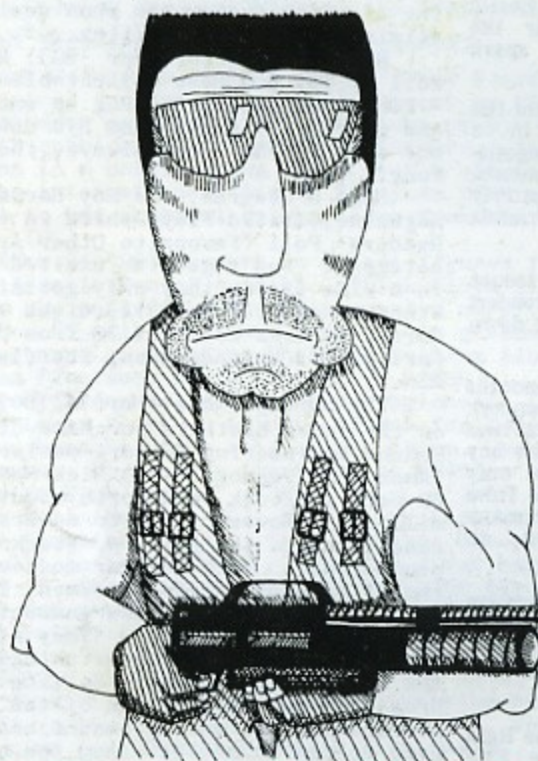


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BEEN ON EARTH BEFORE.

SHWATERSNEGGER

IN



PREDATOR

THE AMAZING PUDDING

Pink Floyd & Roger Waters

MAGAZINE ISSUE 42



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Careful With That Axe, Eugenie

April 1990

Welcome. There has recently been much speculation in the press about possible reductions in CD prices. While not wishing to jump on the bandwagon, the current pricing policy for Pink Floyd's back catalogue CDs has been a matter of concern here at TAP for some time.

Most comparable bands (with the notable exception of EMI label mates The Beatles) have much of their back catalogue available at mid-price (usually £8 instead of £12) - acts such as Genesis, Led Zeppelin, the Stones and, particularly, EMI's Queen, Iron Maiden and Kate Bush. As Floydologist Nicky Horne so rightly pointed out recently, 'Dark Side of the Moon' has more than covered its production costs, making a tidy profit for EMI in the process. Equally, early and mid-period albums such as 'Obscured By Clouds' and 'More', though undoubtedly good, are overpriced at present.

So, is this an EMI decision, or does it reflect the wishes of the band? Floyd are apparently behind the motion to reduce CD prices and are to 'renegotiate' future royalties from 'Dark Side of the Moon'; what effect this will have on their other albums is unknown. We intend to ask EMI for their comments and will happily include anything you may have to say.

On a brighter note, EMI's video division, Picture Music International, contacted TAP recently to request information for use in a forthcoming video history of the band. It's still at the ideas stage at the moment; director Storm Spellingmistake and producer Annie Crofts are toying with various proposals, but it is certain that early promos will be included (probably, we're sorry to report, in short clips), as will specially-filmed interviews with the Floyd. PMI are also currently trying to obtain original footage of concerts and TV appearances from all eras, from all over the world.

To tie in with this project, Floyd's resident archivist Nick Mason is writing a book on the band; again aided and abetted by Storm Misprint (see exclusive Mason interview this issue for more details). His six-string pal Mr Gilmour has not been idle; the new Dream Academy album, on which he worked, should hit the street shortly after this issue.

Finally, a note on our production schedule: there isn't one. We aim (and invariably succeed) to publish six issues a year, but this is supposed to be flexible and will depend on the band members' level of activity and our own domestic and work commitments. Some of you write as soon as two months have passed from an issue: please remember that subscriptions are for six issues, not a period of time, so no-one will lose out. 'Til next time...

Have a great time at Knebworth '90!

Please note that, owing to circumstances beyond our control, many of the remaining stocks of back issues 37 and 38 are now creased. We regret that we are unable to supply replacements and hope that your enjoyment of these issues is not impaired.

Dave

Bruce

Andy



The Short-Lived But Well-Dressed Five-Man Floyd, Winter '68

Subscriptions, back issues and binders

Subscriptions for the next six issues cost:

UK: £6.00 Japan: £8.70 Australia/New Zealand: £8.70
Europe: £6.90 USA/Canada: £8.40 (all prices include p&p)

Please state with which issue the subscription is to begin.

Back issues 34, 35, 36, 37, 38, 39 (the Kate Bush special), 40 and 41 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/New Zealand/Japan: 65p for the first magazine ordered, then 45p per magazine for every one thereafter.

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

UK: £7.30 Japan: £10.20 Australia/New Zealand: £10.20
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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 and Australian 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 overseas subscriptions, Carole Walker for UK subscriptions and Bruno MacDonald for back issues. When ordering, please print your full address in BLOCK CAPITALS and remember to tell us which issues you require (and, where possible, which you already have).

We are currently putting the finishing touches to the new TAP binders and will publish further information on these in issue 43.

The Amazing Pudding US representative: Ken Langford, 16385 West 8th Avenue, Golden, Colorado 80401, USA. If you write to Ken and would like a reply, please enclose an SASE - thanks.

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TOP PRESS.....STOP PRESS.....STOP PRESS.....STOP PRES

The new single by Walking Seeds, 'Gates of Freedom' (on Paperhouse, thru Fire/Glass Records), includes a cover of 'Astronomy Domine'. It's a limited edition of only 1500 - so buy it NOW!

DANCE SIDE OF THE MOON (FUNKY DUNG)

At Happy Mondays' recent Wembley bash, the first of the evening's more trippy moments came with the appearance of support act MC Buzz B. For the oddly-forenamed Mr B prefaced his otherwise appalling set with the clip-clop rhythm and opening lines of that criminally-overlooked Floyd anthem 'The Gnome' - amidst lights, lasers, fog and flares, it was... spookily appropriate.

In May 1987, a prophetic Sounds reader wrote: "It seems that Pink Floyd may now be mentioned without use of expletives, so I imagine that alongside the present Zeppelinesque Kkrroonk!, we'll soon be getting a Floydian Boing!, which is no bad thing...". Three years on, those words echo along pirate radio airwaves (where recently heard, of all things, was the divebomb conclusion to 'All Lovers Are Deranged' sampled on an innocuous soul track) and through the collections of those behind Milli Vanilli, KLF and now Innocence...

'Natural Thing' was a UK Top Twenty hit recently for Innocence - Innocence apparently being the lady on lead vocals, although it seems likely that the single is the brainchild of the 'Jolley/Harris/Jolley' production team. The only credited musicians are keyboard players Kevin Keating and Matt Rowe.

Collectors will be delighted/appalled (delete according to finance and obsession) to learn that there are no less than six versions of 'Natural Thing' on a wallet-busting five releases....

- | | |
|---------------------------|--------------------------|
| 1) 7" mix (4'07") | 4) Creation mix (6'38") |
| 2) Original mix (4'20") | 5) Collision mix (5'44") |
| 3) Elevation mix (10'00") | 6) Sunset mix (6'27") |

7": contains 1 and 2 (cat no Cooltempo COOL 201)
Cassingle: contains 1 and 2 (cat no Cooltempo COOL MC201)

12": contains 3 and 4 (cat no Cooltempo COOLX 201)
Remix 12": contains 5 and 6 (cat no Cooltempo COOLXR 201)

(features different picture sleeve to above)
CD single: contains 1, 2 and 3 (cat no Cooltempo COOLCD 201)

'Shine On You Crazy Diamond pt1' is featured on versions 3 and 6. Both are credited to JHJ/Gilmour/Waters/Wright, although only the latter credits Pink Floyd Music Publishers Ltd. The vinyl edition of the former is recommended: the mix opens with birdsong and running water, features three minutes of 'Shine On..' in the middle and ends with a locked groove of the aforementioned sound effects - like, trippy, man! The Sunset mix has Floyd kicking off after a mere nine seconds (placed higher in the mix) and replaces the effects with a more upbeat drum machine that will have die-hards shouting "Desecration!". Funny old world, innit?

The return of Floyd was fortuitously concomitant with the rise of Acid House - a culture clash n' crossover that can only be good news for those of us no longer filing our Floyd between ELP and Yes: turn it up and get down!

DJ An D and the Rebel BMC.

PETER ROBERTSON on the forthcoming Knebworth concert

Best of British

ON JUNE 30 next year the biggest ever all-British rock event will be staged at Knebworth in Hertfordshire.

Paul McCartney, Phil Collins, Pink Floyd, Status Quo and Tears For Fears have already guaranteed they will perform, with at least five other leading home-grown acts pencilled in, and when all 1.25 million tickets were sold out weeks ago within 24 hours British Telecom lines blew up from too much pressure. The event's promoter, Andrew Miller, is in no doubt as to its size and stature.

"It will be quite simply the greatest bill of British talent and one of the largest outdoor rock shows seen anywhere," he says. "I hope it will go down in the historical annals of rock shows. I'd rather like Knebworth to be remembered like Woodstock or the Isle of Wight. I want people to say 'Were you at Knebworth?' forever afterwards."

For Knebworth to happen at all there is, of course, an enormous amount to be done. Work officially began on the project in February for the five-strong board of directors chaired by Miller, the first task was to get some performers because, as he puts it so succinctly himself: "No artists, no show!"

While that is usually the main stumbling-block for any event organisers, the Knebworth committee were at a distinct advantage. For the event was set up to raise money for the music industry's own charity, the Nordoff Robbins Music Therapy charity, who have presented their prestigious Silver Clef award to a different top British rock act every year since 1976. Thus the remaining vacant slots will be taken up from among The Who, Genesis, Cliff Richard and The Shadows, Elton John, The Rolling Stones, Eric Clapton, Queen, Dire Straits, David Bowie, George Michael and whoever wins the award for 1990, which will be announced the day before the concert takes place. Only Tears For Fears did

not automatically qualify but were brought in because none of the eligible artists would open the event by performing first, and because vocalist Curt Smith is on the Nordoff Robbins Committee. The chief compere for the proceedings will be Dave Dee, the former lead singer of the sixties group, Dave Dee, Dozy, Beaky, Mick and Tich, who also has to act as artist-liaison. Yet, he says, contrary to what many might think, artists' egos are not a problem.

"It's never the artists' egos, it's the managers! I don't think the artists know about half the in-fighting that goes on. That is what you pay a manager for, after all - to fight your battles. No, I think all the artists realise what they are there for and why they are doing it. They certainly don't need the event to promote themselves, not when they are as big as the superstars we've got coming. They're taking part because they want to give something back to the industry from which has given so much to them. The real trouble we have is in trying not to ask them to do too much charity stuff for us. Nordoff Robbins alone have several annual charity events for which we need support and we hate to be considered to be taking advantage."

Extra incentive for the participating artists does however lie in the fact that, of the £10 million-plus Knebworth is expected to raise, the first £3 million will go to the Nordoff Robbins charity to build their second British music therapy centre in North London, the second £3 million to the British Phonographic Industry's charity BRIT and the remainder to be divided among the artists' own choice of charities.

"The one thing about this event is that it's helping British children. It's staying in Britain and it's mainly geared to the music industry," explains Andrew Miller in a way which answers criticism that Knebworth will be copying the Live-Aid event of 1985. Dave Dee has his own response.

"Knebworth 1990 could be the event of this century. Live-Aid was big but this will be bigger. People may say we're doing the same thing but we're not and anyway we've been putting on big charity shows for years before Live-Aid." Apart from the size of the

audience at the event, 72,000 were at Wembley Stadium for Live-Aid - the main difference is in the size of the audience tuning in from elsewhere. BBC Radio One will broadcast the show live, just as they did with Live-Aid, but television coverage will be recorded. Dee claims that live television would add weight to the Live-Aid revisited theory but Miller maintains there are other reasons.

"We took a view that, while there would be considerable excitement on the day, however prepared you are there are always going to be buzzes, delays and so on. And there is also a chance that the acts might not be happy with their performances, or at least parts of them, so we will be giving them a chance to go back into a studio to tidy it up. There will be three weeks to have it ready for transmission. It will be seen in 95 countries altogether, ITV having the rights over here, with a video and album of the event to follow."

Technical hitches are things the organisers of Knebworth can understandably do without. Scheduled to start at 12 noon, it should end at 11pm, with each act having been on stage for 45 minutes. But, admits Dave Dee who will be assisted by fellow MCs like Cathy McGowan and Jonathan Ross, turning acts round in ten minutes won't be easy... even though there will be a revolving stage.

"We'll see what happens and if everyone plays the game on the day. None of the artists will cheat but what can they do if they're going to storm on stage, the audience are going crazy for you? They might decide to stick in another number and, if everyone does that, we'll already be overrunning by an hour and half. I'll have to have discussions with the lads and their managers to stress that we need to stick to the times as best as we can. Then we have to allow for things that go wrong. Please God it won't but we are using a revolving stage and I've had problems with them before when they don't go round as they should. You only need one technical thing to go wrong and that could hold you up for 15 to 20 minutes. With the best will in the World, we're all professional people and it's not as if we've not been involved in any of these things before,

but we rebound to forget something. If we can cover 98 per cent of it then perhaps the other two per cent which does go wrong won't bother the audience, the artists or anyone else too much. We're trying to cover everything but I know I'll have a few sleepless nights beforehand and will probably visit the gents at least five times that morning!"

Approximately 2,000 people, from solicitors to stewards and from hoteliers to helicopter pilots, will be working on Knebworth 1990 and most do indeed have considerable experience of major rock events. Andrew Miller's first assignment of this nature was Don McLean's free concert in front of 85,000 fans in Hyde Park in 1976, the same year that Dave Dee was co-ordinating backstage at a Rolling Stones concert with a 200,000 crowd at, of all places, Knebworth. With still more than six months to go, the organisers of Knebworth 1990 say they are well ahead of schedule, although not until there are only three weeks to go can they start to instal 2,500 metres of fencing, the 520 toilets, the 500 lights, the 300 speaker cabinets, the 142 water taps and the 120 tons of steelwork for the stage etc, which is

required. The last Knebworth rock show was in 1986 and featured Queen. In the words of Dave Dee "it brought Hertfordshire to a standstill". Andrew Miller assures that, pun unintended, that performance won't be repeated.

"We are putting the safety and comfort of everyone first and are receiving excellent support from the police. We will take care of the audience from the moment they leave their front doors to the moment they get back. We've tried to make coach travel from all over the country as easy as possible, including parking 800 of them in Stevenage. We've done the same with rail travel. Our traffic plan went to the Department of Transport and local police as detailed as possible so people aren't in ten mile queues. Getting out of the grounds will also be as easy as possible. Any problems with health will be dealt with swiftly and skilfully by St John's Ambulance Brigade who will be there in force. We will have had 18 months to sort everything out and everyone responsible has dozens and dozens of checklists."

No matter how much checking is done, one thing that cannot possibly be made certain of is the great British climate. Knebworth is believed to be a

very well-drained site which is unlikely to become a quagmire whatever the weather. Yet there could still be other problems, as Dave Dee points out.

"The worst thing that could happen would be torrential storms. With all that electric stuff up on the stage we all know what could occur. Good weather is the one thing I'll be praying for a long time before the event."

Andrew Miller, acting on behalf of the entire Knebworth 1990 organising team as he always does, also has his fingers crossed for the big day. "I haven't got any fears really. I'm looking forward to it," he says. "It's going to be great fun. I'd like it to raise its targets. I'd like the artists to have enough money at the end of the day to donate to their preferred charity. I'd like the audience to be totally thrilled and exhausted after being at one of the greatest shows ever staged. Obviously, with that bill, it will never ever be repeated. Every one of the acts is a headliner and I'd like every member of the crowd to say 'thank God I was there. We've got quite a bit of work to do between now and then and I just hope that it's a nice day when it finally arrives.'"

COUGH SUITE

PINK FLOYD : "BRING BACK MY GUITAR"
(Boar Ring Records, 666)

A fascinating new bootleg has just been made available - but at a price. My copy cost £40 because, apparently, the tapes are from the Floyd's own collection, and some dealers are refusing to sell it because the threat of prosecution is so great.

The tape in fact contains only two tracks. The first is the shortest available take of 'Embryo', lasting just 1min 37secs! It's clear that this is a genuine take, not just a faded and edited version of other copies. However, what makes this invaluable to collectors is that between the lines "Waiting here, seems like years" and "Never seen the light of day", Roger coughs!

The second track is a 22-minute version of 'See-Saw', arguably the Floyd's finest moment. The song progresses normally up to the second chorus, before Dave unleashes a howling wail of feedback, and the band launch into vicious improvisation, both musical and lyrical, centering around that classic - and poignant - line "Marigolds are very much in love."

An essential purchase.

Mac BrunoDonald.

Thanks

This time we would like to thank the usual and assorted MacDonald, Mabbett and Walker clans for their unstinting efforts. Those without whom... include Kevin Whitlock, Ihtshamal Haq, Steve Hough and the semi-legendary favourite for this years Mr. Jock competition, Mad Jock McJock himself. Thank you, thank you, thank you.....

SPEED OF LIFE

Ah, fate! What strange twists n' turns of fortune transform an innocent day out at the Plough Lane Greyhound Track into an encounter with that mythical rock n' roll legend Nicholas Berkeley Mason?! In March, two enterprising young TAPpeople, Mike Curtis and Markus Haverkamp, attended the annual celebrity charity stock car event in Wimbledon (see report, TAP 39), only to find themselves thrust into the presence of the PF stixman.

Daunted by neither the sounds of chainsaws, hammering, revving engines and the Mason clan, nor the fact that they had no questions whatsoever prepared, our fearless heroes proceeded to secure an exclusive interview for your delight and delectation.

The highlights of this tete-a-tete have been transcribed by Mike Curtis, who began by asking what the Floyd would be playing at Knebworth in June...

NM: We don't know yet.

MC: Will it be scaled down, low-key lighting?

NM: Yeah, I'm not sure how much light there will be. Anyway, it will be in daylight.

MC: What are Floyd's plans at the moment?

NM: To have a year off!

MC: Again! (Laughs all round) Two albums in ten years! It's a bit embarrassing, isn't it?

NM: Yeah; actually it's almost too much work really! It's probably gonna be another three years off.

MC: Is Rick Wright back in the band yet - I mean, fully, legally?

NM: Not at the moment but that's because we haven't really sort of discussed it or done anything - so we don't know.

MC: Do you reckon he will be? Or is it the end of the Floyd?

NM: We certainly - or I certainly - intend to do more. We have no specific plans but it wasn't our farewell tour!

MC: Well, it could hardly be a farewell tour; it was a comeback tour, wasn't it?!

NM: Yes (chuckles). Well, I suppose you could roll them into one and do a farewell/comeback tour!

MC: You're not in contact with Roger anymore?

NM: No. I'm not his 'best mate' anymore but hopefully since we're not in litigation anymore, we can get on. I mean, if he does his thing in Germany... well, you know: Good Luck!

MC: I heard he'd written an opera for France's Federation Day - is that true?

NM: I don't know. I mean, there's been lots of stories and I'm really not sure what's real and what's not.

MC: Are you going to be writing any music for Floyd or have you given up since 'Dark Side of the Moon'?

NM: I haven't given up. I have no idea - you know, we don't have any plan at the moment. I'm not going to laze around; but we

don't want to start an album and we certainly don't want to tour until we've got the new idea - you know, something to do.

MC: So at Knebworth is it just going to be old stuff?

NM: Yeah. I'm sure we're not going to write any new music for it.

MC: And Rick Wright - is he planning to write anything for Floyd?

NM: I don't know. That you will definitely have to ask Rick. I'm sure most people would like to write and I'm sure Rick would.

MC: There was a lot of criticism about the last album being by 'Dave Gilmour and Company'. You heard some of that, I suppose!

NM: Yeah! (laughs)

MC: Would you agree with that?

NM: No - it's like saying all the other albums before that were Roger Waters albums. I mean, an album gets made as best one can with whoever writes his own material. 'Ummagumma', for instance, was an interesting exercise but I don't think it's actually the way you should generally work; you know, saying "Oh well, everyone has to do something" and the rest of it.

MC: And 'The Final Cut' - do you call that a Pink Floyd album despite the friction between the members then?

NM: It's still a Pink Floyd album. I don't think it's our best, but I don't suddenly start going through the ancient catalogue and going "Well, that's really a Pink Floyd album and that isn't" and "That's really a Dave Gilmour album and that's Roger Waters" or...

MH: So what do you think is the best Pink Floyd album?

NM: I don't - I mean, the next one! The next one will be the best - hopefully.

MH: Yeah, when is it gonna be out though?

NM: God knows!

MC: You're not exactly a production factory, are you?

NM: No, we're not really, but we could always change. You know, the next album could be the start of an endless chain spreading over the next twenty years! (laughs)

MC: A Stock, Aitken and Waterman Floyd? I hope not!

NM: (Interruptions from all round) I would have thought not, no.

MC: While you're "not doing anything" with the band, what will you be doing?

just who is this



mashed man?

NM: I want to learn Italian, start thinking about a book of...

MC: Motorcars?

NM: No, a book about the band - more pictures than writing: the last twenty-odd years or whatever.

MC: What do you think of 'A Visual Documentary' by Miles?

NM: Well, when it first came out it was fine but it's so out-of-date now. I'd rather do something a bit more...

MC: Well, they've updated it a bit.

NM: Yes, but it's still... There's sort of no reference; it's that thing of people writing books without actually referring to the 'principals'. It has a lot of second-hand stuff, so I'd rather do something which is a bit more original, and have more of the original artwork and so on.

MH: I presume you actually knew Barry Miles, did you?

NM: Miles? Yes.

MH: He was at UFO, I suppose?

NM: Yes, that's right, but I haven't seen much of him since.

MC: Did you enjoy the UFO gigs?

NM: Yeah.

MC: Nice LSD and all that?

NM: Well, er... No comment! (laughs)

MC: I'd say that's a "yeah". What about Soft Machine - did you play with them?

NM: Well, I think once or twice yeah.

MC: Kevin Ayers was a friend of Syd's, wasn't he? (Long pause) Remember Kevin Ayers, the Soft Machine guy?

NM: Yeah, I do. I don't think he was a friend of Syd.

MC: Well, Syd's on one of his covers ('Bananamour'), one of his album covers.

NM: Could be!

MC: What about the 'Pompeii' video that has just been rereleased - is that the full thing now?

NM: I've no idea.

MH: Gives you a chance to have another holiday.

NM: It's quite fun, 'Pompeii', but it is now fantastically dated, which is really the reason why we did 'Delicate Sound of Thunder' as a video - so that at least there's something that is contemporary.

MC: That's been criticised as just an arty souvenir that doesn't recreate the show at all.

NM: Well, I think we did about as well as we could in terms of recreating the show.

MC: Surely you've seen the Venice film?

NM: I thought Venice was not as good as 'Delicate Sound of Thunder'.

MC: I thought it was far better.

NM: No, because what was good about Venice doesn't really come over on the film, unfortunately. There's not enough of Venice itself in my opinion. I don't want to sound as though I'm harping about them - I think I'm actually happy with both of them - but I wish there'd been more of Venice, the city.

MC: There was some trouble with the Cabinet about the volume and the show...

NM: (laughs) No.

MC: Didn't the Cabinet resign after the show?

NM: Yes, that's right - but they always resign whenever there's any sort of drama and then they re-elect themselves. It wasn't a very serious political crisis.

MC: Why did you drop 'Echoes' so early on in the tour?

NM: Because it wasn't much fun to play. It was a bit dull; it goes on - it's very repetitive. It can be quite nice but we just found there wasn't enough meat in it to make it interesting to play, which has got to be the main thing.

In the Pink again

LEGENDARY Pink Floyd drummer Nick Mason popped into the Echo the other day to plug his comeback album.

Now 41-years-old and looking more like an off-duty insurance agent than a flower-power freak Nick told me: "This is a serious attempt at a comeback. It is definitely not a throwaway project."

Profiles, recorded with former 10CC guitarist Rick Fenn, is motor racing fanatic Nick's first album since a jazz LP with Carla Bley in 1981. It lacks the mystical meanderings of early Floyd material and does not have the political bite of Waters' pen, but Mason's unmistakable class shines through and it is well worth a listen.

And for all you Floyd fans desperate for news, Nick added: "We have not disbanded. Pink Floyd is on the shelf at the moment but it may be taken down again at any time. Dave Gilmour who sings on the album is very busy and Roger Waters is writing but we have definitely not killed off Pink Floyd."

Liverpool Echo
(from S. Harper)

MC: Did you ever perform 'Shine On...' and 'Echoes'? Some bootlegs have both of them.

NM: I think we did in a couple of places but it was early on in the tour.

MC: What about 'Welcome to the Machine'? Why is that not on film? I mean, in my opinion, that was the best number you did at the gigs.

NM: Because it's so rigid in its format; it's absolutely identical to the version that's available. I mean, most of the other songs have got some variation in them, you know.

MC: You can change 'Welcome to the Machine' (thinking of the Waters version on the KAOS tour).

NM: Not really, no. Not if we're syncing to the film.

MC: 'The Wall' film - how much did you have to do with it?

NM: I did most of it actually, but...

MC: So is it 'The Wall' by Nick Mason?

NM: Absolutely. I'm the unsung hero of the band but I've been too modest to announce it until now.

MC: Do you ever get sick of this business of interviews?

NM: Yes. But I don't have to do them everyday.

MH: So what have you been doing while you've been on holiday?

NM: I haven't been on holiday! No, I've been, er... (prompt from daughter) cooking... learning Italian, trying to get a

recording studio...

MC: How is Ten-Tenths (a Mason-owned exotic car hire company - Eds) doing? Still lending cars out to advertisers?

NM: Fine, yeah; it's good.

(In the pits after the races)

MC: So how did it go?

NM: Fine; I hope I'll be here next year too!

Our thanks go to Mike Curtis and Markus Haverkamp for conducting this interview on our behalf and, of course, to Monsieur Mason for his time...

WOULD YOU SELL YOUR STORY TO ROLLING STONE?

Apparently not. Castle Hendring's 'Rolling Stone: 20 Years of Rock' video lists over sixty artists on the cover, among them Pink Floyd. However, so elusive is the Floydian connection that even the notoriously Pink-obsessed Andy Mabbett managed to miss it! The catch, you see, is that the majority of the cover stars are mostly represented by clips of no more than a few seconds' duration (the eminently-watchable Dave Lee Roth and Twisted Sister, for example, are afforded about three seconds each) and PF boys don't actually appear at all! Instead, an (apparently) American cover of 'Money' plays for less than a minute of the "We can't change the world, let's make money" (Joni Mitchell) segment.

Despite the misleading packaging, the video is an enjoyable if predictable 100 minutes. Special mention must go to an intelligent selection of featured interviewees, particularly an unusually-humble David Bowie, the relentlessly down-to-earth Jerry Garcia ("The Grateful Dead) have been willing to sell out on some levels for a long time but no-one's been buying!") and the always-wonderful Cyndi Lauper. Rock n' roll, phew!

The Magic "B".

VIDEO VIDEO VIDEO VIDEO COMPETITION COMPETITION COMPETITION COMPETITION

To win one of two copies of the Rolling Stone video kindly donated by Castle Hendring, just tell us which Beatles album prompted the founding of Rolling Stone magazine. Easy, innit? Send your answers to Dave by June 30.

COMPETITION COMPETITION COMPETITION COMPETITION RESULTS RESULTS RESULTS RESULTS

The answer to the 'When The Wind Blows' video competition was that David Bowie introduced the 'Snowman' video.

The two lucky TAP readers who were first out of the bag were:

Jason Davis from Macclesfield

Geoff Carr from Grimsby

Your videos are on their way.

UP AGAINST THE WALL

Roger Waters is to perform 'The Wall' in Berlin on July 21, assisted by former associates such as Snowy White, Andy Newmark and Graham Broad, and some "big names". The audience will number around 250,000 although the show will also be televised worldwide; representing the global launch of a new disaster fund charity.

Subscribers should receive a flyer with this issue containing details of trips to the concert; if you do not, please send an SAE to Andy marked 'MGP Trips'. We will have full details and possibly an interview with Roger in TAP 43.

TAP SMALLS



We have obtained limited supplies of 'The Wall' (screaming head design) and 1989 (lightbulb jacket design) tour programmes. Prices as follows (all include p&p):

	WALL	1989	BOTH
UK:	£4.60	£5.70	£9.80
Europe:	£4.80	£6.00	£10.20
USA/Canada:	£6.00	£7.50	£12.30
Australia/New Zealand/Japan:	£6.20	£7.70	£12.70

Contact Andy at his editorial address. Payment as per methods for TAP subscriptions, etc. Once again, please do not send cash!



THE SPIRIT OF RUSH: Excellent 68-page, A4 Rush Magazine. UK £1.50 (overseas write for details) from Mick Burnett, 23 Garden Close, Chinbrook Rd, Grove Park, London, SE12 9TG. Love the subscription page Mick, you cheeky bugger!

PILGRIMS: Highly enjoyable Peter Hammill/VdGG magazine. Ish 7 £1.10 (UK) from Fred Tomsett, c/o Pilgrims, 96a Cowlshaw Rd, Hunters Bar, Sheffield, S11 8XH. Write and defend 'Out of Water'!

FLAMING SHROUD: Intelligently-assembled Marillion/Fish magazine - £1 (UK) from Alex Mosely, 23 Dawes Close, Armitage, Staffs, WS15 4BE. 'Vigil in a Wilderness of Mirrors' indeed! What is he on?

SAUDADE: A (sometimes) coherent and witty ragbag of They Might Be Giants, Syd Barrett, Zappa, Morrissey, etc. £1.25 (UK) from 'Saudade', Gothic Cottage, High St, South Moreton, Oxon, OX11 9AD.

ECHOES: The Italian Pink Floyd magazine, c/o Marco Ingrassia, Casella Postale n.40, Palermo Succ. 17, 90146 Palermo, Italy.

ZI DUANG PROVENCE: David Bowie fan club. Details from PO Box 127, Ipswich, Suffolk, IP2 0AS (don't forget an SAE or two IRC's).

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

Is it possible, too, that Syd has risen from the grave?

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THOUGH IT'S been something like a year and a half since yours truly and the NME brought you all the harrowing "Saga of Syd" (re Roger Keith Barrett) in all its disturbing enigmatic splendour, the good old rock grapevine still twitches excitedly whenever his name arises.

The 'Poet' is still regularly sighted, alive and breathing "recently" in some obscure part of London, while impressionably idealistic young scribes are still occasionally to be witnessed kissing off a piece berating the current 'State of Rock' with the quaint reminder that "If only Syd would get it together we'd all be saved etc."

Which is one way of prefacing the current state of play regarding the Barrett enigma. Stories, you see, have once again been circulating concerning first of all the rather bizarre reunion betwixt the Pink Floyd and their Founding Father at E.M.I.'s Abbey Road studios, where the former were to be

found working on the final mixes of "Wish You Were Here." One source for example claims that a "very together" Barrett helped out on the mixing of "Shine On You Crazy Diamond", while innumerable other accounts — without the luxury of any real details — still feel it necessary to inject a quotient of hearty rejoicing that Syd was back with "his band" insinuating ever-so-tenuously that this might presage "a return to activity."

We-e-ell. The real facts concerning this reunion are pretty much as follows. The Floyd were setting about their mixing in, one presumes, their usual workmanlike fashion, when Barrett suddenly appeared, wandering into proceedings as if such an appearance warranted not one dint of surprise to be registered.

It should be herein stated that Barrett is no stranger to post-'67 Floyd studio sessions. In fact Blackhill's Andrew King recalls Syd, with guitar in tow, sitting in the reception area of Abbey

Road studios for days on end while "Saucerful of Secrets" was being recorded, waiting to be asked to contribute (his services were in fact usurped by the band at one point when he was allowed to play the eerie slide guitar work which graces Rick Wright's "Remember A Day" track).

This time around though, it was rather weirder than on previous occasions, basically because Barrett was at first physically quite unrecognizable. A year ago, those who witnessed the living spectre of El Syd were confronted with a vision not unlike the Man of previous incarnations i.e. lean of limb, straggly hair, elegant rags. The Syd Barrett of 1975, however, appears to weigh between 15 and 16 stone, has all his hair shaved off, and seems partial towards getting decked out in cheap proto-Californian sportswear. According to both Andrew King and E.M.K.A.'s Peter Barnes, the bovine Barrett frame was swathed in a short-sleeved Marks and Sparks exotica sport-shirt and ill-fitting hipster slacks (Lisa Robinson, eat your heart out).

All things being considered, it comes as no surprise that it took everyone present at least half an hour to come to terms with Syd's "New Look".

Yet again, matters weren't helped much by Barrett's behaviour, which apparently tended to border once again on the "close-to-catatonic," though he did inform present company as to the reasons behind this new-developed portly disposition. "I've got a very large fridge in the kitchen and I've been eating a lot of pork chops." Such lucidity!

The Floyd meanwhile — Syd's old band remember 'em? — were trying to stay cool amidst it all and after recovering from initial shock, carried on as if nothing was at all awry. Apparently the only dialogue between the two factions occurred during one purportedly tricky mix which required listening to the track repeatedly. Barrett seemed to find it all a touch bemusing, however; when the track was called upon to be played once more in yet another attempt to obtain Floydian mixing perfection. He was seen to rise from verbal inertia to ask innocently "Why bother? You've heard it once already."

News of "what really went on at those sessions" also strangely coincides with far more interesting reports that Barrett has been back in the studios at some point in recent history (i.e. between the period of me writing 'is biography and this very

moment in time) and put down actual songs.

The first I heard of all this was (I think) when I happened to be leafing through the last Syd Appreciation Society leaflet, and read that Mr. Maestro had been recording with Robin Trower (of all people). Then some other journal claimed that there were eight new Barrett tracks somewhere in the E.M.I. vaults. My immediate reaction to these revelations was one of dismissive cynicism and all was forgotten until, innocently grilling certain eye-witnesses for new garf on the Big S, I was informed that, yup, there were indeed new tapes of Barrett performing in the studios. Three 7½ inch reels-worth, in fact.

The men behind this coup — they got Syd into Abbey Road Studios late last year and set the tapes rolling for three days — are loathe to give details regarding potential back-up musicians and such-like and hastened to inform yours truly on how necessary it is that they remain cloaked in anonymity until such time etc. However they did divulge that the songs had a "strong 'hardly begun' feel to most of them", and that the whole thing was "extremely weird." One of the culprits also stated that if another well-regarded artiste had produced such, uh, music and allowed it to be released, he would be actively pilloried by every rock critic and his mother. However, this was Syd and well, maybe you too can draw your

own conclusions.

It remains to be seen whether two as yet unreleased-and-unheralded Barrett songs are included on the tapes. One, a number entitled "She was a Millionaire," was conceived around the time of "Jug Band Blues" and "Vegetable Man" (late '67), but was very possibly lost during some added Abbey Road session. All of which is a great pity, says Andrew King, who heard it in rehearsal and considers it one of Syd's greatest efforts.

Peter Barnes, on the other hand, claims to have heard another Barrett diamond-in-the-rough composition on a cassette player which dates back to 1971. Called "The Bob Dylan Blues", it is apparently nothing short of magnificent. Barnes fears though that Syd may have lost it over the years.

Barnes also claims to have known about the mysterious '74 sessions but thinks that it was pretty much all cacophony, with no vocal tracks laid down at all. "I think Syd didn't even bother to turn up again after the third day," he concludes.

Oh and final bit of living trivia for all us Barrett fanatics. Syd was sighted outside Harrod's maybe two weeks ago. He was wearing a large Yogi Bear bow-tie, said the bemused eye witness.

□ NICK KENT

NME 15th November 1975
From John Hilditch

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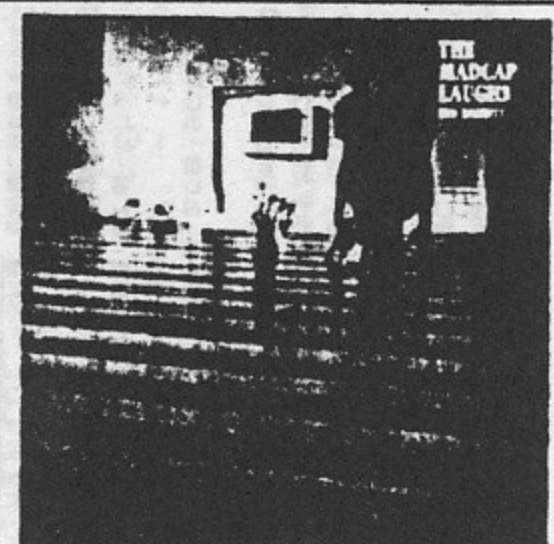
THE MADCAP LAUGHS

Syd Barrett, ex-member of Pink Floyd, has produced this beautiful solo album. The sound is relaxed and quiet, and kept relatively simple, like on the first track which comprises vocals, guitar and washboard only, making late night music. The lyrics are not only audible, but well worth a serious listen in their own right, and the guitar is played with feeling rather than technical brilliance. The use of drums on some tracks definitely heightens

Beat Instrumental Feb 1970

the atmosphere, for even though they're pounding out they never get frantic, and there's also some very nice electric piano backing. Although Syd's voice is not exceptional, it is pleasant, and he doesn't try anything out of his range.

Side One: Terrapin; No Good Trying; Love You; No Man's Land; Dark Globe; Here I Go.
Side Two: Octopus; Golden Hair; Long Gone; She Took A Long Cold Look; Feel; If It's In You; Late Night.



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

Fat Old Sun [Gilmour]

A pleasant summery piece from 'Atom Heart Mother' sung by the author. The track was recorded in mid-1970 and featured in two BBC sessions by the group [see TAP 39].

Fearless [Waters, Gilmour]

From 'Meddle' and sung by Gilmour; an early indication of the strength of the Waters/ Gilmour songwriting team. It later re-appeared on 'Works'.

Gilmour: "There are songs on that album that are more significant than 'Echoes' - the one with 'You'll Never Walk Alone' on the end of it... There are things on that album that pointed towards the direction that Roger was going to want to move into."

Final Cut, The [Waters]

Title track of Roger Waters' last Pink Floyd album and video, sung by the author.

Gilmour: "'The Final Cut' in film terminology is the finished article. When you stick all the rushes together basically in the right order, you call it the 'rough cut'. And when you've cleaned it up and got it perfect, you call it the 'final cut'. It's also an expression for a stab in the back, which I think is rather the way Roger sees the film industry."

Fingal's Cave [uncredited]

A heavy, guitar based instrumental out-take from the 'Zabriskie Point' sessions. The title, taken from the cave in Scotland, is almost certainly the invention of a bootlegger and should not be confused with the classical piece by Mendelssohn.

Flaming [Barrett]

Taken from 'The Piper At The Gates Of Dawn' and sung by the author. This track was strangely omitted from the US release of the album despite being released as a single there. It was performed for a BBC session in 1967 and occasionally performed live during the early part of 1968 but never became a regular live piece.

Flapdoodle Dealing [uncredited]

An unreleased; early live piece.

Fletcher Memorial Home, The [Waters]

From 'The Final Cut' album and video, sung by the author and named after his father, Eric Fletcher Waters to whom the album is dedicated..

Gilmour: "I think there are three great tracks on that album: 'Fletcher', 'The Gunners Dream' and 'The Final Cut'. A lot of the rest of it and the general feel to the album is not to my taste, really."

Free Four [Waters]

Sung by the author, this appeared first on 'Obscured By Clouds' and later on 'Works' as well as becoming a single in several countries (with a variety of B-sides).

Gilmour: "On 'Obscured By Clouds' there are one or two significant things. 'Free Four', for example, has got all the stuff about Roger's father being killed, and 'buried like a mole in a

Foxhole' or something, and 'everyone's still on the run' - which is where all this 'Wall' and 'Final Cut' stuff came from."

Games For May [Barrett]

From Karl Dallas' 'Bricks In The Wall' Floyd biography:

"Miles says that 'See Emily Play' was a reworking of the theme song for 'Games For May', the Floyd's Queen Elizabeth Hall concert of May 12th 1967, but I seem to remember them playing 'Emily' at the 14-Hour Technicolour Dream in Aid of International Times on April 29th. This is confirmed by 'The Illustrated Rock Almanac' (edited by Miles, as it happens!), so it's possible they were two alternative sets of lyrics to the same tune. No recordings of 'Games For May' seem to exist to check our memories."

Get Your Filthy Hands Off My Desert [Waters]

Composed and sung by the author for 'The Final Cut'. The missile on this track is probably the most successful use of Holophonic directional sound effects on the album, passing directly over the head of the listener. This was only performed live on the 1985 'Pros And Cons' tour.

Gimme A Break [uncredited]

A Chuck Berry song covered live by the early Pink Floyd.

Gnome, The [Barrett]

Sung by the author this appeared on 'The Piper At The Gates Of Dawn' and was performed for a BBC session. The celeste backing is provided by Rick Wright.

Gold It's In The The [Waters Gilmour]

A highly atypical Floyd cut from 'Obscured By Clouds', sung by Dave Gilmour - "It'd probably make a good single, believe it or not," opined Disc magazine.

Mason: "We didn't aim 'Obscured By Clouds' to be a Pink Floyd album, but just a collection of songs. There were various styles on the album with plenty of rhythm and different tempos. I agree that it hasn't got the same impact as, say, 'Dark Side Of The Moon' or 'Meddle', but it was an enormous success and has become, in France especially, a classic album."

Goodbye Blue Sky [Waters]

Sung by Gilmour, this is featured on 'The Wall' and provides the soundtrack for the best animation sequence of the eponymous movie.

Waters: "I think that the best way to describe this is as a recap, if you like, of side one. It's remembering one's childhood and then getting ready to set off into the rest of one's life."

Goodbye Cruel World [Waters]

From 'The Wall', sung by the author.

Waters: "That's [Pink] going catatonic, if you like. He's going back, he's curling up and he's not going to move. That's it. He's had enough. That's the end."

Gotta be Crazy [Waters, Gilmour]

Sung by Gilmour, this was originally mooted for inclusion on 'Wish You Were Here'; although its most celebrated appearance is as part of the huge-selling 'British Winter Tour '74' bootleg. Developed from an unwieldy and frequently unlistenable track in 1974 to an improved version for the '75 tour, it finally appeared, with substantially altered lyrics, as 'Dogs' on 'Animals' [see TAP 2].

This Month's Centrefold Beefcake: "Big" Rog (Photo by George Wilkes; kindly supplied by Old Pink, Atlanta)



The track retained its original title (aka 'You Gotta Be Crazy' and 'You've Got To Be Crazy') until, two-thirds of the way through the '76 sessions, Waters came up with the anthropomorphic concept.

Grand Vizier's Garden Party, The [Mason]

An instrumental experiment with electronically-processed drum sounds in 3 parts:

- a) Entrance
- b) Entertainment
- c) Exit

This was Nick's solo contribution to the 'Ummagumma' studio album. Trivia fans may be interested to know that Grand Vizier was the title given to the Prime Minister of the former Turkish Empire.

Grantchester Meadows [Waters]

The better of Roger's two contributions to the 'Ummagumma' studio album, sung by the author. A lightweight piece very reminiscent in mood to the original 'Across The Universe' with suitable sound effects including an interesting stereo attack on a fly.

This tribute to the beautiful area near Cambridge was performed live for a short period as 'Daybreak' - the first section of 'The Man' [see TAPs 16 and 39].

Great Gig In The Sky, The [Wright]

From 'Dark Side Of The Moon', sung by Clare Torry. In its original form, this piece was in two sections: the first, a keyboard passage accompanied by taped readings from The Bible and other spoken pieces, the second an instrumental keyboard piece.

It was revived for Pink Floyd's '88 and '89 tours and three dates on Waters' 'KAOS' tour, but inexplicably omitted from the former's 'Delicate Sound Of Thunder' album.

Wright: "I think the 'mortality section', or 'Great Gig In The Sky' as it's called now, is a really nice piece of music. One of the pressures for me - and I'm sure all the others - is this constant fear of dying, because of all the travelling we're doing on the motorways of America and Europe, and the planes. That for me is a very real fear. Trouble is it doesn't come across like that on the record so that's a weakness of it."

Gilmour: "[Clare Torry] was just a session singer. Alan Parsons had done a session with her for something before and he said we should maybe try her out, and we tried her out and she was great. We recorded I don't know how many tracks of her wailing away as we encouraged her to scream and warble and go loud and soft and stuff. We then compiled the vocal track out of I don't know how many takes she did of it, but it worked really well."

Recently the piece was re-recorded for a Nurofen advert. Floyd were not involved (other than Rick giving permission) but Clare Torry recreated her vocal [see TAP 39].

Green Is The Colour [Waters]

Just one of a number of rather excellent Waters compositions on 'More', sung by Dave Gilmour. This became the first part of 'the Journey' under the title 'the Beginning' [qv] and remained in the Floyd's live set for two years (often merging into 'Careful With That Axe, Eugene') before being retired in August '71 [see TAPs 16 and 39].

Gilmour: "'More' had rather a bad reception; probably because of the dialogue - they were saying things like 'Groovy Man, let's get high'. Schroeder was a foreign director and, though he spoke English, he didn't know the subtle difference between what slang was acceptable and hip and what wasn't."

Gunner's Dream, The [Waters]

From 'The Final Cut', sung by the author. Popular with band and fans alike, it was included in the set list for Waters' 'Pros And Cons Of Hitch Hiking' tour and opens 'The Final Cut' video EP.

Waters: "'The Gunner's Dream' is about powerlessness. The door opens suddenly and you find you're face to face with a bloke in jackboots in a country like South America or Algeria or France during the occupation. You cry 'No you can't do that to me - I'll call the police', and they reply 'We are the police'. Your life slips into a nightmare. The most precious thing in this world is that your life is not controlled by someone else."

The line "and maniacs don't blow holes in bandmen by remote control" is a reference to the IRA Hyde Park bombing of 1981.

Happiest Days of Our Lives, The [Waters]

From 'The Wall', sung by the author. Used in all versions of 'The Wall', it was revived for Waters' tours from '85 onwards.

Have A Cigar [Waters]

Originally sung by Roger, this was premiered in April '75, five months before its appearance on 'Wish You Were Here'. For the official release it was sung by Floyd associate Roy Harper; although Roger Waters would later regret not performing the track himself [ironically, Paul Carrack handled vocal duties on the song during the KAOS on the Road tour]. This piece, a favourite of Roger's, has been performed on all his solo tours to date.

Gilmour: "Roy had never sung anyone else's lyrics before, I don't think, and I guess he finds it a little strange to work within the confines of someone else's material, really. I think he found that difficult. But, like a trooper, he got it together."

The line "Which one's Pink?" assumed even greater significance when invoked in the late 80's War of the Floyds; its most celebrated appearance being on a Roger Waters tour-shirt much beloved of the TAP editorial staff.

Waters: "'Have A Cigar' isn't cynicism, it's sarcasm. In fact, it's not even sarcasm, it's realism."

Heart Beat, Pig Meat [Waters, Gilmour, Mason, Wright]

An instrumental written for 'Zabriskie Point'. This piece appears over the opening titles and features a plethora of sound effects. A similar piece to this was used live around 1970.

Here Comes Santa [uncredited]

The title that has been given to the opening sound effects of 'Grantchester Meadows' at the Fillmore West concert of April 1970.

Hero's Return, The [Waters]

From 'The Final Cut', sung by the author.

Hero's Return part 2, The [Waters]

From the 'Not Now John' singles, sung by the author. The lyrics refer back to Waters' vision of society as a machine and continue his symbolic use of the stone. Wrote Floyd biographer Karl Dallas:

"[The] previously unreleased verse and chorus [it's hardly significant enough to be described as part 2] underpins the post-war relevance of the hero's experiences over fire-bombed Dresden. This is 'Slaughterhouse 5' from the air; a war in which the killers are just as much the victims as the killed."

FLAPDOODLE DEALING

As part of their 'Starmakers and Svengalis' series last year, Radio One broadcast an hour-long documentary on the career of Pink Floyd's first manager, Peter Jenner; the relevant Floyd bits of which were kindly transcribed on our behalf by Phillip Halper. The programme is narrated by Alan Freeman...

AF: Is there anything strange about the son of a vicar who became a brilliant scholar and a lecturer at the London School of Economics, dropping out to become a rock manager? Well, no - not according to his clients: a succession of great British eccentrics unified by quirky and adventurous music and abundant bohemian spirit.

Partly because of boredom and partly as an emotional response to the heady times, Peter Jenner, was, in the summer of 1966, amusing himself by launching his own record label - DNA.

PJ: I was really just a fan. I was looking for something to do other than being an academic, cos I'd never really planned on being an academic. I had just by mistake got a very good degree at Cambridge and couldn't think of anything else to do! I saw this band called The Pink Floyd Sound I remember thinking "Where does this noise come from?". I remember wandering around the stage trying to work out where the noise was coming from - whether it was the keyboards or the guitar or whatever - which aroused my interest. I thought this was terribly avant-garde and so they ought to be on our label. So that's how, as it were, I drifted in to it.

I then went to see the Floyd and they said "Well, we don't really need a record label; what we really need is a manager". I had no idea what a manager was, but I thought that, well, "This sounds like a good idea - why not be a manager?". So I spoke to my very good friend Andrew King, who was like my brother. He'd just left his job and had a little bit of money which he'd inherited from an old aunt or something. So, we decided to become managers and manage the Pink Floyd. I had no idea what I was doing.

When we started working with them, I was still involved with the London Free School so we started doing benefits for that, because they needed money and the Floyd needed gigs. We went down to All Saints Hall, which alas is no longer with us, in Powis Square, and did some gigs. They instantly took off like a rocket.

AF: Jenner then encouraged the Floyd to drop their rhythm n' blues numbers and develop the freakier, futuristic aspects of their repertoire. Their drummer was and indeed still is Nick Mason...

NM: The first thing I would have to tell you about Peter is that I can't really take him in isolation: it means Blackhill Enterprises - which means Peter Jenner and Andrew King. All our dealings were with the pair of them, as a sort of double act. They were a bit like Laurel and Hardy; only a lot funnier! There was none of the bluster and aggression you get with most managers - power guys who roll around being extremely fearless. There's no doubt that their greatest ability was to think in new directions that no-one had before. How you promote a band, the sort of work you find for them, discovering this whole new audience on the

university circuit....: all came from this period - from that sort of thinking.

What's hard to get over now is just how bad we were! For them to see potential in what we were doing was quite extraordinary really; because what we were doing was different, but, my god, it was bad! Our early playing was unbelievably amateur and, you know, there was an awful lot of Bo Diddley in there. For them to

The reason we did so well with Pink Floyd was that my partner Andrew King and I were complete amateurs in those days (1966-67). We didn't have a clue, and that was why it went right. We said, Let's use lights, we encouraged them to write their own songs, to do endless improvisations, and we held out for an albums deal - all things that weren't done in those days. An awful lot of managers have done well with their first bands, because they didn't know the rules, therefore you go out and break them, like Stevo with Soft Cell, Tony DeFries with David Bowie, Andrew Oldham with the Stones. But if I'd known what I was doing I wouldn't have bought the Bentley: we had six-way ownership of the car, which caused a lot of problems! In the end you pay for your lack of experience; we got cash-flow problems and we parted ways.

Syd Barrett left under the pressure of it all, the freak-out of fame: all of a sudden he was the most famous face in psychedelia; the band just couldn't work with him, and we couldn't help him. We couldn't see how Pink Floyd could carry on without him, but we underestimated a) the importance of the brand name and b) their determination. After he left, I'd be in the studio with him and when it got too much for him he'd just go out for a walk, and sometimes he'd come back and sometimes he wouldn't. After this had gone on for a few days the engineer pointed out to me that if Syd turned right out the door he came back, if he turned left, then he didn't.

Q30; March 1989

of underestimating the strength of character of the rest of the band and underestimating the ignorance of the public. As far as the public was concerned, The Pink Floyd was a band and the brand name was The Pink Floyd. Providing what they turned out was still good in some sense as far as the public was concerned, they would still be The Pink Floyd. That I think was a classic mistake...

see the potential there was pretty remarkable, I think. They just saw more than a niche in the market: they saw a whole area that seemed to be open for something to happen.

PJ: The perfect thing a manager can do is attach a group to a movement and so, somehow or another, we managed to attach The Pink Floyd to the "Underground Movement" as it then became known, the psychedelic movement. So, in a sense, people were buying their records because they had a light show. They weren't buying their records cos they were such great records. They were listening to them or checking them out because they were trendy; they were associated with a movement. So that if you wanted to be seen as being "Underground" and hip and groovy, well, you bought a Pink Floyd record.

That is a wonderful thing to get yourself into with a band and it's one of those things which we could never have planned. It was due to the naivety of one's position that that happened; because we all believed in it - we all did it and it was all genuine.

AF: Pink Floyd headlined all the major underground events, toured Britain with Jimi Hendrix and made their first visit to the States. But then in a totally unexpected move, their increasingly spaced-out leader was suddenly dismissed by the other three.

PJ: They came to us and said "You don't believe in us anymore without Syd, do you?". Andrew and I said "Probably not, no. We can't see how you can do it without the guy who wrote all your songs, was the lead singer and lead guitarist and was the backbone of the band. One classicly made the mistake

SUBTERRANEANS



The TAP editors would like to apologise for the delay in printing the following first-hand review of the Floyd's 15/7/89 Venice bash:

Last year, a friend and I spent a month Inter-railing around Europe - a trip which coincided with a jaunt by a group of fellow English persons (but I bet they didn't sleep in many railway stations!) We actually had the good fortune to attend three Floyd concerts - at two of which, in Lausanne and Marseilles, the band were actually visible! Although both were excellent, there is little to say that hasn't been said in countless reviews elsewhere.

However, there's plenty to say about Venice, the third of the European concerts we attended. Those who saw the concerts on TV are probably wondering what was so different about Venice that merits elaboration. The short answer is that TV can be very deceptive; those who require a longer answer, read on.

I should start by saying that Venice is a very nice city - even more so if you happen to have a clothes peg on your nose or a gas mask... but that's another story. The city itself provides the ideal setting for a show the size and stature of the Floyd's. Indeed, what better way to compete with Paris' Bastille Day celebrations than to stage a Pink Floyd concert on the same night, and show it on worldwide television?

Firstly, before launching into my criticisms, I shall mention the few good points. First of all, it didn't rain. Secondly, during the period leading up to the concert, walking around in a Floyd T-shirt, I made plenty of friends - mostly with people asking what the thing floating in the lagoon was. It was also a pleasure to see the reactions of fans, many of whom had turned up not knowing about the concert. They immediately extended their stays. The third and final good point was the playing of the intro to "Shine On" during the soundcheck. Rick's opening notes floated from the chaos of a typical soundcheck, the band suddenly came together, and the waiting began to seem worthwhile.

Next, I must beg to differ with Roger Waters, and then agree with him. I strongly dispute the charge that the Floyd's lyrics are superficial and meaningless now that he's left. The first three words of "Learning to Fly" rang very true at this concert as I watched 11 pinpoints in the distance, and wished for the umpteenth time that I'd bought some binoculars. Incidentally, I'm sure Roger would have something to say about the opportunist capitalism displayed by the Italians selling cardboard binoculars at grossly inflated prices - I'm sure he'll write an album about it when he's finally laid Billy, Benny and the Flowerpot Men(y) to rest (soon, I hope).

Spectacular as it appeared to worldwide TV audiences, Pink Floyd's performance in Venice last month was uneventful compared to the concert's offstage dramas. The original proposal that the group play in St Mark's Square was vetoed by the city's Historic Building Committee who believed it would expedite Venice's sinking. Having banished the group to the barge in the lagoon, the same committee then ordered that the PA volume should be cut by half, to reduce the risk of vibrations dislodging bits of crumbly nearby architecture.

On the day of the show, fans quickly packed St Mark's Square to over-capacity and, after waiting all day with no toilets and sparse catering facilities, took exception to the heavy-handed tactics employed by the local drug squad - something of a riot ensued, ending only after the police completely cleared the Square mere hours before the show started. TV camera positions had to be reorganised as shots of the audience were now impossible. Everything appeared to be going "swimmingly" when, shortly before the band went on, a massive flotilla of Venetian gondolas was punted out to just in front of the stage. Their unashamedly go-getting spokesman demanded several billion lire compensation for a supposed disruption of their trade, intimating that should this not be forthcoming they would bang their poles on the stage, thus blocking the television cameras and ruining the "vibes" for the millions of armchair Floydheads.

By way of response, the entire Pink Floyd road crew gathered on stage offering to find an even more creative use for said poles. Unsurprisingly, the motley fleet disappeared back to the canals at a rate of knots. Following the concert - which was cut from three hours to 90 minutes - the local Mayor and several of his councillors resigned, and a stamp printed to commemorate the occasion remains mysteriously unissued.

I would here seem to be agreeing with Roger's sentiments about large-scale concerts (see every interview he's given over the last 12 years). Generally, this is not the case - I feel that if you want to enough, you'll get a good view by arriving early. At Venice, I arrived at 7AM and was within 20 metres of the front. Unfortunately, the "front" was some 80 metres from the stage, which was floating in the lagoon. Of course, I could have hired a gondola and got closer, but I was quoted £150 an hour (it sounds even more in Italian lire!) for the privilege. I think Roger has his sequel - "Italian Capitalists II" - in the bag. This was supposed to be a free concert, yet the only people who could actually see were those with deep pockets.

By 11AM, the whole waterfront was packed solid, and by 12:30PM, St. Mark's Square was similarly full. Judging from the conversations I had afterwards, it was impossible to see anything even halfway reasonable from the Square, and the sound there was terrible as well. I'd estimate that the seafront held about 15,000 people, but only a few of this number would have a view unobscured by the mixing desk. The small area with a clear view was full by 9AM, so probably about 90% of those who arrived after this time would have been better off at home in front of the TV; and, if the sound was bad in the Square, it wasn't particularly good at the front either: the side and rear speakers had been omitted, probably to reduce the potential noise damage. Unfortunately, little or nothing had been done to redesign the amplification accordingly, so the sound was decidedly fuzzy. Having heard the show twice before, the amazing quad effects on "Time" and "Money" were sorely missed... then again, I don't suppose any of this matters when you're watching a mono TV broadcast.

I also have reservations about the band's performances of "Money" and "The Great Gig In The Sky" - either Rachel had caught Dave's cold, or he'd caught hers. Other little highlights included the failure of the first schoolkid chorus on "Another Brick In The Wall" (for which Fury and co. totally failed to cover), and Dave missing the first "so" of "Wish You Were Here".

The Floyd's set was butchered down to one and a half hours, presumably to accommodate TV timings. For most groups, a set of this length would have been perfectly acceptable, but I knew what I was missing.

Added to this was the fact that most people had been waiting around in the searing heat, with not even a support act as a distraction, and surely deserved a longer set. Perhaps live coverage could have been shelved for the sake of those who were there, with edited highlights of a full length concert shown later on TV. The songs that were missed out included some of my personal favourites - "Us And Them", "Welcome To The Machine" and "One Slip". Also omitted were songs with very powerful light and laser accompaniments ("One Of These Days" and "One Slip") and with strong videos ("On The Run" and "Machine"). On the other hand, "Sorrow" and "Yet Another Movie" were included; although good enough songs, they hardly made up for the previously mentioned omissions. Finally, the Bed, the Pig and the Flying Dishcloth were all left out, making it obvious to me that this was Not A Proper Floyd Show. Paradoxically, many of the omitted effects would have strengthened the TV presentation.

The inclusion once again of the "improvisation" in "Money" also seems rather strange in the light of the above. Basically, this was an "improvisation" that was being played, by my calculations, for the 193rd time - any spontaneity was left behind somewhere in Australia in 1988. Why include this "jam" at the expense of three or four extra songs? I suppose it shows another side of the band, and to those who haven't seen us before, it must seem spontaneous.

During the evening of the day before the concert, Venice's many streetlights came on. I said to my friend, "Wouldn't it mess the lights and lasers up if that happens tomorrow?" He said to me, "They wouldn't be that stupid." Somebody was that stupid, and it did mess the lights and lasers up. The authorities didn't seem to have simple things like this sussed - the concert was delayed because they were expecting a boat to pass behind the stage. Clearly, many practicalities were neglected, and it must be pointed out that this was something the Floyd had to contend with, rather than were responsible for. Another example of the authorities' incompetence was the late arrival of the police, at a time - 1PM - when the place was full to bursting point. Furthermore, they arrived in riot gear, and equipped with long range rifles - God knows why! After the concert, someone suggested to me that it was the police who provoked the huge surge about one hour before the start of the concert. After that, standing up seemed the only safe thing to do... except that anyone who stood up was booed by those behind; evidently, the crowd wanted to see an empty stage. Then of course, the second crush came - as the horde charged towards us, all I could see was terror on people's faces as they struggled to stand up. Not surprisingly, I heard the word "Hillsborough" mentioned a number of times. In those few minutes, I cracked the whole "Wall" concept - large scale concerts result in a wall, leading to the well known expression "I shit a brick" manifesting itself on a massive scale.

Anyway, I'm probably beginning to sound like the Kate Adie of TAP by now, so I'll conclude by emphasising that the Floyd had Italian bureaucracy to contend with; to varying degrees, most of the complaints can be attributed to this. Ultimately, not enough thought was put into the organisation of the concert - possibly many of the restrictions which spoilt the show were imposed after it was announced; the Floyd may have wished to avoid disappointment, but they should not have gone ahead with the show.

John Hodgson

CANDY AND A CURRANT BUN



After passing by the twentieth sex shop of the morning (honest!) and cordially declining another gentleman's offer to take me to another planet with his own particular brand of hallucinogenic substance, I think anybody would feel like a good old fashioned cuppa. There's always MacDonald's, but they only serve one kind of tea - plastic flavour; and play only one kind of music - the same as everywhere else in Europe, Stock, Aitken & Waterman. "Please Mr. MacDonald sir, any chance of a smidgeon of... Pink Floyd?" "No way buster... wouldn't change a thing," to quote Her Kylieness. But wait! As I was soon to discover, Amsterdam does offer an alternative - a café that plays only Pink Floyd, and serves 50 kinds of tea. O wot a dream!

Yes! If you go west at the station, you will eventually reach the Pink Floyd coffee shop Wish You Were Here, next to the Buiten Wienering Straat Centrum. It does actually sell very nice refreshments - nice cakes, proper filter coffee and, as they say, all the tea in China. The interior is decorated with various ticket stubs, posters, photographs, all Floyd related, and many very impressive paintings, including the burning man and the mechanical hand, both of "Wish You Were Here" fame. They've installed a TV and video, on which of course Pink Floyd are played all the time, and they seem to have all available videos. While we were there they played Venice, "Pompeii", "Kaos" and "The Wall" - just like being at home!

An added bonus is the availability of T-shirts at around £8 apiece. These have the mechanical hand on the front, with "Pink Floyd" in Scarfe graphics and "The Shop, Amsterdam", all printed in white. On the rear is written "Wish You Were Here" in large white capitals. Alternatively, you can have the same design on a yellow vest, with red writing. What better way to shut up the sod down the road who "saw them back in '75 and has the tour shirt to prove it"?

The staff are very friendly and co-operative, and seem happy to let you stay all morning over one cuppa (or 50, all different!). The clientele vary between hippies freaking out to "Pompeii" and recent fans having their minds blown by Venice, and... well, let's say everyone's very mellow and friendly. All in all, Wish You Were Here is a very worthwhile place - next time the Floyd tour, do yourself a favour, see them in Holland, saving a morning for this place. Then you too can wear the T-shirt.

John Hodgson

Q & A

This time we will start with a question that several Americans have been asking:

As it is difficult (and expensive) to get foreign currency, is it possible to subscribe through Ken Langford?

Currently, Ken does not handle American subscriptions, which are only available through Andy. However, we are encouraging greater American distribution and you could buy IAP from your local record stores if you can persuade them to stock it. For details of numbers/prices write to Ken (address elsewhere this issue) enclosing SASE.

Rich Pell from somewhere in America (well somewhere) asks:

What does the address given in the backwards message on 'The Wall' mean?

It doesn't mean anything - it is merely what we commonly refer to as a joke.

and

Does the message in 'The Great Gig In The Sky' say 'If you can hear this you are dying or 'I never said I was afraid of dying'?

Unfortunately it doesn't say either. It actually says 'I never said I was frightened of dying'.

Robert Pryke from Pinner in Middlesex asks:

Is the 'Pink Floyd, A Visual Documentary' book incorrect in saying that the B-side to 'The Tide Is Turning' is 'Get Back To Radio'? My copy has 'Money' live on the flip side.

The book is indeed incorrect in its bizarrely inaccurate claim. The faked live version of 'Money' appeared on the B-side with 'Get Back To Radio' being the extra track on the C.D. and 12" versions.

Chris Mawson from Hatfield in Herts sends us a strange lyrical question:

In several foreign lyric books, I've seen the line: 'Please just fuck with me' being cited for 'Candy And A Currant Bun'. Surely this isn't right although I'm not sure what it does say - any thoughts?

The line you are referring to is: 'Please just walk with me' where the 'walk' rhymes with 'talk' on the previous line.

Simon Webster from Dublin sent us several questions starting with:

Is the 'quiver' during the last piano chord of 'Great Gig' intentional?

With the effort put into recording 'Dark Side', we can only assume that if it was an accident, it would have been re-recorded.

followed by:

Apart from 'Profiles' (1985) what are the titles and years of release of the other Mason and Fenn albums?

There have been no albums released apart from 'Profiles' although they have provided the soundtracks to several films. One of these, 'Tank Malling', will be available on video by the time you read this.

and finally:

What exactly is 'Zee' and what albums have they had?

Zee was the name adopted by Rick Wright when he teamed up with Dave Harris who had previously been the guitarist/vocalist in Fashion. They came together through a mutual interest in the Fairlight computerised keyboard. Their only album was 'Identity' (Harvest SHSP 2401011) released in April 1984 although an extra track appeared on the cassette and the B-side of the 'Confusion' single. Their sound was more in the vein of Fashion than Pink Floyd.

Whilst on the subject of Rick Wright's solo career, Ian Pearson

from Caithness up in Scotland asks:

I've bought a copy of 'Wet Dream' and I'm confused over Juliette Wright's credit for the words of one song - the label says she wrote 'Against The Odds' but the cover credits her on 'Pink's Song'.

Which is correct?

Juliette Wright wrote the lyrics for 'Pink's Song'. Despite the lyrics and subsequent events the song is not a comment on the band. It is merely about a friend (nicknamed Pink) who went to Greece with the Wrights as a tutor for their two children during their six months out of Britain. By the way, which one's Pink?

Staying with Rick Wright, Michael Chalmers from Carlisle asks:

Why are there no pictures of Rick Wright in the second 'Wall' tour programme?

Whilst we don't know the reason for sure, we would guess that his absence reflects his position in the group at that time.

Michael goes on to ask:

It is well documented that by the end of the first half of 'The Wall' show, the group were completely obscured by the wall. However, on many pictures we see the group playing in front of the wall. Did they re-appear during part 2 or is this the surrogate band?

The second half started with the group behind the wall playing 'Hey You' to a stuffed Pink. Then Roger appeared in a hotel room which opened out of the wall to perform 'Nobody Home' whilst watching TV.

By 'Comfortably Numb' Roger was dressed as a doctor outside the wall and Dave appeared on top of it for his guitar solo. The whole group then re-appeared for 'In The Flesh' and were joined by the surrogate band. At this point they had switched outfits with the surrogate band.

For 'The Trial' everybody had left the stage apart from Roger

who wisely moved off before the inevitable collapse. The entire troupe then re-entered for the grand finale of 'Outside The Wall'.

During the numbers before the group re-appeared, films and pictures were projected onto the wall.

Didier Withoos from Holland says:

I have heard that Pink Floyd recorded a song for two French astronauts. Is this true and if so, what is the song?

Sadly, to the best of our knowledge, this is not the case. We can only assume that this story is the result of a mistake in the Dutch (or French) coverage of the Soyuz-7 launch in November 1988. The crew (one of whom was French) took a copy of 'Delicate Sound Of Thunder' to help pass the time whilst they were in orbit [see IAP 35].

Robert Wayne Rees from Swansea in South Wales sent us the following tricky query:

Recently, at a record fair, I came across a Floyd bootleg which contained a Beatles track. The track 'Whats The New Mary Jane' is listed as featuring Syd - is this really the case?

The track 'Whats The New Mary Jane' (also known as 'What A Shame Mary Jane') is a strange and unreleased Beatles track. It was recorded on August 14th 1967 and was originally intended for inclusion on what was to become The White Album but was later omitted in favour of better material. The track is a bizarre workout by John Lennon (with what sounds like background vocals from Yoko Ono and Beatles roadie Mal Evans). To the best of anyone's knowledge the only other person on the track apart from those three is George Harrison gamely attempting a guitar part throughout the chaos. Syd Barrett has been listed as being on it merely to promote bootleg sales and for no better reason. The track isn't even worth buying from a musical point of view.

Freaking out with the Pink Floyd

BEING asked to interview the Pink Floyd—is an ordeal I would have wished only on my worst enemies. I was shaking like a leaf an hour before our first midday appointment.

The thought of having to talk to a psychedelic group brought me out in sugar-cube shaped goose pimples. What language do these musical Martians speak? Would their hallucinatory gaze turn me into an orange? What would be the horrible consequences of freaking-out with a bunch of transvestites in Cambridge Circus? Pre-conceptions flooded my already busting mind. This was going to be sixteen hours of terrifying, heart-halting experiences.

OMINOUS

Nervously I tiptoed to the door of lead guitarist Syd Barrett's house just off busy Cambridge Circus in the middle of London's vice-ridden West End.

The front door was painted an ominous purple. Why wasn't I being paid danger money? Was this one trip on which all expenses weren't going to be paid? Oh, to be golf correspondent on International Times and forget these blasted astronomic, hippie rebels.

Syd Barrett tumbled out of his bed and donned his socks. I peeked around the small attic room looking for women's clothing that the Pink Floyd say Arnold Layne tries on in front of the mirror. Instead his girl friend materialised at the door and brought in a cup of coffee.

Well so far there was little evidence of the terrible Arnold Layne being in the vicinity—the Pink Floyd were covering up well. I'll shoot Barrett a few quick questions while he's still half asleep.

"Syd, why did you write

such a dirty, filthy smutty, immoral and degrading song as 'Arnold Layne'?"

Syd blinked blankly: "Well, I just wrote it. I thought 'Arnold Layne' was a nice name, and it fitted very well into the music I had already composed."

SMUTTY

"But isn't it true," said I, "that Radio London, quite rightly, banned the record because they thought it was 'smutty'?"

Instead of reeling into the wardrobe and revealing a cupboard full of feminine clobber, Syd began to explain: "I was at Cambridge at the time. I started to write the song. I pinched the line about 'moon-shine washing line' from Rog our bass guitarist—because he has an enormous washing line in the back garden of his house. Then I thought, 'Arnold must have a hobby,' and it went on from there."

"'Arnold Layne' just happens to dig dressing up in women's clothing. A lot of people do—so let's face up to reality. About the only other lyric anybody could object to, is the bit about, 'It takes two to know, takes two to know,'—and there's nothing 'smutty' about that!"

CANCEL

"But then if more people like them dislike us, more people like the underground lot are going to dig us, so we hope they'll cancel each other out."

Organist Rick Wright walked in said: "I think the record was banned not because of the lyrics, because there's nothing there you can really object to—but because they're against us as a group and against what we stand for."

"It's only a business-like commercial insult anyway," thought Syd, "it doesn't effect us personally."

Roger the bass, and Nick Mason the drummer joined the happy throng. "Maybe they were the evil people," I thought.

"Let's face it," said Roger seriously, "the pirate stations play records that are much more 'smutty' than 'Arnold Layne' will ever be. In fact it's only Radio London that have banned the record. The BBC and everybody else plays it. I think it's just different policies—not anything against us."

That sounds like sense. Syd got up and moved stealthily to the tape recorder. Ah-hah, they're going to try subliminal brainwashing! They're going to lock me in a revolving echo chamber full of laughing gas and pipe Stockhausen through the portholes while Suzy Creamcheese writhes on the transparent roof in a "Matey" bubble bath, being watched intensely by the inmates of the Asylum of Clarenton under the direction of the Marquis de Sade.

HUSTLE

Syd put on one of the new Pink Floyd album tracks instead. And, Gadzooks, it's foot tapping stuff. Quite interesting pop music actually. "Avant garde" I think it's called.

Warming to the Floyd's tapes of numbers like "Inter-stella" and "Flamin'," I began to think that maybe I was wrong—maybe beneath the hustle and bustle of the

in-crowders and the newspaper reports, here was a group not quite as weird as everyone makes out.

BEER

"Let's go for a drink," they said. A drink? Surely hippies don't drink? But sure enough there we were in the pub downing good old fashioned brown beer. And another, and another.

And then it was off to EMI Studios for the group's recording session. Quite a normal affair. No kaleidoscopic lighting, no happenings or freaking—just a lot of hard work.

Where does the group think they fit in the pop music structure?

"We would like to think that we're part of the creative half in that we write our own material and don't just record other people's numbers, or copy American demo discs," said Nick Mason. "Our

NORMAL

album shows part of the Pink Floyd that have't been heard yet."

"There's parts we haven't even heard yet," chipped in Roger. "It's bringing into flower many of the fruits that have remained dormant for so long," added Nick. "It all comes straight out of our heads says Syd, "and it's not too far out to understand. If we play well on stage I think most people understand that what we play isn't just a noise. Most audiences respond to a good set."

And despite those terrifying premonitions and the misinterpreted facts, and the blown-up rumours, interviewing this so-called "psychedelic" group was an enjoyable experience. They were very normal people.

NICK JONES

From Mike Crossfield

SYD BARRETT: THE MADCAP LAUGHS (Harvest stereo SHVL 765; 39s 6d)

It's taken a fair time for Syd, a founder member of Pink Floyd, to get through with his first solo album—a modest, meandering selection of 13 of his own compositions.

As might be expected there's a good dose of Floyd in the backings—the group's David Gilmour and Roger Waters produced half the tracks—but a good many other influences as well. Backings use a variety of instruments to gently flow along behind Syd's understated vocals, now and again fusing off into electronics.

Late Night uses sitar for Eastern feel, while on some tracks the vocal effects are reminiscent of the Incredible String Band. Others, like No Good Trying, one of the best, remind me of Donovan.

It's the kind of album you could develop a fondness for but for me it sticks in the same mood too much. I kept wanting the songs to take off and snatch my attention.

And why, when there is space to list five engineers, is there no information within the lavish sleeve as to who plays what and what is played? — NL.

Other titles: Terrapin, Love You, No Man's Land, Dark Globe, Here I Go, Octopus, Golden Hair, Long Gone, She took A Long Cold Look, Feel, If It's In You.

New Musical Express 24/1/70
From Lee Rymill

BARRETT

SYD BARRETT
HARVEST SHSP 4007

Syd Barrett is capable of much greater things than this. He sounds flat on most of his vocals and the instruments give the impression that only one track of the stereo is actually working. *Gigolo Aunt* borders on early Floyd but that is the best thing to be said about the entire album.



Beat Instrumental Jan 1971

TAP SMALLS



'SEE EMILY PLAY' ACETATE FOR SALE: Genuine EMIDISK acetate in very good condition dated 23rd May 1967 (the date the tape was given to EMI). Also a good condition 'Zabriskie Point' soundtrack album. Serious offers only to Andrew Foster, c/o 7 Maples Street, Forest Fields, Myson Green, NG7 (please enclose SAE).

WANTED: Contact with other serious Floyd collectors searching for rarities in album, audio and video form. I have a great deal to exchange. Paul Houlston, Flat 1, 17 St Clemence Road, Boscombe/Bournemouth, Dorset BH1 4DU. 0202 304255 (after 6pm).

WANTED: 'Point Me At the Sky' single. Contact Michael Chalmers, 90 Lansdowne Crescent, Stanwix, Carlisle, CA3 9EP.

FOR SALE: 'Is There Anybody Out There?' '81/'86 interview disc. Contact Phil Howard, 46 Oakhurst, Lichfield, Staffs, WS14 9AL.

WANTED: Pink Floyd collectables. Contact Helmut Hilgarth, Kaiser Edersdorfen Strasse 88/7/41, A-1110 Vienna, Austria.

WANTED: Rare film footage of Pink Floyd, Rush, Kiss, Jeff Beck and Stevie Winwood. Contact Bruce Stringer, 57 Milton Avenue, Henley Beach, South Australia 5022, Australia.

WANTED: IQ's 'Tales From the Lush Attic' and 'Maestoso' by Woolly Wolstenholme (ex-BJH). Contact Lluís Castells, Ronda General Mitre 100, Bajos, Barcelona 08021, Spain. Lluís also wishes to contact other Spanish TAP subscribers.

WANTED: Floyd fans in the Lincoln area - where are you all? Rik Gray of Flat 1, 55 Canwick Road, Lincoln, Lincolnshire, LN5 8HE wants to know!

WANTED: Pink Floyd pen-pal, male or female, 16-17. Contact Rafael Pardo Lloria, Avda/Cerro Carpio, 41, Sinarcas 46.320, Valencia, Spain. Letters welcome in Spanish or English.

FOR SALE: Works US CD (£17)/One Slip CD single (£6)/Floyd Interview CD '69+'70 (see TAP 31)(£10)/Mason + Fenn Profiles LP (sealed) (£7)/Kate Bush This Woman's Work CD single (£5)/Kirsty MacColl Innocence CD single (£5) and 'Kite' cassette (unplayed) (£6)/Roy Harper Folkjokeopus cassette (unplayed) (£6). All prices include UK p&p. Contact Andy at his editorial address.

WANTED: 'Radio Waves' and 'The Tide is Turning' singles. 12" vinyl editions preferred. Contact Dan Hawthorn, 25 Montague Road, Cambridge, CB4 1BU.

FOR SALE: One ticket for Knebworth @ £35 inc p&p. Priority to overseas readers (write first). Contact Andy at his editorial address and do not send cash!

WANTED: Music scores for Floyd solo and pre-'Dark Side' albums. Contact Angelo Canzoneri, Via Ferrara 66, 40139 Bologna, Italy.

UK subscribers should receive a sheet of TAP leaflets with this issue. We would be grateful if these could be distributed at the Knebworth gig - perhaps those of you with access to copiers could produce additional sheets (those of you not attending the gig are requested to distribute the leaflets to record shops, etc; don't just throw them away!). Enjoy the show!

RELICS

The 'Beyond the Wildwood - A Tribute to Syd Barrett' album is now available on CD (Imaginary ILL CD 100), featuring extra tracks by The Chemistry Set, What Noise and Death of Samantha. Further details next issue (hopefully). (HM)

David Gilmour guested at two of John Martyn's concerts (those on March 30 and 31) at London's Shaw Theatre. We'll have a full review next issue (possibly), but would be grateful if any readers present at the concerts would contact Andy ASAP. (AM)

Don't rush to buy 'Hard n' Heavy Vol 5' for the Life-Aid Armenia piece (as reported in Medialog, TAP 41). Although prominently placed at the start of the video, it runs to only 2' 45"; featuring an edited version of the 'Smoke On The Water' promo (shown, inexplicably, in black and white). There are a couple of interview clips and outtakes (Gillan forgets the words!) but no new footage of Mr Gilmour. (AM)

However, the ubiquitous Mr G can be heard supplying vocals for 'Troubled Soul' on Sam Bown's new A&M album 'April Moon'. Review next issue (perhaps). (AM)

Further to last issue's Medialog report of a 'new' version of the 'Dark Side of the Moon' CD, Capitol have subsequently denied that there is any appreciable difference between issues. Faced with the prospect of millions of Floyd fans storming their local sound emporiums demanding replacements for the 'old' versions, the panic switch was thrown and so the mystery deepens... (HM)

Recently discovered in a London collectors' shop: a film poster for 'The Committee', with music by Pink Floyd - with the additional information that the film was directed by Peter Sykes and produced by Max Stever. Asking price was £30. (AM)

'Delicate Sound Of Thunder' is now available in the UK as two single albums on the Russian 'Melodia' label. Retailing at about £9.99 each, Volume One has cat no CTEPEO A60 00543 007, Volume Two CTEPEO A60 00545 007. Extensive Russian sleeve notes aside, the issues are much the same as their Western counterparts. (AM)

I MISSED AGAIN DEPT: TAP 41's centrefold was taken in LA in 1987 by David Tulsky; the page 3 pic shows six of the 'Life-Aid Armenia' crew on the steps of Metropolis Studios, November 15 '89, and was kindly supplied by Kev 'Kev Whitlock' Whitlock. (HM)

Gerald Scarfe's latest book 'Scarfeland' was published recently by Hamish Hamilton (£14.95). It features his manic portrayals of the famous (mostly politicians) as animals - hence The Hesleswine (Ambitious Bastardus) and Bush Eagle (Presidentus Godhelpus). (AM)

Having read the TAP 39 quote from the makers of the Nurofen ad - "We understand that never before have Pink Floyd allowed their music to be used for advertising" - I must mention an ad shown on Clive James' 'Saturday Night Clive' last year. Amongst a batch that "ruthlessly exploit(ed) sex", was one for Dole bananas ("If you feel it, peel it!"), featuring a slinky lady eating said fruit 'seductively', to the strains of what sounded like the original version of 'The Great Gig in the Sky'. I believe the ad was American/Canadian, though I don't know when it was made. (NS)

Contributors: NS-Nicky Stevens, HM-Happy Monday, AM-Appy Monday.

MEDIA LOG



In the wake of Andy Mabbett's Wrathchild America review (TAP 41), we've been digging in the archives to present... Retrolog!:-

Kerrang!: Issue 218 (Dec 17 '88) - Live review: "... their cover of Floyd's 'Time' was inspired, working the crowd into a swoon..."; Issue 221 (Jan 14 '89) - KKK album review: "The band prove they can handle slower, even dreamier stuff... 'Time' showcases the vocal flexibility of bass player Brad Divens and is one of the better, more powerful covers I've heard this year...". Please note that, despite indications to the contrary in the last ish, Dave Gilmour does not play on the Wrathchild album! (TMB)

Normal Medialog service is now resumed...

Belfast Telegraph (Jan 29 '90): "'Pink Floyd effect' still haunts Venice" feature - "A Summer concert by the British rock group that drew more than 100, 000 young people and left the city awash with rubbish is a recurring nightmare. It is being used as ammunition in a battle being waged over a bid to make Venice the site of an international fair in the year 2000 and has led officials to bar carnival celebrations from the famed St. Mark's Square." (CC)

NME (Mar 24 '90): report on latest figures from the Recording Industry Association of America - "Pink Floyd's 'Dark Side of the Moon' has now passed the 11 million sales mark". With worldwide sales of c. 20 million, 'Dark Side...' is presumably now in with a fighting chance of wresting The Best-Selling Album by a Group title from Fleetwood Mac's 'Rumours'. (TMB)

7 Days (Sunday Telegraph media supplement) (Mar 25-31 '90) - Report by Lenny Henry on trip to Africa for Comic Relief - "Our driver has brought along some of his tapes. We in turn play him some of ours. He is very impressed by UB40's 'Labour of Love 2'. He winces at Pink Floyd." (SM)

Daily Mail (Mar 13 '90): Mail Diary item on Roger Waters and his horse Stratford Ponds. Said Carolyne Waters - "I'm afraid success will go to his head - it's his first horse and it's won a race. If it wins at Cheltenham he'll think the game is easy!". The horse was unavailable for comment. (TMB)

Creative Review (Mar '90): Feature on marketing for the 'older generation' - "The power of the aging population is reflected in the popularity of bands from the 60's and 70's. Apparently, for example, Pink Floyd were the biggest-grossing band last year. Pink Floyd! If you've ever met the mild-mannered, very middle-aged, chalet-owning car collector called Nick Mason... you'll appreciate just how ridiculous that seems...". (DM)

Radio One (Mar 24 '90): 'Classic Albums' series; one hour with Dave Gilmour and 'Dark Side of the Moon' - fairly interesting even if, like the jaded and blase TAP editors, you've heard it all before. Look forward to quotes being shamelessly plagiarised for 'A Collection of Great Dance Songs (A PF a-Z)'. (TMB)

New Release Magazine (Feb '90): Vol 1, no 6 of this Canadian video publication included a favourable review of 'The Wall' - "If you're a Pink Floyd fan, you'll enjoy it, especially the music". Now, with a recommendation like that, how can you afford to miss it, eh? (JC)

Sounds: March 24 '90 - Syd Barrett featured in tasteful 'Rock Nutters' series (one more reason not to buy Sounds, quite apart from the fact that it's crap); April 7 '90 - Highly favourable review of 'Live At Pompeii' reissue: "... you have to rate this as one of the band's last animated performances... They really should have split up in 1973." (JB)

PLANS to stage Pink Floyd's spectacular concert. The wall lie in ruins after East German youths mobbed East Berlin's secret police headquarters last week.

Former Pink Floyd leader Roger Waters had persuaded authorities on both sides of the Wall to allow him to perform the band's epic show. But Berlin authorities now fear the performance might spark off trouble.

Waters, who has spent the last nine months in a painstaking shuttle negotiation with both governments, was said to be "utterly distraught" by close friends in London.

He had managed to secure permission for the concert before the Wall came down in November.

"Roger spent months preparing for the concert, convincing the authorities that there wouldn't be any trouble and it would only serve to bring people from east and west, Germany together," explained an associate.

But now its the unification of youth from both sides of the Wall that worries the Berlin authorities on both sides.

They believe, in the light of the raid on the East German secret police headquarters, that such a concert could spark off a riot and now Waters' plans have been placed on indefinite hold.

Evening Press (Jan 19 '90) (Simon Webster)

Crazy Whopeople. Why not write to Medialog, and get yourself a stupid name too? Does anyone in fact read this? Hello? Hello?

Did you spot our annual (slightly?) late April Fool joke?

The Guardian (Mar 26 '90): Report on the leader of the very small Hungarian October Party - "His main complaint and that of his handful of radical friends, clustered around the sleeping bags, empty bottles of mineral water and the cassette player's vintage 1971 Pink Floyd, is that the election system has been designed to eliminate the small parties...". (FFT)

Record Collector (Apr '90): Readers' Poll of The 500 Most Collectable Artists - Floyd down one at 8, Rog up one hundred and thirty (!) at 223 and Syd down sixty one at 179. No 1, as always, the Fab Four. (JB)

Hors D'Oeuvres, the Roy Harper magazine, listed Floyd third in its Readers' Poll "Favourite Other Artists" category. Don't get too excited though - in a wide field, they only got six votes! Winners were Jethro Tull (eight votes). Hors D'Oeuvres costs £1.30 from Dave Carlin, 131 Whitham Road, Sheffield, S10 2SN. (JB)

The Sunday Times (Mar 11 '90): Report on the Fayed brothers purchase of the Modena Engineering Ferrari dealership - "Among the vendors (was) Nick Mason... The 50 cars in stock were worth about £7.5 million... However, due to adverse market conditions... the price of stock has plummeted... In behaviour most unbefitting of secondhand car salesmen, the vendors signed warranties guaranteeing the value of the stock - "They also signed joint and several undertakings as to the value of the cars". So (the Fayed bros) can pursue just one of the 20 or so vendors for the entire amount and then have to try to collect from the other vendors - "We're taking action and will be pursuing our claim shortly"... Mason is worth many millions of pounds...". (DCW)

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