int: You mean things like exploring space, texture?

Rick: Textures and things like that. Before that it was all still based on the old format of songs.

Int: When was the next 'key point' in the development of the Floyd?

Rick: We did various experiments like 'Atom Heart Mother' and 'Ummagumma'. Those things slightly changed but I guess it has to be 'Dark Side of the Moon'.

Int: What about 'Atom Heart Mother'?

Rick: Yeah?

Int: What was the concept of that?

Rick: That was just wanting to play with other... you know, putting on brass and choir. It was leading into not just doing songs on an album, but to have one piece twenty minutes long. That's all it was. I don't think it was a very successful record, actually. Again it was a departure but it was all building up to 'Dark Side of the Moon' which was a concept.

Int: Was 'Atom Heart Mother' a group writing effort?

Rick: Yes, we wrote that together and then the other side was individual pieces. If we're talking about points in our career then, to me, it's not an important thing, except in terms of working with other musicians for the first time, like the brass and the choir. Also its length: actually writing a twenty-minute piece rather than a collection of individual songs. I don't really like the album that much, I can't talk about it.

Int: It's alright.

Rick: Yeah, but I don't particularly like it.



# PINK FLOYD GO CAMPING

NME Nov 18 '78

**K**EEN to maintain their hard working image of an album and tour every other year or so, the Pink Floyd have plans afoot to take a travelling concert hall on tour with them at the end of 1979 — and blimey O'Rourke, it's a tent.

According to Floyd's manager Steve O'Rourke: "The halls in Britain just cannot take the band's 45 tons of equipment and 45,000 watt PA system. The only way we can play to audiences in Glasgow, for example, is by taking our own hall on the road."

The 'hall' is a massive inflatable canvas tent with room for 5,000 fans and stage, it packs away into a handy, portable pocket size envelope and can be transported to each location by carrier pigeon or boy scout. Says Steve: "It will take about a day to set up the tent in each city, but it should be worth it." Quite.

The Floyd enter their studios soon to start work on the new album tentatively entitled "The Wall" — as reported in last week's Thrills — due for June release. Betcha can't wait. But that's not all, campers. Hard on the heels of "The Wall" comes a film, called, wait for it, "The Wall" and gasp, swoon, cop a lughole full of this, it actually features the band playing live — in their tent!



Int: You see, that's really interesting hearing it from your point of view because undoubtedly that album — particularly in our part of the world — made an enormous impression.

Rick: Really?

Int: An absolutely enormous impression. On the air — the phone requests — they went bananas.

Rick: Really? For 'Atom Heart Mother' — I don't know why, I enjoyed making it but... It's the first time that I actually wrote with Ron Geesin: we wrote the choir piece in the middle of it. We were actually putting it down on paper — the notes — and went to see the choir and hear them sing it. But there's various bits about it that didn't work musically too well. It still sounds like a group with this stuff stuffed on top: it's not a very integrated piece. Great fun to do live, mind you.

Int: So for you, obviously the next big step was 'Dark Side of the Moon'?

Rick: Yeah, right, because that was when we got into the whole idea of not just doing songs but doing a whole piece from beginning to end. Musically I think it worked out very well too. Production-wise I think it was very good; the most complete album we've done I would say, up to that point.

Int: A lot of people would say that it's the CLASSIC rock album of all-time.

Rick: I don't know, I mean there's lots. You could say 'Bridge Over Troubled Water' as well, or 'Tommy' or whatever. There's lots, I can't say really. For us it's obviously our biggest album, our most successful. Anyway, it's one that I would still play the most.

Int: I've a feeling that it will still be selling in twenty years' time.

Rick: I think so; I mean, they tell me now that people are buying their third copy, which is why it keeps selling, I guess! We had no idea it would be like that. It was just our next album and then it was released...

Even when it was released, we still had no idea and then it just sold amazingly and kept on selling and none of us knew why. Well, I know partly why: because it deals with a theme that everyone can relate to lyrically, which is the pressure of living.

If you want me to try and simplify it, it's about madness... Roger wrote the lyrics so probably he could tell you more about it than I can, but really it's about the pressures of modern life, if you like... which is something that everyone goes through. I think that's why so many people got into that album.

This album maybe they can, then it's a really personal thing — but that album was definitely about feelings and insecurities and madness, etcetera; that everyone goes through. It hit a universal feeling in the nation (Small is beautiful — Eds).

Int: Tapped a vein of common experience?

Rick: Yeah, of common experience to us all.

Int: There is also a conceptual hull (Steve Cram he ain't — Eds)?

Rick: And that also, yeah. Also I think there's nothing weak in it. I think that everything on the album, musically, stands up.

Int: Which are your particularly favourite sections from it?

Rick: From it? Well, I suppose I don't have one really. I don't listen to our records that much, but if I do then I play it from the beginning to the end, whereas with other Floyd albums, I would pick out favourite tracks; like 'Saucerful of Secrets' or whatever. But this album I play from beginning to end and I think that's true of most people who've got it.

I like, in fact, 'Great Gig in the Sky' because that's something that I wrote. I love the singing on it. It sends shivers up my spine. Clare Torry does the wailing, it's incredible. It's her, I mean I didn't write that. We just wanted someone to sing and that was her... performance. Again that's going back to... You see, that feeling: very weird. In fact, she couldn't quite understand what we were on about when we asked her to do it because it was a very strange thing. No words, it's just her wailing but it's got something in it that's very seductive.

Int: Now of course after 'Dark Side of the Moon', the pressures to follow that must have been enormous, absolutely staggering. How did the band feel about that?

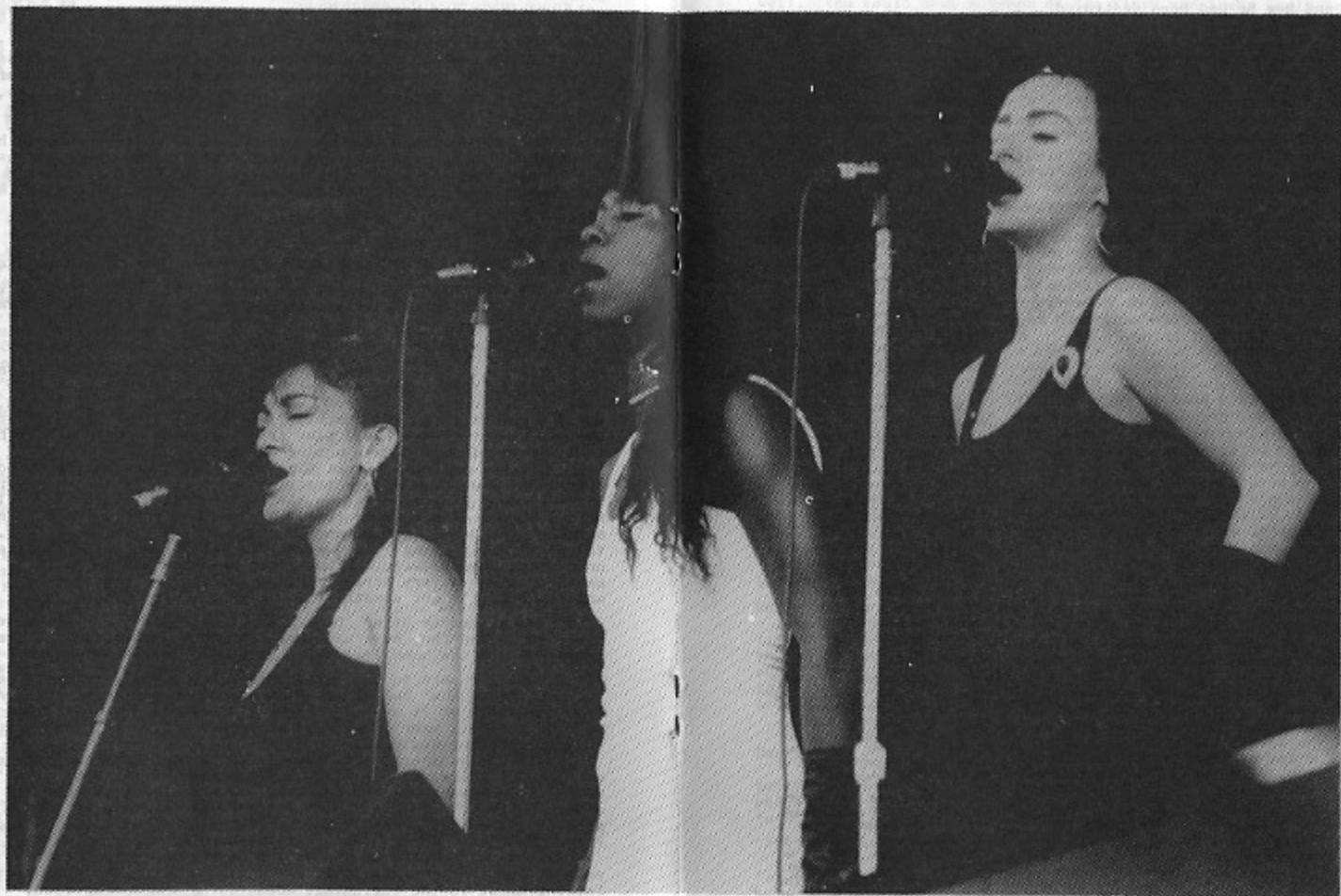
Rick: Well, we said to ourselves "There's obviously going to be pressure now" and we all kind of put ourselves in the frame of mind "Well, we'll just do the next album and see what happens". We didn't really worry. We made ourselves not worry about what the next product would be.

All the business nobs thought "Oh that's fantastic, the next one they're going to make will be 'Dark Side of the Moon pt 2'", which is the usual way the business operates. But, of course, we didn't do that. In fact, 'Wish You Were Here' was a very hard process. And that probably had something to do with the pressures from 'Dark Side of the Moon'. It was hard to make.

It didn't relate to 'Dark Side of the Moon' at all, of course, but then why should it? That goes back to what we were talking about in the beginning, about doing what's expected.

Int: ...Which marks a difference between the great and the really great. So what was 'Wish You Were Here' dealing with, primarily?





Will this do, poll pervs? (Photo by Julie Angel, taken August 6 '88)



Rick: It was about Syd, in fact. The original song was about Syd and how he had been destroyed.

Int: Do you mean the title track or 'Shine On You Crazy Diamond'?

Rick: 'Shine On' was about Syd and then it grew from there.

Int: Just out of interest, why was the album not called 'Shine On You Crazy Diamond'? Because that for me was the central theme of the album.

MELODY MAKER, September 27, 1975

Rick: I don't know, why wasn't it?

'Wish You Were Here' was... tied up with the album cover. We could talk for hours about that; it was such a weird process doing that album cover. The whole idea of the cover is about not being anywhere. All the pictures are meant to try and suggest this, if you like: surrealistic, unreal situations like the burning man, the man diving in the water but there being no movement in the water, the man in the sand with no feet and that sort of thing.

'Wish You Were Here' is a sort of play on the fact of Not Wishing You Were Here. It's very complicated, I can't explain it. You'd have to speak to Storm about that because Storm's the one that did the album cover.

It was while we were making the record that we suddenly realised that none of us were really there. We were not putting all our interest into making the record. Although we were in the studio playing, we were just going through the motions, physically being there... In fact, we changed it: scrubbed all the basic tracks off and started again. So that is the kind of feeling and the cover is about that. It may be tied up with 'Dark Side of the Moon' in terms of success, because originally it was "Well, where do we go from here?".

'Dark Side of the Moon' was an achievement of everything that - when you're young and just starting out in a band - you always wanted to do. Which is sell a lot of records, be successful, be famous... although not in terms of having your pictures in the newspapers. That was our goal, if you like, when we started. 'Dark Side of the Moon' was our goal and after that what do you do?

What we did was go into a studio and do 'Wish You Were Here' without really putting anything into it. Although we did in the end. I like the album but in the beginning there was this weird feeling... Plus individually we were all going through some bad times

## Floyd boom

**THE Pink Floyd's new album, "Wish You Were Here", is in short supply this week — because the band's record company cannot keep up with the demand.**

EMI are now supplying record dealers with only 50 per cent of their orders for the album. The Melody Maker was told by shop owners this week that copies they had received were selling out fast.

The provinces have been hit particularly hard, supplies have sold out in a day with little hope of more albums to cope with the demand.

A spokesman for EMI told the MM this week that shops were being supplied with only 50 per cent of their orders for "Wish You Were Here" because, although the pressing plants are working to capacity, the demand has exceeded expectations. Thus, instead of supplying half of the shops with their full quota, every shop is getting half of their original order.

The album, the Pink Floyd's first for two and a half years, has already qualified for a gold disc — on the basis of a quarter-million advance orders in Britain. The band's last LP, "Dark Side Of The Moon," has notched up 750,000 sales in this country, earning the Floyd a platinum disc.

in our personal lives which didn't help, and with each other as well. You could draw a graph of the Floyd and there would be periods of downs and periods of ups: this was definitely a down!

Int: Was there any thought at the time of maybe splitting up?

Rick: Ummm... we didn't sit down - the four of us - and say "We'll split," although I'm sure everyone thought about it. It could, I think, have happened after 'Dark Side of the Moon', yes. All the pressures from the business, what to write now, what to do next... We'd succeeded in everything that we wanted to do plus personal lives maybe not going so well. Roger was going through the process of divorce at the time and all these things could have resulted in us splitting up. But luckily we didn't.

Int: How important is "the road" to you?

Rick: To me, it's very important. I love being on the road although you go through a lot of shit and really difficult times. To me, it's still the most important thing about being in a band and being a musician is playing live, actually. Last year, we did a lot but we're not a band that actually does play a lot on the road. But I still find it the most satisfying thing because it's instant,

In an hour-and-a-half, you can do a gig and come off and if it's gone well, it's - for me - the best feeling in the world. An album's a whole different thing; it's a different process. It takes nine months, so you can never get that rush of whatever it is that you get if you've just played a really good gig. It's a very emotional thing, being on the stage. Making an album is much more...

Int: Clinical?

Rick: A craft and it's good fun. I love doing it but it's just a different feeling. The instant emotions that hit you when you're on stage... it's a most exciting and satisfying thing.

Int: I'm now joined by Dave Gilmour of the band. One of the things I was wondering about was whether the lack of individual image in the band worried Dave?

Dave: No, because we want to keep our individual selves very much private and to ourselves so that we can live fairly normal lives. That's the way that we want it to be. I wouldn't swap that. I just don't like the loss of privacy. That's the only thing I really object to. I don't want to become The Personality that gets recognised everywhere so I can't walk around the streets and do all the sort of things that I do.

Int: I wondered if that might inhibit him creatively?

Dave: I imagine so, in the end. Yes, I'm sure it would but that sort of cloistered life where you become... You have to build a wall around yourself then: you have to have a wall of people that you know to protect you and you can't ever ever get in to... can't ever really be out in public in the normal way.

Int: At a time when nearly all of Britain's major rock stars have to live out of England for tax reasons, it was interesting to hear why Dave Gilmour decided to live in England:

Dave: Well, this is where I live. I don't want to move out and live anywhere else. It's a form of imprisonment. You're selling your freedom and if you become a tax exile, you're not allowed back here for the period - or you're only allowed a



certain amount of time each year and not allowed to do all sorts of things. It's not what I like. I'm not any keener on paying the tax than anyone else is - well, not that amount anyway - so I have made a concession towards it and went abroad to make this record because that will make the tax burden a little bit lighter, but it will still be a high rate anyway. But it's just not worth selling: my freedom isn't for sale like that.

Int: In light of Pink Floyd in international circles, I was wondering whether or not it bothered Dave that, in a lot of these instrumental polls that you see, he didn't appear higher up as a major guitar player?

Dave: No, that's never worried me greatly. I never really expected to... I don't think of myself as just as a guitar player. I wouldn't grumble if I did, but I don't really see that any of the guitar playing that I've done over the years is the sort of thing that gets you into that sort of poll. It's never really concerned me.

Int: In light of Dave's own solo album and indeed Richard Wright's album. I was wondering what the future held and perhaps if maybe David David was going to get involved with more production?

Dave: No, not really. I have done some production work in the past, as you know. It's quite fun but it's not something that I want to get terribly involved in, and I do want to make another record sometime or another - another solo one - but that's some time in the future. That's strictly as a side-line to Pink Floyd. That doesn't mean that there is any discontentment within Pink Floyd. It's just nice to broaden out a little bit and one doesn't have the pressure of having to work full time on the Pink Floyd...

Int: That brings us to the conclusion of the Pink Floyd Special. I want to thank Richard Wright and Dave Gilmour for being my guests and, in case you missed it, the current project the band are working on is called 'The Wall'. Exactly what 'The Wall' is going to be about, we're going to have to wait and see - a long time unfortunately as I have the feeling that this project is going to take nearly a year to bring to fruition. However, I'm sure that once it does arrive, it's going to be well worth the wait.

Transcribed by Gail McLean.



NEXT TIME: Roger Waters spills the beans on the Biggy: 'The Wall'!

## Thanks

Our thanks this issue go to: Mad Jock McJock, winner of last year's 'Mr Jock' Competition; Douglass and Sonia MacDonald for struggling on with the TAP Cause thru ill health and old age; Grant Philpott for the front cover; all the guys n' gals at Q; Sir Andy Boot of Kerrangland; Miles @ Drewry's; whoever keeps writing nice things about us on TV; the Mabbs; and Kylie for inspiration.

# ANY COLOUR YOU LIKE

We received a very encouraging response to issue 35's Readers' Poll. The results are truly international - replies coming from across Europe, the US, Australia and various other territories. We would like to thank everyone who took the time and trouble to vote - particularly those who contributed opinions about both The Amazing Pudding and Pink Floyd.

## BEST FLOYD ALBUMS

1. Wish You Were Here
2. Dark Side of the Moon
5. The Wall
4. Animals
5. The Piper at the Gates of Dawn
6. Meddle
7. The Final Cut
8. A Momentary Lapse of Reason
9. Delicate Sound of Thunder
9. Atom Heart Mother



## WORST FLOYD ALBUMS

1. The Final Cut
2. More
3. A Momentary Lapse of Reason
4. Ummagumma
5. Atom Heart Mother
6. A Saucerful of Secrets
7. The Piper at the Gates of Dawn
8. Obscured by Clouds
9. Animals
10. Delicate Sound Of Thunder

A real fight to the death in the 'Best Floyd Albums' section between 'Wish...' and 'Dark Side...'. To put things in perspective 'The Wall' polled three times the points for 'Animals'. 'The Final Cut' was never in any danger of losing the 'Worst...' top-spot, much to the disgust of your editors and (probably) Big Rog!

## BEST FLOYD SONGS

1. Comfortably Numb
2. Shine On You Crazy Diamond
3. Echoes
4. Wish You Were Here
5. Time
6. Dogs
7. Money
8. Us and Them
9. Brain Damage/Eclipse
10. Welcome to The Machine
11. Astronomy Domine
11. One Of These Days
13. The Great Gig in the Sky
14. Atom Heart Mother
14. See Emily Play
14. Careful With That Axe, Eugene
17. Sheep
18. Interstellar Overdrive
19. The Final Cut
20. The Gunner's Dream

## WORST FLOYD SONGS

1. The Dogs of War
2. Several Species of Small Furry Animals Gathered Together In A Cave and Grooving With A Pict
2. Not Now John
2. Alan's Psychedelic Breakfast
5. Seamus
6. A New Machine
7. Sisyphus
8. The Grand Vizier's Garden Party
8. San Tropez
10. Another Brick in the Wall
10. Interstellar Overdrive

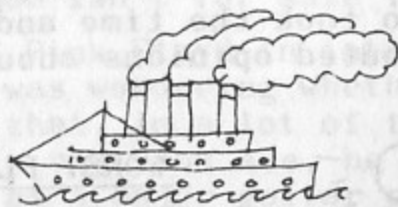


An absolute walkover for 'Comfortably Numb' as The Best Song Ever Written and Recorded in the Entire History of the Known (And Probably Unknown too) Universe! 'The Dogs of War' similarly had no problems taking the coveted 'Worst Floyd Song' Numero Uno!



### BEST SOLO ALBUMS

1. Radio KAOS
2. The Pros and Cons of Hitch-Hiking
3. About Face
4. The Madcap Laughs
5. David Gilmour
6. Wet Dream
7. Opel
8. The Final Cut
9. Barrett
10. Profiles



### WORST SOLO ALBUMS

1. The Pros and Cons of Hitch-Hiking
2. Fictitious Sports
3. (Music From) The Body
4. Radio KAOS
5. About Face
6. Identity
7. Wet Dream
8. Profiles
9. David Gilmour
10. Barrett



### BEST SOLO SONGS

1. The Tide is Turning
2. Every Stranger's Eyes
3. There's No Way Out of Here
4. Murder
5. Radio Waves
- 6= Home
- 6= 4:41am (Sexual Revolution)
8. Octopus
- 9= Who Needs Information
- 9= Terrapin
- 9= Let's Get Metaphysical

Both 'KAOS' and 'About Face' had all their songs nominated in the 'Best Solo...' section.

### WORST SOLO SONGS

1. Blue Light
2. Radio Waves
3. (Anything from) The Pros and Cons of Hitch-Hiking
4. Can't Get My Motor to Start
- 5= The Tide is Turning
- 5= Wervin'
- 7= (Anything from) The Body
- 7= 5:01am (The Pros and Cons of Hitch-Hiking)
- 9= (Anything from) Fictitious Sports
- 9= Lie For A Lie
- 9= Confusion



### BEST FLOYD SLEEVES

1. Animals
2. Wish You Were Here
3. A Momentary Lapse of Reason
4. Dark Side of The Moon
5. The Wall
6. A Saucerful of Secrets
7. Ummagumma
8. When The Tigers Broke Free
9. On the Turning Away
10. One Slip

### WORST FLOYD SLEEVES

1. Obscured By Clouds
2. The Final Cut
3. Meddle
4. More
5. Delicate Sound of Thunder
6. The Piper at the Gates of Dawn
- 7= The Wall
- 7= Atom Heart Mother
9. Relics
10. A Collection of Great Dance Songs

### BEST NON-FLOYD ACT

1. Led Zeppelin
2. Genesis
3. The Beatles
4. Marillion
5. Dire Straits
6. Yes
7. U2
8. David Bowie
9. Kate Bush
- 10= Jethro Tull
- 10= Frank Zappa
- 10= Rush



We had such a wide range of votes (over 110 in the Best Group section, from The Cure to the Pet Shop Boys, the Pogues to Metallica and the Sugar-cubes to The Who; and over 210 different albums) that it became almost impossible to compile accurate 'Top Ten' charts. We have, therefore, combined votes in both sections to produce what we feel is the fairest option open to us.

The variety of acts and albums mentioned was certainly an eye-opener, although it was perhaps less surprising that Led Zeppelin and Genesis claimed the greatest number of individual entries in the 'Albums' category - both having seven albums each nominated. The only albums to win more than a few votes each were Zep's 'Physical Graffiti', 'Hounds of Love' by Kate Bush (the only artist to have her entire non-compilation back catalogue nominated), The Beatles' 'Sgt. Pepper's Lonely Hearts Club Band', 'Script For a Jester's Tear' by Marillion, Genesis' 'Selling England By The Pound' and the inevitable 'Rumours' by Fleetwood Mac. A couple of wags voted for 'A Momentary Lapse of Reason'!

### US & THEM?

Where did you first hear about TAP?

"I don't remember, I don't recall, I got no memory of any TAP at all." - Freddy Tomsett.

What do you most like about TAP?

"Keeps the earwigs at bay." - Ivor Trueman (TAP founding editor).  
 "You are all fuckin' mad." - Gwydion Ap Siencyn.  
 "Andy Mabbett's thighs." - Chris Charlesworth (Happy but sick).  
 "You meet the nicest people." - Andy Mabbett (see above?)

What do you least like about TAP?

"Having bits of it all over the house." - Carole Walker.  
 "It's too short (fnar, fnar!)." - Jeremy Rowden.  
 "The way Roger Waters is made out to be the nasty one, while Gilmour is the saint." - Shaun Linehan.

What would you like to see in TAP?

"Nude pictures of Rachel Fury." - Jason Lawson.  
 "News that Roger Waters had joined Pink Floyd." - Robert Harris.



"A centre-fold spread all about me, ha ha ha." - Cheryl Weblin.  
 "A naked centre-fold of Rog (With sunglasses)!!!" - Mary Eustace.  
 "Colour photos, free records... or bits of Roger's clothes and locks from Roger's hair... pictures of the Floyd/Waters backing vocalists (preferably nude!)" - Peter and Margaret Callus (!).  
 "Less sex, more football..." - Duncan G. Mackintosh.

Would you be interested in TAP 'Best Ofs'?

"You must be joking." - Andy Mabbett.

"Only if my son's best bits are in them." - Sonia MacDonald.

Do you think TAP is biased?

"Yes, it's biased in favour of Pink Floyd and Roger Waters." - Ivor Trueman.

"In favour of Syd Barrett (definitely)." - Paul Kent.

Any other comments:

"Splendid journalism, mirth-filled cartoons, scintillating articles and, above all, sparkling editing (Yes, I would like the prize of back issues!)." - John Gibbons.

"There once was a fanzine called TAP, which a young fellow told me was crap, I got out my gun, and then, just for fun, I shot a great hole in his lap!" - Freddy Tomsett.

Winner of the "mindbogglingly valuable" complete set of TAP's is Kirstin Kennedy. Five runners-up - Ian Murdoch, David Wilkey, Rosalind Farr, David Lye and Ihtshamal Haq - will receive a free ish of the Pudding by way of consolation. Everyone else - sorry!



**ANGRY:** Back from the dead, this proggy zine boasts a hugely bizarre letters section that is second-to-none, plus exclusive interviews with Comedy of Errors, Ark, etc. £1 (£1.10 outside UK) from Duncan Harris, 2, St. Mary's Park Road, Portishead, Bristol, BS20 8QN. Demos, correspondence, etc all very welcome.

**METAL LEG:** The Steely Dan magazine. SAE for details to 26, Blakes Road, Wembdon, Bridgwater, Somerset, TA6 7RS.

**FABS CLUB:** The Official Beatles Fan Club. SAE for details to Alan G. Parker, 56, Queen Victoria Street, Mill Hill, Blackburn, Lancs. BB2 2RZ.

**HORS D'OEUVRES:** Issue 14 of the Roy Harper magazine is finally out - £1.10 inc p+p (UK) from His Royal Harpness David the Carlin, 131 Whitham Road, Broomhill, Sheffield, S10 2SN (please make cheques payable to 'Hors D'oeuvres').

**BLACK ROSE:** Newly-established Thin Lizzy magazine, also covering the activities of various Ex-Lizzyites such as former Floyd guitarist Snowy White, and Gary Moore (who now has 'About Face' drummer Chris Slade in his band). Issue 1 costs £1.25 (UK), £1.35 (Rep. of Ireland), £1.35 (Europe), and £1.75 (Rest of world, airmail).

**ISMO:** Various wacky stuff from Fairport to Quay Lude and back again. £1.25 for ish 3 from Spanish Train Publications, 15, Holne Court, Exwick, Exeter, Devonshire, The World. Peace n' love, guys!

## ANY COLOUR WE LIKE

### HRH SIR DAVID OF WALKER

Best Floyd Albums:

- i. The Final Cut
- ii. Wish You Were Here
- iii. Animals/Dark Side...

Best Floyd Songs:

- i. Wish You Were Here/Time
- ii. Two Suns in the Sunset
- iii. Cirrus Minor

Worst Floyd Albums: Meddle/A Momentary Lapse of Reason

Worst Floyd Song: Up The Khyber

Best Floyd Sleeves: Wish You Were Here/See Emily Play

Worst Floyd Sleeve: Delicate Sound of Thunder

Best Solo Albums: Wet Dream/David Gilmour

Worst Solo Album: Identity

Best Solo Song: There's No Way Out of Here

Worst Solo Song: Blue Light

Best Non-Floyd Acts: Fairport Convention/Jethro Tull/Peter Gabriel/U2/Gryphon/Kate Bush

Best Non-Floyd Albums: Jethro Tull - Songs From The Wood/Heavy Horses

### BRUNO "MAGIC B" MACDONALD

Best Floyd Albums:

- i. The Final Cut
- ii. The Wall
- iii. Dark Side of the Moon

Best Floyd Songs:

- i. Wish You Were Here
- ii. Comfortably Numb
- iii. Dogs

Worst Floyd Album: Atom Heart Mother

Worst Floyd Song: See-Saw

...continued...

Best Floyd Sleeves: Atom Heart Mother/When The Tigers Broke Free

Worst Floyd Sleeve: Delicate Sound of Thunder

Best Solo Album: Radio KAOS (promo banded version)

Worst Solo Album: Profiles

Best Solo Song: Here I Go

Worst Solo Song: 4.47am (The Remains of Our Love)

Best Non-Floyd Acts: Guns N' Roses/Prince/Throwing Muses/Madonna/Pixies/Stevie Nicks

Best Non-Floyd Album: Scritti Politti - Cupid and Psyche 85

### ANDY "MABB 1" MABBETT

Best Floyd Albums:

- i. The Final Cut
- ii. Dark Side of the Moon
- iii. Animals

Best Floyd Songs:

- i. Echoes
- ii. Comfortably Numb
- iii. One of These Days

Least Necessary Floyd Album: Delicate Sound of Thunder

Worst Floyd Song: Seamus

Best Floyd Sleeves: Wish You Were Here/When the Tigers Broke Free

Worst Floyd Sleeve: Delicate Sound of Thunder

Best Solo Album: About Face

Worst Solo Album: Identity

Best Solo Song: Home

Worst Solo Song: Confusion

Best Non-Floyd Acts: Genesis/Roy Harper/Rog Patterson/Kate Bush/Peter Gabriel/Beatles

Best Non-Floyd Album: Peter Hammill - Fool's Mate





# THE PINK DIMENSION!

WRITTEN BY  
C. BROWN

ANOTHER  
**AMAZING PUDDING**  
PRODUCTION

Are the Pink Floyd now only an assembly of session players working to a David Gilmour/Bob Ezrin brief? Roger Waters' suggestion has the ring of truth, something one would expect from a man who once said his favourite food was 'reality sandwiches'. In the past too, articles about the band have usually been more informative when Roger was being interviewed. Nick and Rick

always managed to appear polite and loyal, a tactic that probably served Floyd well in times of crisis, but did little to throw any light on the hows and whys of their music.

Even so, Roger's allegations that the present Pink Floyd is made up of interlopers seems ironic to me. One of my earliest impressions of the group was the feeling that 'Take Up Thy Stethoscope and Walk' and 'Corporal Clegg' were too strident to sit easily alongside the other compositions on the first Floyd albums. When Syd left, I felt sure that his replacement, David Gilmour, would assume the role of songwriter, rather than the bass guitarist who seemed so pushy!

Reservations about Roger's writing ability soon disappeared in the light of the fine music of the following years, and no-one can doubt his major contributions to 'Dark Side of the Moon' and 'The Wall'. Perhaps if the rest of the group had felt more in tune with Roger's personal outlook, 'The Final Cut' might have sounded more well-rounded than it did. Beneath the wearied production, there are good songs - a mood of diamond-sharp sparseness that surfaces to better effect on 'The Pros and Cons of Hitch Hiking' and is fleshed out with increasing energy and confidence on 'Radio KAOS'. Roger still has a tendency to over-emphasise his messages, unintentionally lessening their impact by relating them to current affairs. This is a shame, for when his lyrics have stated his feelings simply and on more timeless themes, classics like 'If', 'Money' and 'When the Tigers Broke Free' have been the result. 'Radio KAOS', though, is a good album by a good songwriter.

Dave Gilmour seems ill-served by the present publicity. Certainly Roger is right that the present Pink Floyd are not the band we know and remember. Is Dave, then, some kind of Svengali figure and, if so, why?

I think Dave Gilmour needs to keep Pink Floyd going because he has unfinished business with it. Unlike Roger, Dave cannot easily claim that any of the Floyd albums were mostly his own work. Considering the impact the man has made on rock music in general and Pink Floyd in particular, it is a pity that there is not at least one Floyd album that can be called Dave Gilmour's masterpiece.

When Syd Barrett's creativity went askew it was probably more important to the rest of the group that they find someone they could understand and work with than an exact replacement for their estranged leader. They knew Dave Gilmour could play guitar and perhaps come up with some songs but for him to try and take over Syd's role would have been unworkable. Although Syd was not necessary for the talents within Pink Floyd to function, there was a need for someone who could churn out songs and give the group a sense of direction. Late Sixties' Floyd produced ethereal music that was often beautiful, yet the group needed stability both in commercial terms and in their music. At length Roger asserted himself as the main composer which led to the success of 'Dark Side of the Moon' and the albums which followed.

Had the youthful Roger, Nick and Rick hoped Dave would be a major writing force when he joined the group? If so, it seems more likely to have been a subconscious hope than a real plan. Dave seems to have been welcomed on his own terms. His down-to-earth outlook must have been a welcome relief after the craziness of '68. Clearly he did not have Syd Barrett's erratic genius, yet he must have felt pressured to keep to Floyd's 'progressive' style which probably inhibited a rocker's instinct.

Throughout the Floyd's development, Dave seems to have been marginalised, at first by the situation in which he joined the



group, later by Roger's involvement and now, it appears, by the rock business pressure to make Pink Floyd 'product'. When the rest of the Floyd were recovering from the psychedelic fallout of '67, Dave Gilmour arrived to give them stability. Was his self-confidence taken for granted? He might have benefitted from more encouragement. To my mind, 'The Narrow Way' is still one of the Floyd's finest pieces. Similarly, his two solo albums do justice to his guitar playing, but one wonders if in some of the compositions he wasn't perhaps playing a little safe.

In 1989, therefore, he may be right to seek the support of writers from outside the Floyd. After all, music should be fun, and I cannot help feeling that this is what the band's music has lacked for many years. What certainly should not happen is that the surviving group be persuaded that there is some kind of 'Pink Floyd Sound' which can be recreated. If there ever was a 'Pink Floyd Sound' it was simply that when each anticipated album was finally released, the listener's reaction was one of 'That's new! Can music really be like that?'

If Dave Gilmour has not been fully appreciated in the Floyd's development, how much worse is Rick Wright's situation. Perhaps he is burned out as has been suggested, yet an undoubted talent seems to have been almost wiped out by the darker side of the Floyd. One of the best features of the early band were Rick's melodic piano runs and gentle sensibility - the perfect foil for Syd's melancholic anarchy, or Roger's tub-thumping. Left to his own devices, he wrote cheerful songs, plus more weighty works such as 'Sisyphus'. The majestic 'Waves' on 'Wet Dream' suggests that Floyd might have developed along more sensual lines had Roger not dominated the band so heavily.

It's quite a shock to realise that Nick Mason is the only remaining member of the original line-up. This seems characteristic of the drummer's role: a solid foundation around which diverse talents have been able to work.

More than any of the others, Nick seems motivated by the opportunities for creative invention that the Pink Floyd offers, rather than to put over a particular philosophy. Perhaps for him Pink Floyd is simply a wonderful toy, along with the cars and the yachts (this doesn't make him a bad person).

Whatever the motives of the musicians, the band that was Pink Floyd came to be greater than its individual parts. It was formed by a man with an understanding of artistic composition, but when Syd left, the machine that had developed to play music with a painter's sense of light and shade was left without a painter. The remaining members adapted, using the improvisational skills they had learned, and where these were lacking they compensated with ever-improving musical ability. In doing this they have found their own directions to a greater or lesser degree, while at the same time moving apart from one another.

At the time of writing, Roger seems poised to make more musical versions of his own viewpoints, Rick's position remains unclear, and Dave and Nick seems torn by the marriage of the marketplace to their own self-expression. The tension between the



Waters/Gilmour factions is currently helping to produce the best music the Floyd have made for years. The acrimony could easily become destructive though, and the situation seems far removed from the idealistic optimism that surely lies at the heart of the Floydian spirit.

At the end of the day, ownership of the Pink Floyd name is of little importance, for the spirit of the band will refuse to be owned. Quality of innovation matters more than volume sales and whether it be Dave or Roger or both who succeed in these battles, the real Pink Floyd will continue wherever the music is at its best.

Charles Brown

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Subscriptions for the next six issues cost:

UK: £4.20 (including p+p) USA/Canada: £6.60 (including p+p)  
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## DAVID BEDFORD INTERVIEW

Dave Walker recently interviewed avant-garde composer David Bedford for the Mike Oldfield magazine, Airborne. David has appeared on records by Kevin Ayers, the Edgar Broughton Band and Roy Harper, amongst others, as well as works of his own such as 'Stars End' and 'Instructions for Angels'; but is probably best-known for having orchestrated Mike Oldfield's 'Tubular Bells'.

During the course of the conversation, Pink Floyd's name cropped up... (David Bedford-DB, Dave Walker-DW, 2nd interviewer David Porter-DP):

DW: I notice you're quite fond of the John Aldiss Choir...

DB: Well, he has commissioned several pieces off me, from way before they did a Pink Floyd open-air concert with Kevin Ayers in Hyde Park - where Pink Floyd premiered 'Atom Heart Mother'. The John Aldiss Choir were on that. But I knew John a long time before that.

DW: Do you have any recollections of that concert at all?

DB: No, except that I thought it was a terrific concert. The earlier big concerts in Hyde Park were really marvellous.

DP: How about some of the all-night concerts you did: starting late evening and going on until the early morning?

DB: I only remember one of those. It was in a farmer's field and Pink Floyd were on. It was one of those where you waited around to be told when to play.

DW: Did you particularly enjoy Floyd concerts in those days?

DB: Well, what I liked was their sound system, which was so good. It was a really faithful reproduction of the albums and they could all play their instruments. So, it was very, very good sound-wise.

DW: Do you think Pink Floyd progressed or 'went off' as the years went by?

DB: Well, they just carried on more or less, and fashion passed them by...

For details of Airborne, please send an SAE to Ray Martland, 62, South Park, Lytham, Lancs., FY8 4QH. Please mention TAP.

### TAP SMALLS



WANTED: Q11 (one with Rog interview): either whole ish or just Monty Python bit - ALSO - anything at all on Python: will pay for anything good: contact Joann Brookes, 5 Beech Lane, Barnton, Northwich, Cheshire, CW8 4PR.

WANTED: 'When the Tigers Broke Free' and 'Not Now John' 7" and 12" originals (preferably w/sleeves). Contact Duncan Harris, 2 St. Mary's Park Road, Portishead, Bristol, BS20 8QN.

WANTED: 'The Wall' feature film. Contact Gwydion Ap Siencyn, Sycharth, Talgarreg, Llandysul, Dyfed, Wales, SA44 4EP.

WANTED: 'Identity' by Zee. Contact Steve Petch, 43 Springston Rd., Hartside Grange, Hartlepool, Cleveland, TS26 OEY.

WANTED: Photocopies of 'Terrapin' + audio tape of the Barrett brother-in-law interview (Radio 1, see TAP 35). Contact David Heale, 53 Trent Road, Brixton, London, SW2 5BJ.

FOR SALE: Floyd live 70/71 BBC transcription disc. Excellent condition. Offers to Gary Bridges, 16 Hillcrest, Skelmersdale, Lancashire. Tel: 0695 22172.

FOR SALE: Syd Barrett t-shirts (face close-up). Large/X-Large only. £6.99 + £1 p+p (UK) from Gary Bridges (address as above).

FOR SALE: 'Learning to Fly' and 'On the Turning Away' CD singles - £6 each from Andy Mabbett. Contact him at the editorial address.

WANTED: Stevie Winwood/Traffic/Blind Faith cuttings, pix, etc, etc - please contact Andy Mabbett with details.

FOR SALE: 'Picnic' (Harvest comp, featuring 'Embryo' by the Floyd) and 'A Nice Pair' (dentist sleeve); both in VG condition - contact Dave Walker at his editorial address.

WANTED: Kylie, Debbie Harry, Sheila E, Patricia Morrison, Michelle Pfeiffer, Edie Brickell or any reasonable imitations - contact Bruno at editorial address and I'll show you my stamp collection.

### TAP PLUGS



A sampler tape of SHANE recently crossed my path. "Who are Shame?" I hear you cry. They are, it seems, a spacy, lyrical and melodic group. The tape I got covers them from '83 to '87 and features a wide variety of styles from very pastoral instrumental pieces to powerful keyboard tracks via some imaginative songs.

Some songs conformed with our perceptions of a 'West Coast' sound, while others were obviously inspired by the Floyd (from the '69-'71 period), Tangerine Dream, Tim Blake and Spiro Gyra. The tape is perfect for people who enjoy groups such as these and the music is provided by a very competent band.

The highlight, for Floyd fans, must be the cover version of the legendary (unreleased) 'Seabirds' track. This is basically a piano/vocal piece with background guitar from our very own Ken Langford. Everyone who likes good music or who just wants to hear a long-lost Roger Waters song should write to: Crystal Kerr, PO Box 738, La Porte, Colorado 80535, USA (don't forget to send an IRC if writing from outside the US).

Dave Walker.

### SORROW

Stefano Magnani rightly takes us to task for not mentioning his book on the Floyd, which has been out for a year now. While it looks very interesting, the problem is that it is in Italian, which we don't speak! If any of our Italian-speaking readers would like to write about the book for us, we'd be very grateful. Meanwhile, further details can be obtained from Stephano at Via De Amig's 4, 41049, Sassuolo, Modena, Italy.



# RELIQS

Syd Barrett's 'Barrett' and 'The Madcap Laughs' are now available in the UK on cassette with their Italian/French covers. They are distributed through Conifer records and are, being imports, retailing at full price. (AG)

A recent TV ad for the painkiller Nurofen used a version of (somewhat ironically) 'The Great Gig In the Sky' as backing music. (Everyone and his brother)

Further to the item in Relics, TAP 36, about the forthcoming 'Save the Rainforest' single (which should be out by the time you read this), the BBC 2 nature programme, imaginatively named 'Nature', had a short feature about the single on May 2 '89. David Gilmour was seen in the studio recording his vocal track. He was also interviewed briefly about his involvement, to which he trotted out the standard stuff about caring for the environment, etc. A picture of the celeb chorus was featured in that week's edition of the Radio Times, with Mr G at the back. (KW/BM)

Sam Brown recently appeared on Channel 4's 'Star Test', broadcast May 30 '89. Asked how she had persuaded David Gilmour to appear on 'This Feeling', Sam replied: "Wouldn't you like to know! (Smirks) I phoned him up and asked him and he said 'Yes!'". A short segment of the video was then shown. Sam's new single, 'Can I Get A Witness?' does not feature the Big G but that shouldn't stop you from rushing out to buy it! (BW)

Reinforcing their status as the Young Students Favourite Capitalists, PF crop up in Ben Elton's 'Stark': "...yard after yard of console covered in monitors and buttons, walls of tapes, sometimes spinning one way, then, no doubt for some reason, spinning another. It was an exhilarating and terrifying sight. And so it should have been. There was, after all, only slightly less equipment in the room than it takes to record a Pink Floyd album." (SW)

... and sticking with other-worldly concerns: we have now discovered the reason for the omission of 'Shine On You Crazy Diamond' from the 'Hitch Hikers Guide to the Galaxy' CDs (see TAP 36). Unfortunately, we're not going to tell you until the next issue, so you'll just have to buy it to find out. So there. (AM)

REM include a 1:55min cover of Syd Barrett's 'Dark Globe' on the 12" and CD versions of their latest single 'Orange Crush' (WEA W2960). It is, if you like that sort of thing, rather good. (BM)

Various imports kicking around at the moment that the richer elements amongst us might like to get their hands on include an Italian bootleg CD entitled 'BBC Psychedelic Sessions' (details, anyone?); a US 3" CD containing the other hit from 'The Wall', viz 'Run Like Hell' b/w 'Comfortably Numb'; gold-plated mega-CD thingy wotsits of 'Meddle' as well as 'Dark Side of the Moon' and who knows what else... (BM)

Lloyds bank's recent 'Making Your Choices Crystal Clear' promotion for its pension services had leaflets and posters featuring the 'Dark Side of the Moon' prism logo (We knew the Floyd were getting on a bit, but really...). (DC)

Contributors: AG-Andy Glover, KW-Kev Whitlock, BM-Boris Muses, BW-Brian Wilson, SW-Steve Withers, AM-Awkward Moments, DC-Dave Carlin

## MEDIA LOG



News of the World (April 2 '89): Nick Mason's Ferrari F40 reported to now be worth £1 million - an increase of £3,000 per week since he bought it. No mention of Dave Gilmour's!?! (AM)

Metal Hammer: Despite dominance of Iron Maiden and Guns N' Roses, Floyd's Wembley concert managed to come third in the live concert category of the Readers' Poll. (PG)

Sounds (May 20 '89): Report on press conference to launch tour, held at the London Arena; where Gilmour, Mason and Wright made palm-prints in a cement 'Wall of Fame'. This led to question on the infamous Chicago Plaster Casters - Gilmour: "I met them once, but they never asked me to, er... contribute. I'd have refused... but I was offended not to be asked." (AM)

Independent Radio News (May 11 '89): During the 8am bulletin, Floyd's dates in the USSR were mentioned. Apparently the Floyd are very popular there and the dates are eagerly awaited (I went to the USSR in '87 and noticed that Floyd were indeed very popular - 'Meddle' seemed to be a great favourite. I didn't actually see any Russian PF LP's in the shops - ie. on the Melodya label - but I did see East German and Polish imports, and lots of bootleg tapes of official releases). There was a short interview with Nick Wright (sic). (KW)

The Sun: April 28 '89 - "Exclusive" news of UK tour dates - but AFTER we published details in TAP 36 (ha!); May 9 '89 - Competition to win set of 14 Floyd albums, plus concert tickets - "All you have to do is write the name of the band's biggest-selling album on the back of a postcard"...; May 13 '89 - Nick Mason reported to be attempting to buy, by auction, Foley House in Hampstead for up to £3 million, competing with Dave Stewart of the Eurythmics and Jeff 'Clothes Show' Banks. The six-bedroom house, with a tennis court, also has a coach house suitable for conversion to recording studio. Further details next issue. (AM)

News Room South East, BBC1 (April 28 '89): Floyd received a small mention, with live concert footage, the presenter claiming that they'd be featuring the band after they came back from Russia - details if we have 'em next ish. (PG)

Contributors: AM-Another (Fine) Mess, PG-Patrick Garrett, KW-Kev Whitlock. "Imagine/a Medialog/with no mention of Q at all..."

**ROCK fans in Russia are to be given their biggest taste yet of Western-style music, thanks to the legendary British group Pink Floyd.**

The band has announced plans to perform in the Soviet Union for the first time this summer as part of a forthcoming European tour.

The visit, which will feature five concerts at Moscow's Olympic stadium in June, has been made possible thanks to an offer involving one of the world's largest aircraft.

A giant jet-transporter from Russia's Ilyushin fleet is to be loaned to the group to help air-freight more than 300-tons of

their stage equipment to the East.

Dozens of lasers, computerised lighting systems, circular screens, videos and even a model of a flying pig, will be used in the show, being billed as the largest held by a Western group in the Soviet Union.

The band's guitarist, David Gilmour, said last night: "We have always had a reputation for not cutting corners, trying to put on the best show possible, sparing no expense and producing some surprises."

The group plans to play two dozen concerts in Europe, starting in Belgium on May 13, with four London performances in July at the Docklands arena.