

# ALIENS



## THIS TIME IT'S WAR-TERR

DAVE GILMOUR      NICK MASON

20th CENTURY FOX PRESENTS AN OTT. PRODUCTION  
IN CONJUNCTION WITH THE SHADY SFX GROUP PLC  
STARRING SEVERAL PIECES OF LARGE SCALY  
ALIEN GATHERED TOGETHER IN A BASE  
AND GROOVING WITH AN ANDROID.

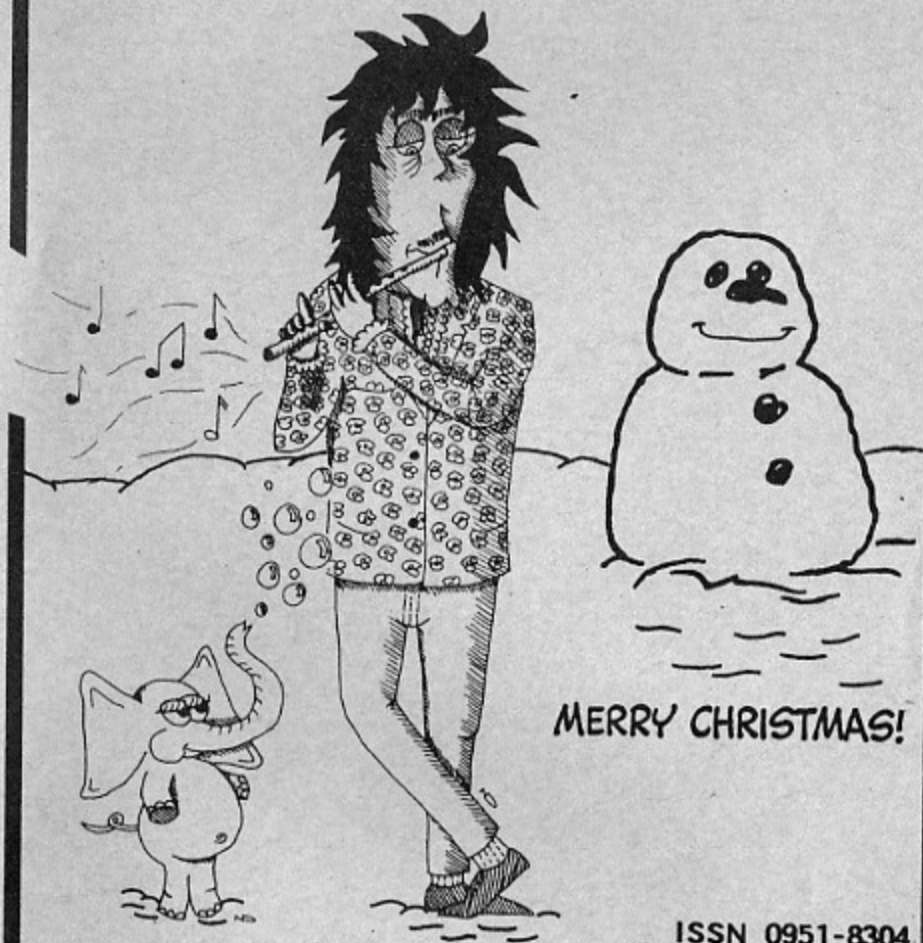
DC DODGY STEREO

THE AMAZING PUDDING

# THE ORIGINAL Pink Floyd & Roger Waters

MAGAZINE ISSUE 40

VIDEO  
COMPETITION



MERRY CHRISTMAS!

ISSN 0951-8304



Welcome to the final TAP of 1989 and, indeed, the final TAP of the 1980's. This decade has seen all kinds of unexpected Floydery; kicking off with the massive success of 'The Wall' (Fifteen weeks at the top of the US album chart; the New Year no. 1 single in the UK), continuing through more ups and downs than you could shake a pig at, and ending with Floyd reaffirming their position as one of Britain's most successful exports.


Many of our readers will already be aware that the Pink roller-coaster is all set for the '90's - courtesy of a guest slot at Knebworth on June 30. The beneficiaries are the Nordoff-Robbins Music Therapy trust - a cause to which the Floyd are no strangers. They will be sharing the bill with Fab Thumbs-Aloft McCartney, Tears for Fears, Phil Collins, Status Quo (woah woah) and as many other egos as Stevenage can accommodate. A 45-minute, effects-free set is expected, which could just mean the revival of the complete 'Dark Side of the Moon' set - but don't hold your breath (a 45-minute version of 'Money' seems more likely). The whole shebang is being broadcast if you don't feel inclined to fork out £30 for the privilege of standing in a field all day.

Our man-in-the-Thames (sic) reports various toings and froings on Dave's boat and the possibility of a third effort from the lads cannot be ruled out - it's even rumoured that that geezer who used to wear dark glasses and put albums out is planning a comeback! Naturally, TAP will continue to cover these goings-on... having made it through forty issues without killing ourselves (or each other), we're looking forward to the next forty with absolute bloody-horror quiet confidence.

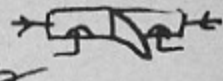
Changes are, in fact, already underway: we have now revised our prices for subscriptions, back issues and cat-juggling; so please note the new rates elsewhere this ish. Unfortunately, we have had to postpone several of the items we had planned for this issue due to lack of space, although this may just mean an early appearance for the New Year issue (ha ha). Relics and Medialog will resume next time and, barring flood, fire and hangovers we may even have the (mythical) Pink Floyd Story and Mike Rutherford pieces!

The continued success of the magazine, however, depends very much on input from you - articles, cuttings, reviews, promotion and, especially, photos are always welcome. Finally, to keep you on your toes, David Gilmour appears on 'Run Straight Down', the first single from the new Warren Zevon album 'Transverse City' - catch it while you can.

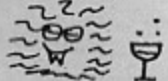
Gawd bless yer, ducks!

Bruno 

BRUNO MACDONALD  
64 CLEVELAND ROAD  
SOUTH WOODFORD  
LONDON E18 2AL  
ENGLAND  
TEL: 01 989 3602

Andy 

ANDY MABBETT  
61 MEYNELL HOUSE  
BROWNS GREEN  
BIRMINGHAM B20 1BE  
ENGLAND  
TEL. 021 523 3816

Dave 

DAVE & CAROLE WALKER  
81 FOSSDALE MOSS  
LEYLAND  
PRESTON PR5 3WS  
ENGLAND  
TEL: 0772 456508





# Subscriptions, back issues and binders

Subscriptions for the next six issues cost:

UK: £6.00 (including p&p) USA/Canada: £8.40 (including p&p)  
 Europe: £6.90 (including p&p) Australia/NZ: £8.70 (including p&p)

Please state with which issue the subscription is to begin.

Back issues 34, 35, 36, 37, 38 and 39 are currently in stock. They cost 80p each PLUS postage and packing as follows:

UK: 20p for the first magazine ordered, then 10p per magazine for every one thereafter.  
 Europe: 35p for the first magazine ordered, then 15p per magazine for every one thereafter.  
 USA/Canada: 60p for the first magazine ordered, then 40p per magazine for every one thereafter.  
 Australia/NZ: 65p for the first magazine ordered, then 45p per magazine for every one thereafter.

Therefore, a complete set of all the above six issues costs:

UK: £5.50/Europe: £5.90/USA & Canada: £7.40/Australia & NZ: £7.70

High quality, dark blue binders, which will hold twelve issues of the *Putt* or any similarly-sized magazine, are available for:

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

UK readers should pay by crossed cheque or postal order, NOT cash. Overseas readers should pay by Bank Draft or International Money Order in STERLING ONLY, please. Where these are unavailable payment will be accepted in Sterling or American bank notes, provided they are sent by registered post at the sender's risk.

There is an extra delay when US dollars have to be exchanged. We regret that personal cheques in foreign currency CANNOT be accepted.

Please send orders (and make cheques payable) to Andy Mabbett for binders and overseas subscriptions, Carole Walker for UK subscriptions and Bruno MacDonald for back issues. When ordering, please print your full address in BLOCK CAPITALS to avoid any errors - thank you for your cooperation.

American representative:  
 Ken Langford, 16385 West 8th Avenue, Golden, Colorado 80401, USA

## VIDEO COMPETITION VIDEO COMPETITION VIDEO COMPETITION VIDEO COMPETITION

To win one of six copies of the Waters-scored 'When the Wind Blows' videos kindly donated by CBS-Fox, just tell us:

Which rock star provided the introduction for Raymond Briggs' 'The Snowman' video.

send your answers to Dave by February 31st. Good luck!

The recommended video retail price is £9.99.



# A NEW MACHINE HEAD



have pleasure in inviting you to the launch of

ROCK AID ARMENIA  
 SMOKE ON THE WATER



THE SINGLE-THE ALBUM-THE VIDEO

Wednesday 15th November, 12.30pm

at  
 Metropolis Studios,  
 The Powerhouse,  
 70 Chiswick High Street W4

### FEATURING

Ritchie Blackmore, Brian May, Dave Gilmour, Tony Iommi,  
 Alex Lifeson, Chris Squire, Ian Gillan, Bruce Dickinson, Paul  
 Rodgers, Bryan Adams, Geoff Downes, Keith Emerson  
 & Roger Taylor

R.S.V.P. Beer Davies Publicity 01-323 3008  
 50 Margaret Street,  
 London W1N 7PD



With generous support from

Rock-Aid Armenia's Life Aid project was launched with a press bash in sunny Chiswick, London, W4. It was attended by organiser John Dee and others including Geoff Downes, Keith Emerson, Bruce Dickinson, Dave Gilmour, Tony Iommi and Ian Gillan; and included a ten-minute promo film, beginning with footage of Armenia itself and ending with the 'Smoke On The Water' video. A "live in the studio" affair, it purports to capture the spirit of 'fun' that presided during the recording; although Chris Squire looks positively grumpy and I can safely say that never before have I seen so many double-chins in one video.

The song itself sounds pretty much as you'd expect - a hoary old metal monolith blessed with a crisper production than was possible in the sludgy days of Deep Purple's 'Machine Head' (from whence, as every

boy scout knows, 'Smoke On The Water' originated).

Dave, who had left his seat in front of the screen in order to watch the representation, returned to face a spectacularly reticent press audience. John Dee's suggestion that 'Smoke...' was chosen because its riff is the first learned by guitar hopefuls prompted "It wasn't the first I played!" from Gilmour, his sole contribution to the proceedings. This was at least an improvement on Tony Iommi's two muttered "Yeah"s. When the trickle of questions gave up and expired, Dave spoke to a few hacks; but fled before Sky TV could get their interview, obviously aware that your hard-hitting TAP rep was waiting in the wings!

The 7" (Armen 001) and 12" (Armen T001), both on Life-Aid Armenia Records (distributed by Big Wave), will hopefully be followed by two further 12"s: an Art of Noise dance remix and the 'Fanfare'/extended solos (ahem) mix. An album will be released in January, possibly featuring the Floyd, but definitely including Genesis, Free, Sabbath, Rush, Yes, Mike and the Mechanics, Purple, Maiden and the single. The rather more interesting video compilation (Virgin Video VVD 636), which should have been released by the time this issue emerges, features all the above (apart from Free), plus ELP, Bon Jovi, Gary Moore, Zeppelin (an awe-inspiring 'Dazed and Confused' from '69), Foreigner, The Firm, Floyd ('One Slip') and the Quire Boys. Finally, on November 30, Dave took part in a BBC World Service phone-in to the Soviet Union.

The Magic "B" with thanks to Kev Whitlock.

Life-Aid Armenia Records have also released a 'Smoke On The Water' CD single (Armen CD001). This includes the Radio and Extended mixes and, like all the other formats, the original version of 'Paranoid'.



# RHAPSODY IN PINK



"Objects of Fantasy: The Music of Pink Floyd" - David Palmer and the Royal Philharmonic Orchestra (RCA Victor CD RD87960)

In concert at the Barbican (see review elsewhere this ish), ex Jethro Tull muso David Palmer's Floyd scores tended to disappear behind the blare of heavy brass. That wouldn't surprise anyone who ever experienced the Stan Kenton Orchestra live: probably the loudest unamplified music ever invented, and undoubtedly the originator of this kind of hybrid 'popular' and 'classical' music. But like the scores created by Kenton and composer/arrangers like Johnny Richards and Bob Graettinger, Palmer's music rewards repeated listening from this record, where its orchestral interest and novel, sometimes amusing, ideas are well-displayed in good, clear sound with a nice sense of space around it.

'Objects of Fantasy' seems at first to be simply another album in the vein of 'Classic Rock' and its imitators. But there is one crucial difference. The standard recipe is essentially to take a big, powerful, all-purpose glossy orchestration and apply it to any desired pop or rock song. This is jolly good fun, but depends almost entirely on whether you happen to like that particular tune. This standard recipe couldn't work so well with Pink Floyd, because Floyd is already very highly orchestrated - albeit electronic rock orchestrated - and anyway is much less dependent on "a good tune" than most stuff that gets onto Classic Rock albums. David Palmer has therefore had to work a lot harder to make 'Objects of Fantasy' the success I believe it is. Let's look at the nine tracks and see what he's done.

**RUN LIKE HELL:** After this, the original sounds quite flat - not at all the piledriving showpiece that Floyd now makes of it. Palmer's is much more like the latter; faster than 'The Wall' and with greatly enhanced dynamics. Opening with a montage of sounds, it storms through the piece with lots of ear-catching detail. The drumming sounds a bit heavy-handed, but then go back to 'The Wall' and Nick Mason doesn't sound very inspired either.

**ANOTHER BRICK 1/THE HAPPIEST DAYS.../ANOTHER BRICK 2:** Another dubbed intro: 'All Things Bright and Beautiful', distant playground noises - then ominous growls from heavy brass, sinister woodwind and effective use of the lower strings. Maintaining the mood of the originals, there's some electric guitar soloing used to striking effect against the orchestra and more upbeat drumming. Palmer has fun with a phrase from Purcell's 'Abdelazar' music, on which Benjamin Britten based his Young Person's Guide to the Orchestra - which is presumably the reason for its inclusion.

**GOODBYE BLUE SKY:** Another break from the Classic Rock scheme - the full lyrics are used, up-front rather than as simply a background colouristic effect. The mood of recollection is reinforced by some 'olde worlde' harpsichord, and something of the 1930s tea-room trio about the orchestration, which later has a try at the famous Albinoni Adagio. It's all very effective.



**MONEY:** Mysterious bass intro, cash registers, and City finance talk in the background, then into an exuberant big-band bash, very 'Peter Gunn' and 'Streets of Manhattan'. Sax solos are more from the furry-toned Scott Page out of Illinois Jacquet and Earl Bostic school than the harder sound of Dick Parry on the original, and none the worse for that.

**HEY YOU:** A bit of mock-Rodrigo Aranjuez to start, then livens up in Classic Rock style, well away from the original. There's a touch of Star Wars pomp, but the guitar solos get a bit 'rock n' strings'-ish and it all fades out rather disappointingly.

**WISH YOU WERE HERE:** A superb arrangement. The harpsichord re-appears, and Palmer has fun turning the track into a baroque trumpet concerto: very perky, light and bouncy. Then it picks up a more modern feel, with slugs of heavy brass and the harpsichord twittering away. Then it's back to the trumpet concerto again for a wholly new look for an old favourite.

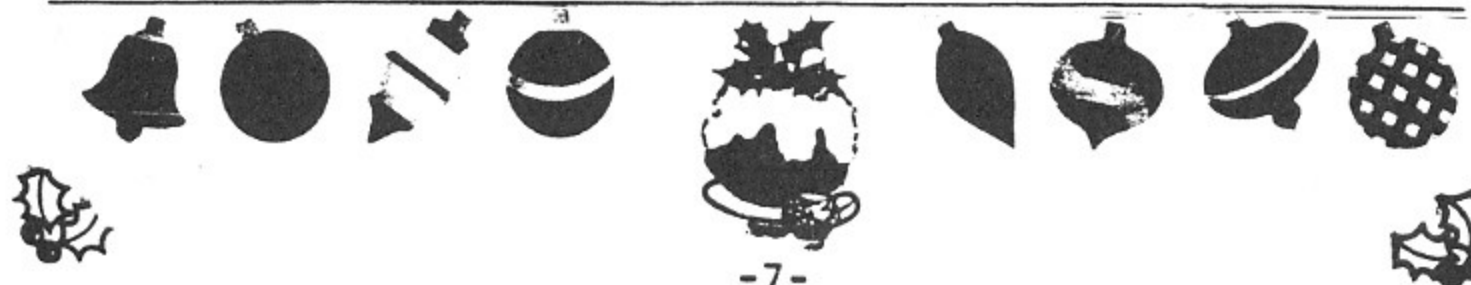
**ON THE TURNING AWAY:** Tootling Highland Patrol intro, leading to a perfectly competent rendition of the lyrics, plus backing ladies. Lots of un-Gilmour-like guitar and swooping strings, but overall not much different from the Floyd's own version.

**SHINE ON YOU CRAZY DIAMOND:** Peculiar jungle-like noises in the undergrowth, like refugees from 'Atom Heart Mother'. After Gordon Jenkins-esque solo sax over a lush background, we get the orchestral equivalent of that wonderful intro from 'Wish You Were Here'; gradually developing into a Classic Rock spectacular, not at all like the wistful Floyd original. It's all very glamorous, but suddenly reverts to the 'Wish You Were Here' intro and a very beautiful, naturally (not electronically) fading orchestral coda. Magnificent.

**WHEN THE TIGERS BROKE FREE/ECLIPSE:** Presented as an elegy, not the bitter invective of Waters' version, the lyrics of 'Tigers...' are clearly and effectively put over, against an opulent chorus and orchestra backing. It's given added excitement by an insistent motif that Palmer has borrowed from Stravinsky's 'Fire-bird'; builds to the big climax of 'Eclipse', and dies away into ominously inconclusive rumblings.

This is altogether a splendidly entertaining 54'19" that seems likely to repay repeated listening. Don't be put off by the crude and repulsive cover design; ignore the all-too-common, disgracefully inadequate 'booklet' that RCA thinks is sufficient for a top-price CD; and don't get over-excited by names like Clare Torry and Stephanie De-Sykes among the vocalists - all the soloists are acceptable enough, but none of them makes much difference either way. 'Objects of Fantasy' is emphatically David Palmer's album, and he's done the Floyd proud.

Douglass MacPopArt.



## A NEW CAREER IN A NEW TOWN

The following article has been translated from the Summer '88 edition of France's 'Encyclopaedia Rocklandia', and concerns a Mr Cameron Watson, who apparently managed the Floyd in the 'limbo' period between Peter Jenner and Andrew King and the advent of Steve O'Rourke. It is worth noting that with some twenty years having gone by since the events described, Cameron's memory may be at fault on occasion...



Cameron Watson doesn't read the golden legends of Rock n' Roll in yesterday's papers and books. He reads them in his memories. As a young American drafted to join the Marines in Vietnam, he took the wrong plane and landed... in Paris. In 1964, "Cam" made the acquaintance of the then-unknown The Pretty Things, and arranged to manage their affairs as part of the Brian Morrison Agency...

CW: It was a pop music agency like many others at the time - Brian Epstein, for example, had founded NEMS for the Beatles. Each agency had one great group and several others of less importance.

There were two other important people at the agency - Tony Howard and Steve O'Rourke...

CW: Tony and Steve were academic people - that's how they met Syd, Roger, Rick and Nick. As you know, the Floyd came from the middle

-class - from the beginning, they were 'music-intellectuals'.

They gave these rambling concerts, but had a gadget that no-one else had at that time, i.e. the light show: it fitted that stunning space music very well. Anyway, these academic people came to the agency and said they wanted us to manage The Pink Floyd - why not? Then we began to work with them and to find places where they could play.

What did they look like? Like ETs or common average human beings? (We're not making this up, honest - Eds)

CW: I don't think they were aware of life, of normal life. They'd just left their books, their schools and the world of dreams. Roger (assumes glum face) is 'the thinker'. Nick is very nice, Rick is very shy. Syd was "out there". Then David took his place - he's the most open one and we became very good friends. I see him now and again when he comes to Paris.

They were all extremely cool. The only one who took acid was Syd - I often tried to talk to him, but he was very uncommunicative. Sometimes he could be very expansive, then suddenly he'd clam up again. But he was the real boss in the group - he, in

fact, controlled everything - composing the music, writing the lyrics, singing, playing guitar, having ideas and even designing the cover for the first album!

They really started at the UFO club. Everybody came in, took acid and listened to their music - this was the right music to play with all that. One night, Syd sat down during a solo and just stared at his guitar - everyone felt a bit uneasy! He has never been the same - he became someone different; not bizarre, but different...

In January 1967, 'Arnold Layne' was produced and went on to reach no. 25. In July, 'See Emily Play' went to no. 5. They had already been working on their first album for some months...

CW: They were recording 'Piper at the Gates of Dawn' at the EMI studios in London at the same time as the Beatles were working on 'Sgt. Pepper'. McCartney dropped in from time to time, but we weren't allowed to go and see them recording! The Pink Floyd didn't want anyone coming into their studio either; it was "We need calm to work". They had very intellectual talks about their music and the importance it had for them - endless talks.

I remember a recording session in 1972. They had just mixed the cuts but had no titles for the songs yet. It was quite funny to watch their little game of finding titles, because they didn't rush it. It was completely surreal - "It's about clouds there; we could call it 'Let's Go Floating', 'Let's Go Floating In The Cloud'," "Oh yes, why not?" "But it's not really about clouds," "Right, but it doesn't matter..." - and so on for hours.

Searching through his memory, Cameron remembered some special moments from all those years ago...

CW: When 'See Emily Play' reached no. 4, we all went to the Speak-easy, a fashionable nightclub. Syd was dancing barefoot with his gaudy clothes and Persian gown... The others were very peaceful. They were beginning to enjoy what the success might bring, but they're not exuberant people.

Some days later, a club in Brighton phoned the agency and insisted that the Floyd play there...

CW: I bluffed him on the phone and said it would cost £600. The guy choked "What?!" - "Well, man, they're no. 4!" - they would have played for £300 at most before, which was a nice amount of money at that time; Jimi Hendrix used to play for £35 in London! Anyway, we made a bargain. The club gave them £600 because they were stars at that point.

Afterwards, some time before 'A Saucerful of Secrets', Cameron lost touch with them. Steve O'Rourke decided to manage Pink Floyd and the group became more and more successful even after Syd's departure and his replacing by David Gilmour.

CW: David already knew Syd and the others. Before playing with them, he was in a band in France called the Flowers.

Cameron met his friends again one year later...

CW: They came to France in 1968 to meet Barbet Schroeder, who was making 'More'. It was thanks to their soundtrack that they became famous in France. 'More' was like 'Easy Rider' - an unconventional film about drugs. Around that time, they gave a concert at the Theatre des Champs Elysees, their first performance in France. The audience couldn't believe their ears: you could

hear the sound going round the room from behind.

I was sitting on the stage on Dave's side. When they began to play the first notes of the 'Main Theme from More', the audience became almost hysterical. Dave looked round and asked me: "Hey, what's up?". I said, "Well, you're gods here, you know!" - and the concert got better and better...

Cameron's clearest memory of a Pink Floyd concert is their performance at the Palais des Sports in Paris in 1973, when the band played with the Roland Petit ballet onstage...

CW: They'd employed a man from New York called Arthur, who put together their best special effects. He'd put a line of oil cans between the stage and the audience - no-one was completely sure what they were for. During the performance - with the help of a chord marking a reprise - the ten cans exploded like fire balls! Bang! - It hit your chest like that. After the concert, Arthur explained to me how he had doubled the proportion at the risk of setting fire to the hall. He was laughing - "I must have had the first three rows!" - it could have been World War Three...

The group's hobby at that time was backgammon and Dom Perignon champagne; they didn't rehearse in the dressing rooms, they didn't put on make-up - they played backgammon and their manager had to fetch two or three cases of (imitates Englishman speaking with French accent) "You know, Dom Pe-rig-non".

But a bitter memory is of the concert given at the Abattoirs de la Villette some time later, when Cameron saw the whole group for the last time...

CW: We went to the concert in a limousine, with Nick, his wife and



Pictured here are **PINK FLOYD** who were commissioned to compose the musical score for the film "More", shown at the Cannes Film Festival recently. Film was directed by **Barbet Schroeder** and stars **Mimsi Farmer** and **Klaus Grunberg**. Pink Floyd are **Dave Gilmour, Nicki Mason, Rick Wright** and **Roger Waters**, and all 13 titles on the original soundtrack recording, "More" on Columbia SCX.6346 were composed and played by the group. The music is sometimes purely instrumental, sometimes both instrumental and vocal, *always* extremely interesting and arresting. Quite weird in parts too. Try the Main Theme on Side 2 for an example. But it's not all like this. There's a super little Spanish bit that sounds almost traditional, and there are other equally contrasting tracks. They did a great job!

The Record Song Book; August 1 '69  
(from Lee Rymill)

Roger. We tried the rear entrance but it was closed. There was a crowd all around, lots of fans. The driver came closer and I saw a man from the security team that I knew well: "Don't say anything - open the doors and let us in - we're with the Pink Floyd". And he shouted: "Here come the Pink Floyd, open the gates!" - shit! The kids saw the car and they ran towards us - to see us, or ask for autographs, and the situation degenerated. Some were climbing over others, some had climbed up on the car... The windows and the doors were shut but we felt the car swaying and we began to feel very uneasy; Nick went pale. We saw the roof dented down on us... I said to the driver "Hurry up!" and he was shouting "I can't risk it!" because there were kids all around. So I kicked and pressed his foot and we jumped forwards, just like that - vroom! We all felt sick, and Nick was very, very pale...

Pink Floyd have splintered into two factions since then...

CW: Since the split, I've heard various bits of the story. Those are quarrels of theirs; problems between the members of the band when they split. David told me very intimately about it, but it's not my position to give an account of it. What I can say, since everybody knows, is that 'The Wall' drove Roger quite mad. He considers himself like a god. David told me, when they split, "It's sad, but we couldn't bear it any longer..."

Supplied and translated by Jean-Francois Hangouet.

## SHAMEN ON YOU

In May, the editorial team of ISMO harassed acid popsters The Shamen (see review, TAP 35); kindly slipping in a question about their involvement with Alan Duffy's 'Beyond the Wildwood - A Tribute to Syd Barrett' album...

"Syd's influence on the band is history now. It really only goes as far as the contribution we made to that LP, and that's it really. The Alan Duffy thing came about because we'd done a session for Manchester Picadilly Radio a few years back, and Alan Duffy had heard it, coz he lives round that way. On that session, we'd done a cover of 'Golden Hair' and he was putting the album together at that time. 'Golden Hair' had already been done by somebody, so we did 'Long Gone'.

"But ours and about three others on that LP had tried to put a different angle on Syd's songs, rather than try to copy the original versions, because a lot of them were just note-for-note covers, I thought. I thought the album was a bit disappointing really, because the songs themselves have got enormous potential."



FACE THE MUSIC: An excellent ELO and related glossy, A4 magazine. SAE for details to: Andrew Whiteside, 87 Dryfield Road, Edware, Middlesex HA8 9JW





# A COLLECTION OF GREAT DANCE SONGS (AN A-Z OF PINK FLOYD TRACKS)

As is mentioned in this issues 'Q & A' section, we have had a lot of requests from readers for information about certain tracks. Therefore, TAP is proud to present the first part of a complete A-Z of Pink Floyd tracks.

Absolutely Curtains [Waters, Gilmour, Wright, Mason]  
From 'Obscured By Clouds'. Largely an instrumental it ends with vocals from characters in the film 'La Vallee'.

Acoustic Dog [Waters]  
From the 'Wish The Animals Were Here' bootleg as an alternative title for 'Pigs On The Wing'.



Alan's Psychedelic Breakfast [Waters, Mason, Gilmour, Wright]  
An experimental piece from 'Atom Heart Mother' which the band all agree could have been better had it not been recorded in such a rush. The piece is divided into three sections:

- a) Rise and Shine,
- b) Sunny Side Up,
- c) Morning Glory.



The dripping tap at the end used to drip into the run off groove but more recent copies of the album have 'mended the plumbing'. The piece was performed live during which the group would cook bacon and brew-up on stage.

Amazing Pudding, The [Mason, Gilmour, Waters, Wright and Geesin]  
The title given to 'Atom Heart Mother' for its debut performance (Paris 23rd January 1970).

Another Brick In The Wall part1 [Waters]  
From 'The Wall', sung by the author.  
Waters: "It's not meant to be a simple story about somebody getting killed in the war and growing up and going to school, but about being left more generally".

Another Brick In The Wall part2 [Waters]  
From 'The Wall', sung by Dave Gilmour with a chorus sung by pupils from the Islington Green School.

Waters: "... and of course the children came in and they rather liked the song. They thought it was quite good and so they sang it with great gusto and I thought the result was just marvellous, and as soon as I heard it I said 'THAT is the single'".  
Released on November 16th 1979 as Floyd's first single in 12 years. It took one week to reach number one in the UK [selling over 300,000 copies] where it stayed into the new year. The single version differs from the album version having a slightly different start and a shortened guitar solo at the end. It subsequently appeared on the 'A Collection Of Great Dance Songs' compilation with the single intro and album outro.

Another Brick In The Wall part3 [Waters]  
From 'The Wall', sung by the author. The original lyrics included "I



don't need your drugs to bring me down, down, down", modified at Bob Ezrin's 'editorial insistence':  
"The record used to be Roger's life story and there were dates in the lyrics that put him at 36 years old. Kids don't want to know about old rock stars".  
Performed live on 'The Wall' tour with an extended instrumental ending.

Anu Colour You Like [Gilmour, Mason, Wright]  
An instrumental from 'Dark Side Of The Moon' - the only track (with the exception of 'Speak To Me') not to be performed again after the Floyd ceased to play the work as a whole in 1975 (shame really!).

Apples And Oranges [Barrett]  
Floyd's third single with lead vocals by the author. The track was recorded in August 1967 and then performed for a Radio 1 session in September. Released on 18th November the single failed to chart and has never appeared on a British album but did turn up on the Dutch 'Masters of Rock' compilation. The single was badly produced and, perhaps because of this, Pete Jenner wanted to release 'Jugband Blues' instead. Some time later, after Syd's departure, Floyd made a promo film for the track with Roger miming Syd's vocal.



Arnold Layne [Barrett]  
Floyd's first single. The lead vocals are by Syd. On March 11th 1967 it became the first record to be released by the Floyd. The single reached the top twenty and led to an appearance on Top of the Pops. Its only inclusion on a British album is on 'Relics' which means that it is yet to appear on a British CD. It also appeared on the Dutch 'Masters of Rock' and American 'Works' compilations. The song was based on a character from Cambridge who used to steal bras and panties from Roger and Syds' mothers' washing lines. Due to the lyrical content not only the BBC but also the pirate radio stations refused to play it.



'Arnold Layne' was one of the first three tracks professionally recorded by the group and was done at Sound Techniques in Chelsea with Joe Boyd producing.  
Nick: "It seemed the most suitable song to condense into three minutes without losing too much".

Astronomy Domine [Barrett]  
From 'The Piper At The Gates Of Dawn', sung by the author. Originally it was to have been the title track. The track was omitted from the American 'The Piper At The Gates Of Dawn' album and re-appeared as a live version on 'Ummagumma' and the Canadian 'A Nice Pair'.  
Waters: "Syd had one song that had anything to do with space - 'Astronomy Domine' - that's all. That's the sum total of all Syd's writing about space and yet there's this whole fucking mystique about how he was the father of it all."



Atom Heart Mother [Mason, Gilmour, Waters, Wright and Geesin]  
Title track of Floyd's fifth album. Split into six parts:





- a) Father's Shout,
- b) Breast Milky,
- c) Mother Fore,

- d) Funky Dung,
- e) Mind Your Throats Please,
- f) Remergence.

Dave Gilmour came up with the original riff and the rest of the group thought that the piece should be built on with horns and strings being added. Ron Geesin (with whom Roger had recorded 'The Body') was brought in by the group to orchestrate the piece whilst they were away on tour. However, things got behind schedule and John Aldiss [whose choir are on the album] stepped in to help out.

During recording it became apparent that the piece would require a whole side of an album, thus becoming the first Floyd album devoting a whole side to a single piece. Afterwards all the group members said that they would like to re-record the piece due to the disjointedness of adding the brass and choir separately. The piece flowed much better with an orchestra when it was performed live.

When the album was released it was almost 9 months since the piece had been premiered under the name 'The Amazing Pudding'. 'Atom Heart Mother' is a title taken from a heading in 'The Evening Standard' when the Floyd needed a name for the piece when recording it for a BBC session.

Baby Blue Shuffle In D Major [Gilmour]

The early title of what we now know as 'The Narrow Way pt. 1' from Dave's solo section of 'Ummagumma'. The piece was performed live under this title for Floyd's BBC Top Gear session in January 1969 [see TAPs 35 and 39].

Beginning, The [Waters]

The alternative title for 'Green Is The Colour' when it was performed as the first part of 'The Journey' [see TAPs 16 and 39].

Behold The Temple Of Light [uncredited]

The penultimate section of 'The Journey' - a short, otherwise-unreleased, instrumental [see TAPs 16 and 39].

Beset By Creatures Of The Deep [Waters, Wright, Gilmour, Mason]

An alternative tag for 'Careful With That Axe Eugene', performed as the second part of 'The Journey' [see TAPs 16 and 39].

Biding My Time [Waters]

A leisurely blues piece sung by the author. This piece was performed live for several months in 1969 as the second part of 'The Man' under the title 'Work and Afternoon' before it was finally recorded. It wasn't released until May 1971 when it appeared on 'Relics'. This is still the only official release of the track which means that it is still to appear on CD.

Bike [Barrett]

Sung by the author, 'Bike' provides a suitably bizarre conclusion for 'The Piper At The Gates Of Dawn'; although, initially, it was planned to segue with 'Interstellar Overdrive'. Subsequently reappeared on 'Relics'.

The track was omitted from the American version of 'The Piper At The Gates Of Dawn' album.



Bike Song, The [Barrett]

The original title for 'Bike', retained until just before the final master for 'The Piper At The Gates Of Dawn' was produced.

Blues [uncredited]

A title used by bootleggers to describe the blues instrumental that Floyd performed live during their 1971 tours.

Boppin' Sound, The [uncredited]

The original file name at Abbey Road studios for a piece recorded in February 1968 during the 'Saucerful Of Secrets' sessions. This may either be an unreleased piece or the working title of one of the tracks from the album.

Brain Damage [Waters]

Sung by the author, this proved to be 'the one people always remember' from 'Dark Side Of The Moon'. Survived to become a staple of Waters' solo performances.

Waters: "The line 'I'll see you on the dark side of the moon' is me speaking to the listener, saying 'I know you have these bad feelings; I impulses because I do too; and one of the ways I can make direct contact with you is to share the fact that I feel bad sometimes'.

The track also appears on the American 'Works' compilation album.

Breathe [Waters, Gilmour, Wright]

Evolved from a fairly naive, Waters-only composition on 'The Body' (concerning the rape of the land by industry) to the Gilmour/Wright voiced cut that we all know and love on 'Dark Side Of The Moon'.

Waters: "It talks about the illusion of working towards ends which might turn out to be fool's gold".

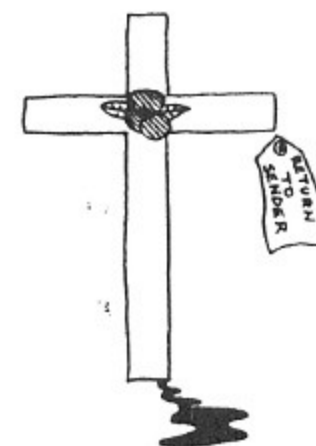
The track made an unexpected reappearance in the later stages of Waters' 'KAOS on the road' tour in 1987.

Bring The Boys Back Home [Waters]

From 'The Wall', sung by the author avec choir.

Waters: "For me, [this] is the central song of the whole album. It's about not letting anything become more important than friends, wives, children, other people..."

Re-recorded for 'The Wall' movie with the Ponderdulais Male Voice Choir. This new version was intended for the 'Spare Bricks' album that became 'The Final Cut', but ended up on the B-side of 'When The Tigers Broke Free' single.



Burning Bridges [Wright, Waters]

A song from 'Obscured By Clouds' sung by Dave and Rick.

**TAP SMALLS**



FOR SALE: Vintage Rock and Pop papers/magazines. For a detailed list of 2000+ items, please send SAE, dollar bill or two IRC's to: BETTER DAYS, 20 Trembear Road, St Austell, Cornwall, PL25 5NY, UK.







*At the very centre  
of the scene*

# THE PINK FLOYD

I first came across The Pink Floyd three years ago while I was still at art college, and they were just four students with a group. But... a group with a difference.

At that time I was very much involved in the development of a new art form—stroboscopic lighting. Only the visual effects really concerned me then—but I met this group who called themselves The Pink Floyd, and who were working along the same lines as I was—except for the fact that they had added pop music to their lighting effects—or should I say lighting effects to their pop music.

Three years ago of course they were only at the beginning of a series of experiments that were going to lead them on to bringing about a new development in pop music. From these early days of trying to combine beautiful visual effects with beautiful sounds, has emerged a whole new thought and style—a style taken up by a number of groups, some new and some already well established—all of whom try to create for the audience a fantasy world, a beautiful world, in which all that matters is the magic effect of light and sound on the senses.

Originally The Pink Floyd were one of many groups who just thumped out R & B a la the early days of The Rolling Stones. At that time they had a flat in a house belonging to a lecturer at an art college who was experimenting with the combination of coloured lights and music—from this came the original idea of adding coloured lights to their own stage act.

(At this point I shall put in a quick plug for Mike Leonard, the artist whose flat The Pink Floyd were living in at the time. If it had not been for Mike's relentless experimenting with light and sound since the late 1940's and early 50's, none of today's stroboscopic lighting would have come about).

*The Floyd found, however that the standard bluesy type music they were playing just didn't suit itself to the effects they achieved by their lighting. So Syd Barrett, their lead guitarist, started writing some songs for the group—the sort of songs that would help the overall effect of fantasy. Fairy Tale songs.*

And their songs and their stage act have turned them into the spokesmen for a new movement that has rapidly mushroomed, both here and across the Atlantic—a movement that presents beauty, a peaceful sort of beauty, as being one of the few worthwhile things left in



a world that seems intent on killing itself with ugliness.

Comments bass guitarist Roger Waters:

"We play what we like and what we play is new. I suppose you could describe us as the movement's house orchestra because we're the only people doing what they want to hear. We're really part of the whole present pop movement, although we just started out playing something we liked.

"We're not an anti-group, in fact we're very pro—lots of things, including freedom, creativity, and doing what you want to do—but tempered by social conscience. We're not anarchists."

*A short while ago The Pink Floyd gave a concert at the Royal Festival Hall—a concert that left a lot of people wondering what it was all about, but also opened a lot of people's eyes. Even if the whole affair puzzled the audience, they certainly enjoyed it—in fact the concert was a sell-out. Although the group lost money (they lavished a great deal of attention on "Games for May" as they called it), they do admit to having learnt a lot from it.*

"We went on completely cold" said drummer Nick Mason. "And although we had rehearsed our numbers, and all the lighting had been worked out, our act itself was completely unrehearsed. We just took a lot of props on stage with us, and improvised. Quite a bit of what we did went down quite well, but some of it got completely lost. We worked out a fantastic stereophonic sound system whereby the sounds travelled round the Hall in a sort of circle, giving an eerie effect of being absolutely surrounded by this music—and of course



# THE PINK FLOYD

—Continued

we tried to help the effect by the use of our lighting. What we were trying to do was create a beautiful fantasy environment that would involve the whole audience.

"We thought that we'd be able to use the props and work our act out as we went along—but we found that this was very difficult. I think that it's important to know what you're going to do—to a certain extent anyway. I always like to be in control of the situation—and this is why I don't believe in the use of drugs. If you're high, or even when you're stoned you are not completely in charge of what's going on, and I think it's important to be. Anyway, I think that our stage act creates a much better effect than anything you'd get from drugs.

*"But it makes us feel very good to know what we are doing—what we have been doing for the past three years has now been accepted, and has had a great effect upon the sort of thing that other groups are doing now. It wasn't until February of this year that everything started happening for us and made us decide to turn professional, and life has been a bit chaotic for us since then—but it was worth the wait. Three years ago no-one knew what it was all about. The audience accepts us now—we don't feel that we should try to educate the public, we don't want to push anything onto them—but if they accept what we're offering, and they seem to be at the moment, then that's great. And we feel good because our ideas are getting across to a large number of people."*

Dandy Richards

From Mike Crossfield



# About 800 see Pink Floyd in Norfolk

**D**ETERMINED to ensure that the Pink Floyd turned up at the Floral Hall—previous bands having let him down—promoter Howard Platt drove to Manchester to escort them back from Manchester Airport.

He had a lonely wait, the group changed their plans and flew direct to London, leaving poor Platt in a frustrating psychedelic trance at passenger disembarkation, as they passed overhead at 20,000 ft.

But in the end they made it to Gorleston, on time, one of the first groups to do so during the whole of the season.

The crowd, about 800 strong, were subjected to many mind-expanding (trans-psychedelic) influences before the appearance of the group. A BBC-2 camera team were there, preparing to record the freak-out, and at the far side of the hall stood a young girl surrounded by slide projectors—or were they magic lanterns?—preparing instant colour slides with tints and potions from a portable dispensary. The significance of this act was made apparent later.

## Bangled

Further build-up of tension went on after the Alex Wilson Sect (a much improved band now) finished their first set. A tribe of efficient road managers invaded the stage, adjusting all the amps for feedback.

Final preparation of the colour slides was supervised by the group's art director, bangled and barefoot, who looked like a drop out from an "Ali Baba" film set.

Suddenly it happened. As the curtains on the stage drew back the Pink Floyd launched themselves into a shuddering opening number, sending the decibels flying round the hall.

Flashing green lights, the flashes linked to the rumbles of the guitars, burst around the group from all angles so that at times the different shadows thrown gave the impression that there was a whole crowd of people on the stand.

## Disappointing

"Emily's slides came into the act for the next number. Projected across the whole of the stage, the liquid pigments writhed and reproduced like globular brain cells.

Vocally, they were disappointing. This wasn't their fault. Their own amplification had broken down and they had to borrow the Sect's p.a. system. In the middle of that gargantuan instrumental sound they sounded very small—I felt the same way.

And so it went on. Visually and soundwise the Floyd are interesting, even exciting, but after the initial effect has worn off, it all seemed a bit thin. As one Floral Hall raver said to me, "You've seen one freak-out, you've seen them all."

To appreciate this further, I think I needed some other influencing factor, not readily available at the bar. The Floral Hall atmosphere didn't help. Stified by the heat, my ear drums at perforation point, I dropped out of the Floral scene.

J. T.

## TRAVELLING SHOW PLAN

**W**E JUST managed to grab Pink Floyd bass player Roger Watts for a few words after the group's Gorleston performance. Among the topics he mentioned was the group's plan for a travelling show to tour the country circus style using a vast marquee.

He said: "Although we have not yet approached them, we have thought of asking the Cream to join us and we have been in touch with Andy Warhol's group.

"The snag is on one-nighters you can't be sure the places where you play will be suitable for our projectors and other gear to have the full effect.

From Mike Crossfield

Our thanks this issue go to: Kev Whitlock, Smaranda Maftei, Douglass MacVamp, Sonia MacSpock, Jean-Francois Hangouet and, as always, Miles, Mark and Nick "Nick" McNick. Additional cartoons from Francis French. Thanks also to David Palmer for his time.





5/8/89: Boasting Brian and Delirious Dave in Chiswick's Metropolis Studios - "spanking the plank" for Life-Aid Arnenin's 'Smoke On The Water' single: "Duh duh durh, duh duh du-Durrrh!" (see feature elsewhere this ish)



# Q & A

This time we will start with a request which we have received from several readers:

Where can I get Pink Floyd (or TAP) merchandising?

In the case of TAP merchandising the answer is very simple - there isn't any. We are a non-profit making magazine and the only merchandise we sell is the magazine itself.

Pink Floyd tour shirts can be bought from major record shops and other tour merchandise is turning up at record fairs (at inflated prices).

T-shirts, patches and posters can be bought from:

CJB Promotions, 885 Chester Road, Erdington, Birmingham, B24 0BS. Send them a TAP sized SAE for their latest catalogue (2 IRCs if writing from outside the UK).

We also get several requests for information about individual tracks such as:

Who sings on 'Burning Bridges' or

What, exactly, were the pieces 'The Man' and 'The Journey' or

What can you tell me about the 'Seabirds' song

Consequently we have decided to run, over several issues, an A-Z of Floyd tracks giving all the details we can about each track.

The first part can be found elsewhere in this issue.

One question that we occasionally get asked is:

Can you supply any information about the equipment used by Pink Floyd and Roger Waters during live performances?

We regret that we do not have such information available. Moreover, we believe only a small minority of

readers would be interested. The same applies for musical transcriptions of songs, guitar solos and so on...

However, if we were to receive many requests along these lines and someone out there was able to supply us with such information we would be only too willing to publish it.

We have also been getting requests along the lines of:

Is there a Pink Floyd fan club that I can join? and

Can you send me details of the Pink Floyd museum in London?

There is currently no Pink Floyd fan club in the UK and we have no information as regards fan clubs in other countries.

As for the Pink Floyd museum....

We have never heard of one and doubt that one exists. However, if anyone out there does know of the existence of a fan club or a museum then let us know and we will publish the details here.

Justin Hilliard from Bournemouth recently sent a letter asking:

What can you tell me about Pink Floyd posing space-cadet style in French magazines advertising Gini Bitter Lemon Tonic?

In 1974 Gini offered Pink Floyd £50,000 to take their photograph for use in a series of adverts for their Bitter Lemon drink. Floyd, surprisingly, agreed and posed in the desert in front of the sand dunes with Avion spray water all over them. Afterwards they felt uncomfortable about the whole venture and gave the money to a French charity having never even tasted the drink. When TAP asked Dave Gilmour about the venture he assured us that the agreement was only photographic and no music was recorded for Gini. However Roger, when asked about it, did reveal that he had written a song dealing with his feelings on the matter although he never recorded it.

A copy of one of the Gini adverts appeared in TAP 9.



Tim Pullin from Bradford-on-Avon in Wiltshire presented us with two questions starting with:

How will our friend Roger Waters be celebrating the momentous occasion of the dismantling of the Berlin Wall?

It does seem that the rapid pace of change in East Germany may well have thrown a slight spanner into Roger's plans to perform 'The Wall' in Berlin.

However, there is still much to change and the Brandenburg Gate as well as several miles of wall to demolish, and a gesture such as performing 'The Wall' could still be significant in allowing the public to show their feelings.

together with:

Is it still possible to see the films 'More', 'La Valleé', 'The Body' and others?

'The Body' and 'Zabriskie Point' were both released on video but no longer seem to be available.

We believe that it may be possible to arrange viewings for 'More' and 'La Valleé' through the British Film Institute. However we do not have firm evidence for this and any further investigations will have to be undertaken by readers.

Staying on the subject of Pink Floyd films, Phillip Halper sent us the following question about the 'Live at Pompeii' film:

In the section of the film where it shows the group in the studio recording 'Dark Side Of The Moon', we see Roger Waters playing an instrument which looks and sounds nothing like a bass and produces a really innovative sound. What is this instrument and what was it used for?

The instrument in question is a VCS3 which was one of the early synthesisers and was used extensively on 'Dark Side Of The Moon'. The most notable use of the VCS3 on that album is the 'On The Run' track.

Also on the subject of films,



Stephen Dexter and Robert Priston both ask:

When are they going to release the David Gilmour live video in the UK?

At present there still appear to be no plans to release the 'About Face' video in this country. This is surprising considering the current popularity of all things Floyd; perhaps the people responsible are taking the view that it is the name Pink Floyd that sells rather than the individuals thereof.

Finally, Colin Mayhew sent us the following query:

The 'Wavelengths' album has some early Pink Floyd tracks on side A, and side B contains the following tracks:

- Portrait of Jaacov Agam 30/12/76
- Surrealism 1 4/8/78
- Surrealism 2 11/8/78

All are taken from German TV and consist of slowish, instrumental synthesiser music.

What, exactly, are they?

These tracks do appear on Floyd bootlegs from time to time although, as far as we know, there is absolutely no connection with the members of Pink Floyd.

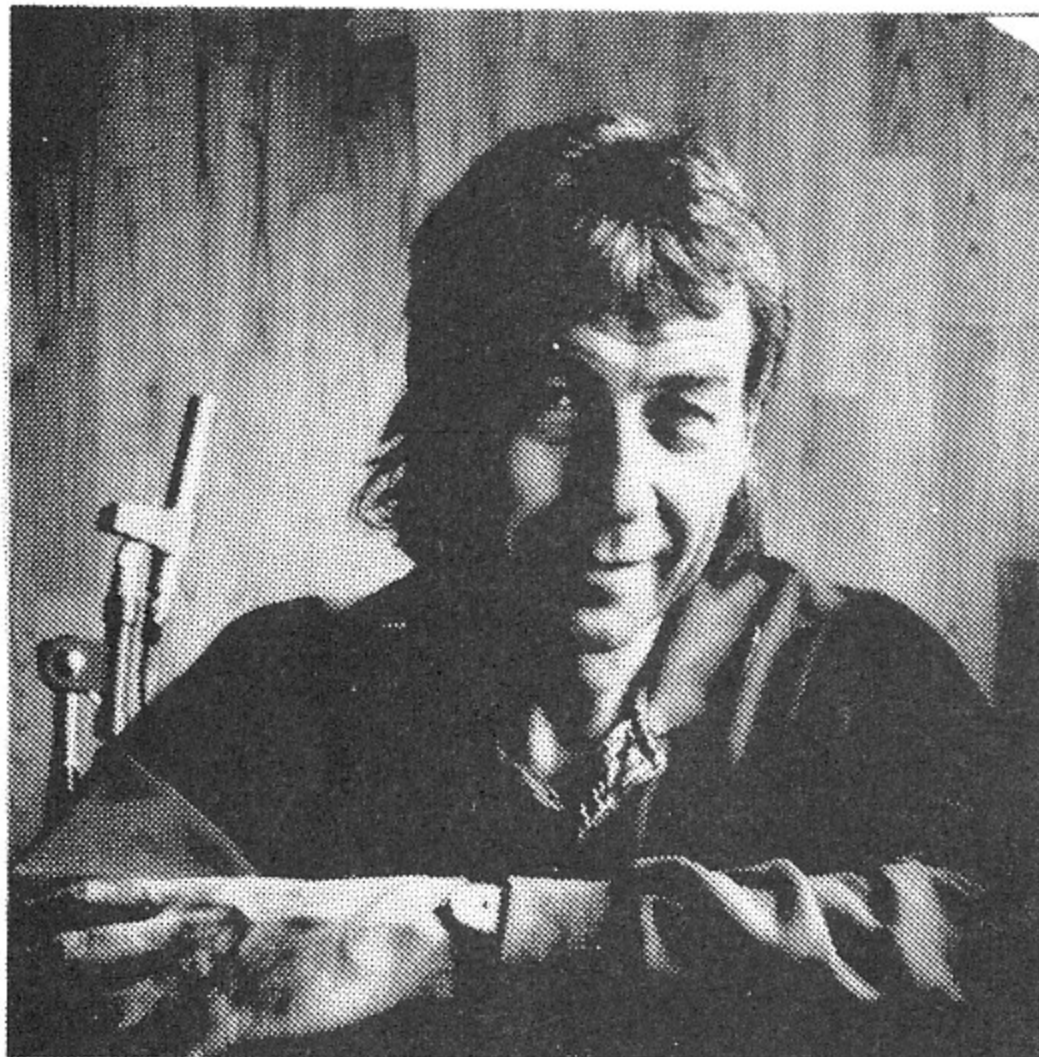
Altogether there are four such tracks, consisting of the three you mention and 'Portrait of an Artist' by Adrian Maben 13/8/76. Indeed it is Adrian who is also responsible for both the Surrealism pieces. All four pieces are from German television as stated and none of them sound remotely like Pink Floyd from around the time of 'Animals'. We do not know for certain but would guess that Pink Floyd are either the subject of the portraits or the inspiration for the music.

All answers given here are as accurate as we can make them. If any readers can offer further information on any points then we would like to hear from them.





## ANOTHER SIDE OF THE DIAMOND



Back in 1965, just as Pink Floyd were starting off, a young man by the name of David Palmer graduated from the Royal Academy of Music.

He then worked as a commercial writer for films and television and wrote scores for such legendary figures as Max Bygraves. Oddly, he found such work to be unrewarding but in 1968 one of those things that is wont to happen from time to time, happened. He was asked to work on a piece of music for Jethro Tull who were, at that time, evolving from being a blues band. On hearing 'A Christmas Song' he realised that

he and Ian Anderson both shared a love and knowledge of 16th Century English music and became the musical arranger/orchestrator for Tull.

In 1976 he finally joined the group as a full-time band member where he stayed until 1980 when he and John Evan left to set up Tallis. This was a short lived band who recorded one demo album and played solely in Clamden before disbanding in 1981.

Four years later he released an album of Jethro Tull music played by the London Symphony Orchestra entitled 'A Classic Case' which was followed in 1987 by 'We Know What We Like', an orchestral Genesis album. Recently he released the 'Objects of Fantasy' orchestral Floyd album and performed a concert comprising music from all three albums. This album and concert are reviewed elsewhere this issue.

The week following the concert, on Monday the 16th October 1989, Bruno MacDonald and Gail McLean sallied forth to interview David for TAP:

GM: How did you decide which songs to use?

DP: By looking at the albums I've done. There are 3 albums from which they're taken and evaluating which pieces and in which order, would be most conducive to providing a theatrical atmosphere. After all, the peaks and troughs of any concert are usually well-crafted in rehearsals. Certainly, in all my years with Jethro Tull, we would



change a programme up until just before we went on tour; until we felt that it was right. With only having one rehearsal with the orchestra...

GM: That's all?

DP: That's right. We played through the material once in the afternoon ... it was certainly necessary - and also because the NSPCC wanted a programme of material. I just sat down and paced it all through and felt that would be the order in which it would come. Of course, I think that was "Quod erat demonstrandum", is it?

BM: We'll take your word for it...

DP: That's right; the music at the end, the Pink Floyd at the end - after that we couldn't have played anything. After the last bars of 'Eclipse' I mean. That is so prejerative in its own nature that we couldn't have played anything at all.

So it was very easy to place 'Eclipse' and 'When The Tigers Broke Free' at the end and say "That is the end", and then say "Where is the beginning of the second half?" and 'Run Like Hell' has that energy.

The Tull and the Genesis material probably was more difficult because the Pink Floyd stuff is uniform, and you may have noticed that on the album and at the concert, all of the material is taken from 'the last phase' of Pink Floyd. There's no Syd Barrett songs in there, much as I liked them and was endeared to them...

After all, I left the Royal Academy in 1965 and joined Jethro Tull in 1968. At the same time, Pink Floyd were starting to make waves; well, songs like 'See Emily Play' and 'Arnold Layne'... I have a reverence for but they are no longer part of what Pink Floyd has become.

The developing role of any artistic group is to move on. They're there as a reference frame I suppose.

So all the material that I chose came from latter-day Pink Floyd and the order that it occurred in was because of its values, its theatricality.

GM: Why did you include 'When The Tigers Broke Free'? That's not a song that's very well known; it's not even on 'The Wall' album...

DP: In no order of preference, these are the reasons I chose it: It's an intensely personal comment about The Establishment. I'm not a raving anti-Establishment figure but I certainly haven't got a lot of time for all those things that go on during warfare. I have no time at all for any of those people who perpetrate it or give the orders. When I first heard that song, I was reminded immediately of my feelings. I know how personal it is to Roger Waters as a song. I also think that it's a pretty damn good piece of very simple writing, of music and theatre. So, without a doubt, it was going to go onto my album.

I combed through all the Pink Floyd material. I knew it all, but it would have been churlish of me not to, prior to starting to write the album, have gone back over all the material, lived with it for a month or six weeks, day in, day out, each day visiting a new title, so I could play them all at a piano. I could just sit down and think "Mmm ... no" or "Yes" until eventually, combing through with a thinner and thinner comb, what was left is on the album: not because it's any better or any worse, but because it was more suitable. Certainly for live performance.





GM: Do you find that that their music is easy to orchestrate? They used a lot of orchestral work in their albums.

DP: As devices, yes. One of the great things about Pink Floyd's music is that it's accessible - it's accessible to anyone. You don't have to remove great layers of meaningless stuff.

BM: Do you think that's because they were not classically trained as musicians and therefore don't have the capacity to do that?

DP: I think that's very much the case. Their stuff is so direct because it is untrammelled with any whim or delusions of grandeur, as to the employment of orchestral embellishments.

It's an unruly dog you know; the combination of orchestral and rock music. Other people have tried. Certainly groups have tried and lamentably failed; although their intent has been of the best kind, and I'm pleased that, in Pink Floyd's case, their music has remained very simple. What makes it so appealing - I'm sure to all of us - is it's theatricality and the stage shows, as well, have all of that.

So I think, with the Pink Floyd album, I do declare that I've actually found the formula to take other people's music, not mess about with it, but show another side of the diamond, you know? Another facet of the polished stone: "This is another version of it."

GM: I thought it was wonderful. I mean, hearing like that was amazing really...

DP: Well, the energy coming out of the orchestra was matched by one thing only - and that was the energy coming from the audience. I could feel the audience willing things on, responding, and the orchestra going for it, really going for it.

GM: Vibes, it's called...

DP: Yeah: exciting.

GM: Especially the second half...

DP: Yeah. That business of going back on stage you know: the scores hadn't been changed and there's a great big pile of orchestral scores... Well, to have had them all on the stage to start with would have been crazy. They could have all fallen off, so I said, "Look, we'll just leave the Pink Floyd scores in the dressing room, somebody bring them on in the interval. "Well, in the interval I was sitting talking to my manager, who was the manager of Jethro Tull, Terry Ellis - I think I'm his only involvement in the record business, other than that he's the chairman of the British Phonographic Institute...

BM: A minor little position...

DP: Well, it is incidental because he and I have been friends for 21 years - ever since Jethro Tull started. Anyway, he and I were locked in conversation about the way the first half had gone and how rivetting they'd all found 'Elegy', the song. You won't have known that song, not being Tull-ites.



GM: That's the one you played at the piano...

DP: Yes, played and sang. Anyway, the heartbeat had started for the second half - the real part of the evening. I'd bundled up on stage and I thought "Oh my God! I haven't got the music!". The first people that needed to know were the audience. It's no good starting to talk to the orchestra, the audience would be saying "What the bloody hell's going on?". I said, "You aren't going to believe this but there isn't any music here. Someone will have to go back and get it..."

GM: It adds to it, it relaxes everyone.

DP: Well, I don't think there's enough levity in the concert hall. There certainly was in my days in a rock group when you're doing a totally different thing in a totally different venue. But to be playing rock music with a symphony orchestra in the Barbican needs lightening as well, you know, with the repartee...

GM: There was a very mixed crowd...

DP: That's right. I had no idea who was going to be there, so that's why I said "I've been waiting for the last two or three weeks [laughs] to see who you are." I mean, such as I can see from the stage. After 8 years of being a studio writer, sitting at home doing film music and doing this, that and the other, to come out of the cocoon and go back on the road again was like coming home, you know?

GM: Do you miss that; going out?

DP: Of course. And, last Wednesday, to have that reception - having not put my neck on the line, but I'd agreed to do the concert for the NSPCC ... We cast around to see which charity was the deserving one, and they all are ... I was then so keen to do it that when it was over, I thought "Goodness me, this response - from an audience that I don't know, and they're probably looking around thinking 'Who else is coming here?' - was wonderful, really wonderful."

Oddly enough, there was a London promoter in there that night and he asked the managing director of the RPO - the orchestra that night - if we could do the same show on February 10th at the Royal Festival Hall. I mean, when a promoter comes off the fence as quickly as that, he must have enjoyed it.

So the consensus of opinion would say that everyone did and, for that reason, we're going to do it again on the 10th of February.

BM: Would that be another charity performance?

DP: No, I don't think so, because it's for a London promoter, and his charity usually lies in his own wallet, you know? [laughs] I'm doing a concert with the RPO proper - the symphony orchestra, not the pops orchestra.

GM: We hear you're taking this on tour...

DP: RCA Germany were here, and they want me to go across to Germany in February to do a television show because the album will come out there in mid-to-end of November. They're examining the possibility of





doing a tour of the principal cities of Germany with the RPO, so we can go do back-to-back gigs over however long it takes.

They feel that they will be able to make it viable; insofar as if the promoter who's promoting the gigs locally has a big - but not too big - venue, they'll be able to sell it out, we'll be able to pay the RPO, the promoter will be able to take some money home to his wife and children and the record company will benefit from having had that exposure for the album.

Of course, as with many things, it's a kind of word-of-mouth thing. I'm sure and hopefully, since last Wednesday, people have said "Cor, I heard this orchestra playing Pink Floyd music. You wouldn't believe it."

DP: Hopefully, I'll come back to Pink Floyd in 2 years time and do a Pink Floyd album or another Tull album or whatever. But I do hope that it will open up the opportunity to do some original material.

Whilst I was working on the Pink Floyd album, I enjoyed it so much, and as soon as we started recording I started writing original material - songs and instrumental music. At the end of each day of working on the Pink Floyd material, I was spurred on to get writing original songs.

Having done the Jethro Tull album with the London Symphony Orchestra in 1985, and then the Genesis one in '87, the Pink Floyd one I wanted to do as soon as I could; but I thought I ought to wait until I felt the formula was right. I really feel so confident about the way the Pink Floyd album has turned out that I think I may well have found a formula that isn't 'Hooked on Classics', it isn't 'Classical Rock' and it isn't some awful Radio 2 'Music After Midnight'...

BM: Does it worry you that people may see it like that?

DP: Do you think they will, though?

BM: Well, obviously after they've heard the music they won't, but on initial impressions.

DP: Ah, you mean on surmises as to what the result might be? Then I agree with you; because it's a hybrid, one would tend to look at it as ... It's like seeing a Rolls-Royce welded to a mini - "Will this thing go?". Well, when you see the thing battling down the road at 90 mph, and you're in absolute comfort, and there's a television screen in the back, and when it stops it changes its own tyres, you think "By Christ, of course it works!" And, of course, if you level that kind of considered opinion, or appraisal, of the Pink Floyd album, as a die-hard Pink Floyd fan, I think you have to say "It ain't gonna work like this, but I'll give it a try." If people give it a try - and certainly from the live gig thing - then, hopefully, they will say "Yes, it does, and it does throw a new light and a new dimension on the material that I like".

BM: Well, certainly at your concert, actually, the reaction of the audience was derived from the music itself, which was in contrast to the Floyd concerts earlier this year where the emotions in the crowd tended to be triggered by explosions or flying pigs or something. It was quite a refreshing change actually, for the music to ...



DP: ... speak for itself, yes. You may have noticed that the only devices that we used were the heartbeat and ... I had a dealing room tape made for the album for 'Money', which was done in Lloyds Bank dealing room in the City, with all those youngsters shouting at each other, selling money ... and the children's voices, recorded in a school playground, and the wind effect for 'When The Tigers Broke Free' - they were the only 4 theatrical devices that we used. Not to support the music but just to ...

BM: Enhance it?

DP: Enhance it. And only that, and not to become like a, you know, a flying bedset or a flying pig or whatever.

GM: I expect you had to get their permission to use the music?

DP: Well, it isn't necessary, at law, to take steps towards getting permission to use someone else's music. When you write a piece of music, it remains your sole copyright, and no-one must do anything with it at all without your consent. When you make a gramophone record of that piece of music, and release that for sale to the public, at that point in time you also release the right to prevent anyone else using that music. The classic case is 'Yesterday' by Paul McCartney. That song has been recorded, at the last count, by over 120 people. Or 'White Christmas' or something. Those songs have been recorded - all the Beatles catalogue - by hundreds and hundreds of artists. The record company and publishers and Paul McCartney and John Lennon, when he was alive, couldn't go rushing around saying "Hey, you didn't ask to do this record of my work." So you're allowed to make gramophone records of other people's material. What you're not allowed to do is distort it beyond recognition. If you do that then you must be prepared to accept whatever's going to drop on your head for it and anyone who actually does that ought to have a 100-ton weight on their head; if you mess about with other people's music and make it unrecognisable.

GM: We noticed on the programme a credit to Roger and Carlyne. Did Roger help you with any of this?

DP: He was very helpful. He got Gerald Scarfe to do the cover; that was auctioned and fetched quite a lot of money - the original cover. All of it went to the NSPCC. I think the total sum was in excess of £17,000.

BM: Did you know Roger socially before this?

DP: No. I seem to know members in most groups. I know David. Roger I don't know. I think he's very much a private person isn't he?

BM: Obsessively so.

DP: Yes. Well, oddly enough, I think there was a chance Roger would have come along to sing 'When The Tigers Broke Free'; I thought that up; until the day before, and, for whatever reason, I really don't know, he didn't. Those were his reasons. I think it was for some reason that I'm not prepared to discuss because I know nothing about it.





GM: What about the last song, 'On The Turning Away'?

DP: Well, that piece is on the 'Objects of Fantasy' album. It's on there because it's representative of the new album 'A Momentary Lapse of Reason'. I thought that it was actually not a bad song at all. It's a kind of paean. It's got soul in it, you know? The song.

I came in between the crossfire of David Gilmour and Roger Waters.

GM: Well, you would: it's very sensitive.

DP: That's right. People enjoyed that song at the performance. Roger and David must sort out their own differences. I mean, how about if I'm sitting here talking to you just about Ian Anderson and I? Say Ian Anderson and I had had the same kind of rift? We haven't. I mean, we talk to each other, we don't crawl down each other's throats.

BM: You worked on a single with them...

DP: Yes, yes. If Ian called me up tomorrow and said "Look David, can you come and do something?" I'd say "Yes, I'll go and do it", of course I will. If I called Ian to come and play flute on my next album, he'd come and do that - providing he's not up on his fish-farm or he's making an album himself. If he's got the time, he'll do it.

BM: If we could just ask one final question - if you were to do another project, taking another group's work, who would it be?

DP: Well ... I'll name three ...

BM: Anthrax!

DP: No, no. [laughs] I can't just blithely say Jethro Tull, Genesis and Pink Floyd ...

BM: No.

DP: Led Zeppelin. The Who. The Stones.

GM: Really?

BM: The Stones would be a challenge!

DP: Well, it would be but don't forget; their music is accessible. Everybody's music that is accessible has got a chance of surviving.

BM: Right, thank you very much.

DP: Thank you.

We would like to thank Val Rooker for her help in setting up the interview.

Transcribed by Bruno MacDonald

During the interview David also talked at length about his other work. As this was not directly relevant to TAP, we have omitted it preferring to pass it on to 'A New Day', the excellent Jethro Tull magazine which is available from David Rees, 37 Chaucer Road, Farnborough, Hampshire, England, GU14 8SP.



## TWO OF A KIND



Over the years there have been several magazines devoted to Syd Barrett the two most famous of which have been Opel and Terrapin. Even now, we still get letters from readers asking either about the availability of the two magazines or whether we can supply them with copies. Unfortunately neither magazine is still available and we are unable to supply copies.

Of the two, it is probably the latter which is the more famous. Terrapin was started in December 1972 by John Steele and Laurence Himelfield as the magazine of the Syd Barrett Appreciation Society. John and Laurence were just fans of Syd and set up the magazine (and society) as a network for other fans and to show support for Syd in the hope that he might get it together and start writing again. The first issue was a little rough in presentation and content but this was more than compensated for by good intention. It had just 8 pages with very little actual content, although it did contain one interesting snippet of news that Syd's management had just taken him to London in the hope of staging a nationwide tour.



The magazine was then given a boost with John Peel giving details out on his radio show. Issue 2 followed in January 1973 with, despite 12 pages, little more content than its predecessor. In fact the early Terrapins weren't that special but have become rosier with age.

The issues continued on a monthly basis although, at that time, there was very little Syd news to write about and the issues mainly consisted of news snippets, crosswords, contacts and letters. However, the reviews of Syd's appearance with Eddie 'Guitar' Burns and the Stars concert make interesting reading.

John and Laurence also sent out a small booklet containing a Syd discography and some of his lyrics. Then, having found the magazine to be more of a chore than a hobby, John Steele dropped out after issue 6 which appeared under the title 'Madcap Magazine' and after issue 7 in June 1973 the magazine stopped. This was due to printing problems which took a year to resolve before issue 8 appeared in June 1974 costing 5p (the magazine had, previously, been free but the new cost was necessary to cover printing expenses).

After a lay-off of a year there was plenty to write about and the magazine was thicker to cover this. This issue introduced Bernard White as the London secretary as well as an American secretary. The magazine was back on a monthly basis and was now much better quality although Laurence was thinking of giving up altogether due to a lack of Syd. Bernard decided to carry on, and with the support of the regional secretaries but without Laurence's permission he published issue 9. Issue 9 ran the first part of an interview with Syd which was finished in issue 10.

The magazine then stayed pretty much at a level with a fair selection of pictures, press





cuttings and reproductions of lyrics from both released and unreleased Syd songs until 1976. By this stage the magazine was coming out less frequently and with issue 18, despite the return of John Steele, the magazine was a mere 4 pages. When issue 19 finally appeared it was to be the last issue and it also only comprised 4 pages. This was not the end of Terrapin though. Bernard White released a psychedelic, coloured collection



of photos principally, it seems, for the Italian market and, in the early 80's, a 'best-of' containing all the readable material from the magazine.

All things considered, Terrapin was a patchy magazine which did include some wonderful items although not enough to justify its now legendary status.

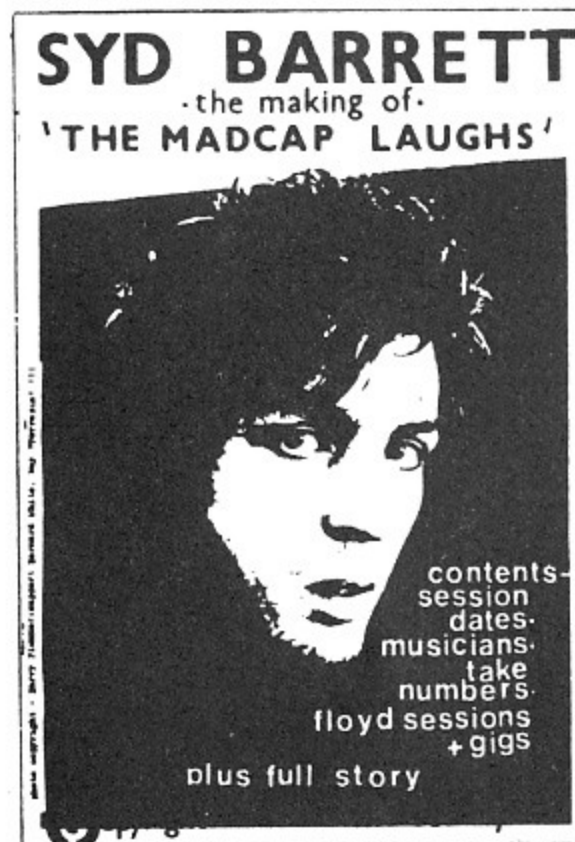
Opel magazine was started by Ivor Trueman in September 1983 and was devoted to Syd and Syd's Floyd. The later Floyd were to be covered in a second magazine which Ivor started a short while later entitled 'The Amazing Pudding'.



The first issue was A4 size and contained just 4 pages although these did include the lyrics to 'Vegetable Man' and a list of radio and TV appearances. The second issue, which followed in December, had increased in size to 8 pages although it was still A4 size.

Issue 3 saw a change to A5 size and an increase to 20 pages. Opel from this point onwards became a truly classic Syd magazine containing appraisals of Syd and his work, a variety of articles, classic press material about Syd, details of rare records with illustrations of rare sleeves and labels as well as investigations into and reviews of unreleased Barrett material.

Opel 5 saw the magazine settle on 24 pages as a regular size and also had a look at the recording of the 'Barrett' album. This piece was intended as a companion piece for 'The Making of The Madcap Laughs' by Malcolm Jones.



Malcolm Jones was the head of the Harvest record label when it was formed in June 1969 and he produced the first sessions for 'The Madcap Laughs'. His excellent 30 page booklet 'The Making of The Madcap Laughs' documented all the sessions for that album as well as listing all Pink Floyd sessions up to May 1968.

Issue 8 featured an interview with Malcolm about Syd and about a tape of unreleased Barrett material which had just appeared. Then, in Opel 10, Ivor and Andy Mabbett interviewed Andrew King and Peter Jenner who were Floyd's first managers before dropping them in favour of Syd. The interview was mainly about the early years but the section where they went on to talk about Roy Harper, Dave Gilmour and Floyd after Syd was run in TAP 14.

At this point Ivor was given permission by Malcolm Jones to make a limited print of 'The Making of The Madcap Laughs' booklet available to Opel readers. Sadly, copies of this are no longer available.

The following issue, which was the Christmas one, showed the true personal touch of the magazine with each cover being hand coloured by Ivor and wrapped in Christmas paper. It also included an editorial which required a mirror to read it and an interview with Twink who had played with Syd in Stars.

Opel 12 was the last issue appearing in May 1986 at about the same time as TAP 17. At the time the idea was that Ivor would start another Syd magazine and eventually put out a 'best of'. Unfortunately neither appeared although Ivor did go on to co-edit the psychedelic groovezine 'Freakbeat'. As a result, TAP took over responsibility for covering Barrett news.



In retrospect Opel was probably the finest Syd Barrett magazine. It never had to rely on an overly heavy use of press cuttings and was consistently able to produce interesting and informative articles on a range of related topics.

Considering that the magazine was started roughly 12 years after Syd's last recorded output, Ivor did a magnificent job in producing 12 issues of largely new material.

<Dave Walker>

For details of Freakbeat send SAE (or IRC if abroad) to: Ivor Trueman, 23 Parkside Road, Hounslow, Middlesex, TW3 2BD, UK.



... continued from last issue



Kindly supplied and translated by Jean-Francois Hanguet



# FANTASY IN THE FLESH



LEAVE  
THOSE  
KIDS  
ALONE

Despite a distinct lack of Steve Hackett (promised) and Dave Gilmour (rumoured), David Palmer's 'Leave Those Kids Alone' show made for an enjoyable evening's entertainment. Held at the Barbican, London, on October 11, in aid of the NSPCC, it kicked off with over an hour's worth of Genesis and Jethro Tull material - a daunting prospect for a Kylie fan such as myself. However, the time fair sped by in a cascade of merriment, with the most successful numbers (in my opinion) being, perhaps inevitably, the ones I actually recognised, viz. 'Turn It On Again', 'Follow You, Follow Me' and 'Living in the Past'.

While opinions regarding the 'Objects of Fantasy' album (see review elsewhere this ish) are lending weight to the old maxim that holds 'You either love it or you hate it', it was clear that the audience had come for the second half. Personally, despite the advantage of recognisable tunes throughout (but no 'I Should Be So Lucky' this time, alas), I found the Floyd section

anti-climactic. A disarmingly cheerful 'Run Like Hell' lacked the drama of the first-half opener 'Turn It On Again', despite the use of appropriately Floydian flashing lights, while 'Goodbye Blue Sky', 'When the Tigers Broke Free' (receiving its first live performance ever?) and 'On the Turning Away' were devastated by the appalling vocals of former Move-man Carl Wayne.

Nevertheless, the likes of 'Shine On You Crazy Diamond', the 'Another Brick in the Wall' suite, 'Money' and, especially, 'Wish You Were Here' were well-handled and intermitently impressive. 'Shine On...' was an excellent showcase for the orchestra; the others boosted by the additional rock musicians (including 'The Bill' theme writers Andy Pask and Charlie Morgan, trivia fiends!).

Overall, I felt that the concert belied the promise of the 'Objects of Fantasy' album; although others rated the Floyd half above the first. Certainly, the audience was very enthusiastic, but nagging doubts remain... With Clare Torry on stage, why no 'Great Gig in the Sky'? And where did Palmer get that horrible jacket?

The Magic "B".

Floyd half: Run.../Money/Wish.../Another Brick, etc/Shine On.../Goodbye.../When the Tigers.../Eclipse. Encore: Run... (again).



# Quote Unquote



What do Wayne Hussey, Roger Waters, Def Leppard and Siouxsie Sioux all have in common? Answer: they all just will not shut up about Pink Floyd. What option do we have but to give these sad people a platform for their views? Here we go again...

"It is essentially rock n' roll. You can't be too holy about these things or we'd all fall asleep." - Roger on 'KAOS'.

"You can't be a legend till you're Pink Floyd, Led Zeppelin or dead - or all three..." - Joe Elliot; Leppard singer, non-legend.

"I wish I'd made 'Dark Side of the Moon'!" - Phil Oakey; singer, The Human League.

"Marc came to see Peter Jenner because he managed The Pink Floyd and Marc adored Syd Barrett. He thought 'If Syd's there, I want to be there to'." - June Feld (Marc Bolan's widow).

"The live half of 'Ummagumma' is essential to both of us. 'Set the Controls for the Heart of the Sun' is the centre-piece for the whole of Floyd's career. For you cynics, there is no irony intended in this answer." - The Timelords.

"There's always a wall, as the great Pink Floyd so eloquently put it." - John Hiatt, The Three Johns.

"I'm convinced that at some point we're gonna make a classic rock record, in the sense that it'll sell for years, like 'Dark Side of the Moon' or 'Sgt. Pepper'." - Wayne Hussey; Mish singer, non-legend.

"It's disgusting that Pink Floyd can sell millions of records while a contemporary genius like Prince never gets the total success he deserves." - Siouxsie Sioux.

"He reckoned we sound like Pink Floyd? What's wrong with that? 'Dark Side of the Moon' is a fucking ace record." - Horse; Happy Mondays' bassist.

"I'm not an effects wizard like Dave Gilmour - a player who uses effects superbly." - Rory Gallagher.

"We must have been the only band who said 'Yeah, I like Pink Floyd - my second concert was Genesis'." - Jim Kerr, Simple Minds.

"We're a boogie band. We can't all of a sudden do something like the Floyd." - John Coghlan; (now) ex-Status Quo, '75.

Compiled by The Magic "B", with thanks to Steve Withers, Freddy T, Dave Walker, Mike Stapleton, Karl Dallas and Liam Gretton.

