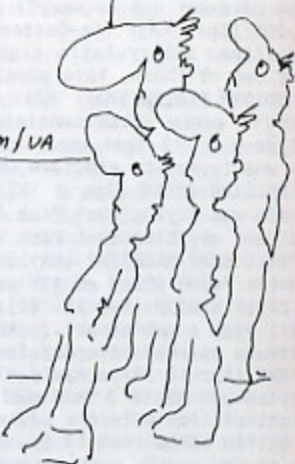
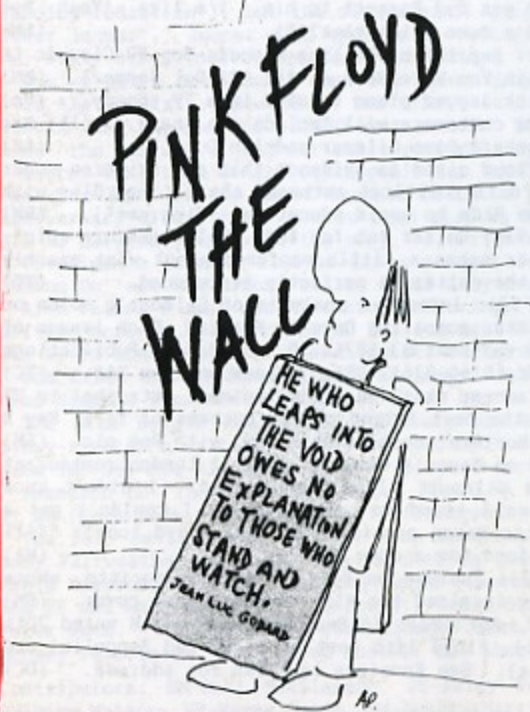


From Alan  
Parker's  
1983 book,  
Hares in the  
Gate (un  
cartoon de)

PINK FLOYD  
THE WALL

SCREENPLAY, MUSIC PRODUCTION,  
ART DIRECTION, COSTUMES,  
CINEMATOGRAPHY, EDITING AND  
EVERY SINGLE CREATIVE THING  
By  
ROGER WATERS  
BRICKLAYING BY  
ALAN PARKER  
AND 240 OTHERS  
MGM/UA



Credits stalemate resolved.

Published  
by Pavilion  
books, ISBN  
0907516319.

Just another prick on the wall.  
October '81.

THE AMAZING PUDDING

THE ORIGINAL

# Pink Floyd & Roger Waters

MAGAZINE ISSUE 55

ISSN 0951-8304



Pink Floyd THE WALL





Summer Madcapness

June 1992

Please note, in anticipation of changes in TAP's organisation next year, we are no longer accepting six-issue subscriptions. Please see page 4 if you are (re)subscribing.

Elsewhere on the important news front, Big Rog's mildly-awaited 'Amused to Death' continues to garner the most press coverage for a 'non-release' since Prince's 'The Black Album'. See elsewhere this issue for the latest scam on the project insiders are already calling 'Smile to Death'.

That Waters gig we mentioned in the last editorial was apparently a benefit for the nature park made famous by Henry David Thoreau (see the 'Time' entry in our A-Z appendix). Details are sketchy, but MTV reported that Rog's participation was at the behest of Don Henley (a vocal contributor to what insiders are already calling 'Amused at Montreux'). The gig itself featured that old music-hall knees-up 'Comfortably Numb', with Henley deputising for Bruce Hornsby, er, Van Morrison, um, Dave Gilmour on vocals. More details on the gig are welcome (ta to Andy Martino for the above information).

The role-call of contributors to 'Amused live at the Royal Albert Hall 1966' should also include veteran slide-guitarist BJ Cole.

Other Rogly happenings include a page of his youthful reminiscences in the May 1992 edition of 'Musician', as part of a mammoth feature on songwriters (lifted from Jenny Boyd's forthcoming book 'Musicians in Tune', to be published in the US by Fireside/Simon & Schuster Inc.). Back issues are \$5 each (\$6 outside the US; US funds only) from: Musician Back Issues, 33 Commercial St., Gloucester, MA 01930, USA. They also have copies of Musician #118, with Nick Schaffner's front-cover Floyd feature from '88.

In TAP land, we've interrupted our regular mix of news, reviews and Sam Brown interviews to bring you the Wall movie special (almost as mythical as the electric version of 'Amused to Nebraska'). Normal service resumes next time, including the start of a much-requested solo tracks A-Z! See ya!

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THANKS: to Ken Langford, the Mabbetts and MacDonalds, Recordo Collectoro, Spiral Scratch, Lynn Swanson and Elliot Tayman.

SPECIAL THANKS FOR HELP WITH 'THE WALL' SPECIAL: Douglass MacDonald, Brian Pinkerton, Jason Pyke, Ian Rule, Barry White and especially Elliot Tayman, without whom it would have been impossible.

LATE NEWS: David Gilmour will be appearing on the Nicky Horne (sitting in for Nicky Campbell) show sometime during the last 2 weeks of July playing Floyd demos and out-takes.

Roger Waters talking to Jim Ladd announced that 'Amused To Death' is now due out in September.

Andy  Bruno  Dave 

'Flashes From The Archives' was the April Fool joke 1992!



COURTESY NICK BULLOCK



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Back issues 42 (with exclusive Nick Mason interview), 43, 44, 45, 46 (with exclusive Dan Reed interview), 47 (with exclusive Roy Harper interview), 48, 49 (the Beatles special), 50, 51, 52, 53 (including Marillion/Fish) and 54 (with exclusive Sam Brown interview) are currently available (issues 1 to 40 are sold out). We regret that some issues are slightly creased, and hope this does not impair your enjoyment. Costs, including postage and packing, are as follows:

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U.S. rep: Elliot Tayman, 137-25 68 Drive, Flushing, NY 11367. If you write to Elliot and would like a reply, please enclose an SASE. Elliot can also arrange bulk orders for record stores, etc - please write for details.

Readers are reminded that our former US rep, Ken Langford, still has limited quantities of back issues and Best Of's available. See his ad in TAP 53, or send an SASE to him at 16385 West 8th Avenue, Golden, Colorado 80401, for details of which issues are still available.

# GUITARISTS OF CONSCIENCE

## LATEST NEWS FROM THE PLANET FLOYD

**ROGER WATERS RETURNS:** Ex-Pink Floyd bassist and founding member Roger Waters has a new album due later this year, *Amused To Death*, that already has Columbia executives salivating in anticipation. The album is presently planned for the end of June, but delays in shooting the first video could push it to as late as September. One has only to listen to Columbia's East Coast Marketing Director, Mason Munoz, talk about the album to have his curiosity piqued. "It's the best stuff that Roger Waters has ever written, and he's written some great stuff," Munoz tells ICE. "If we could call this Pink Floyd instead of Roger Waters, I'd be willing to bet—and I'm not a betting man—that it would sell 10 million in this country alone. It's really incredible. You'll understand when you hear the first 30 seconds of the first track."

Munoz speculates that the right chemistry with producer Pat Leonard was one of the key ingredients in Waters producing such striking results at this point in his career. A concept album like Waters' Pink Floyd masterwork *The Wall*, we asked Munoz what the subject matter of the new record was. "All I can tell you is Roger has been watching a lot of TV," he says, "and it's some very biting commentary on new technology and satellite dishes and how they've changed the world forever." Something like label mate Bruce Springsteen's new song "57 Channels (And Nothin' On)"? "Nowhere near as polite," Munoz replied without missing a beat.

"The first single is so spectacular that we've been given the assignment of making the best video that's ever been made—and the budget to do it. So I've got to somehow produce a video that is every bit as spectacular as the song is, and that's not easy." Not anticipating a negative answer, we asked Munoz if Waters would tour to support the album. "I hope so," he said. "If he tours, it'll be such a spectacle. All I can say is, for anybody who was ever struck by anything that Pink Floyd did, this will really blow their mind."

ICE (May '92) from  
John McNamara.  
The UK release will  
also be on Columbia.

Followers of Mr Gilmour's charitable activities last year were hardly surprised to find that a musical director of Amnesty's 'Big 30' TV special was one 'David Gillmore'.

Out on video (The Video Collection, VC 6198), the show is billed as two hours of music and comedy, although it's mainly music and the only really funny part is a couple of clips from the 'Secret Policeman's Third Ball'.

Still, the musical goods are here in spades. Tom Jones gets things off to a cracking start with *I Can't Turn You Loose* (with DG on guitar, knickers and hotel-room keys!), then Morrissey does *We Hate It Blah Blah Blah*. Kylie pops up, thankfully doesn't sing (You're fired! - BM) and is followed by Jason Donovan and Kim Wilde ruining *Harvest For the World*.

Things pick up with a spirited *Hard to Handle* by Andrew Strong with DG. EMF do *Getting Through*, then Rick Astley sings *Cry For Help*. Seal's *Hey Joe* has brilliant guitar from DG and our man's own *On the Turning Away* closes with a three-minute solo.

Dave Stewart's *Amnesty Song* precedes a great *What's Going On*, with DG and Daryl Hall, Lisa Stansfield's *All Woman* and Tom Jones' closing *Kiss* (DG plays Prince, the mind boggles). DG reappears in the comedy half to play bass with Spinal Tap on *Big Bottom*.

The video has been re-edited into music first, comedy second; a strange decision, as most of the sketches were originally intros to the songs. It also means that the first hour is great and the second is rubbish!

However, this video is recommended, if only to see Dave's versatility. It retails at £12.99 and is sold only at Our Price Music stores. If you're interested in joining Amnesty or want information about its work, please call 0898 101221. (Stephen Withers)

### IT'S COMPETITION TIME AGAIN!

To win one of five copies kindly donated by The Video Collection, just tell us which PF song Kylie Minogue should have sung on the above video. Best answers sent to Andy will win...



## BUILDING THE WALL

This is a reproduction of the A3 story-board created by Waters and Scarfe in 1980, back when the film was still to be produced by Waters and Alan Parker and directed by Scarfe and Michael Seresin (not to mention "Starring Pink Floyd").

This "book" included drawings and live photos, several of which reappeared in the 1981 Wall tour programme. We have included some of the rarer drawings here (sadly, a few were too dark to be reproduced). Take it away, Mr Waters...

THE WALL is a musical biography of a character called Pink. Pink is a fictional character created to represent a rock group like Pink Floyd. The Wall has already been performed live with great success and some sections of the live performances are incorporated in the film script. However, film is a more flexible medium than live theatre and using a combination of narrative, live action and animation we are able to tell Pink's story to even greater effect.

### A BRIEF SYNOPSIS OF THE STORY

Our hero is a war baby. His father was killed in action before they met. His mother devoted herself to him in a suffocating way. He attends a school that subjugates the children rather than educating them. His response to these alienating experiences is to start to build a defensive wall around his feelings to shelter them from further hurt.

He leaves school already feeling isolated from other people and joins a rock band. Being in a band gives him a feeling of power which he equates with invulnerability.

As he is a fatherless child he needs a woman to vest him with authority so he marries his childhood sweetheart because she is conveniently available. He devotes himself to rock and roll, attracted by "the money and fame" which insulate him against his nagging feelings of separation, not only from his wife and friends, but also from himself.

This is a life of diminishing returns. Like an addict with his junk, Pink needs bigger and bigger fixes of applause. As the band's success grows, the tours get longer and Pink is at home less and less.

The shit hits the fan when, with Pink away on his zillionth tour of the USA, his wife falls in love with

another man. Stripped of his authority, Pink cracks up and incarcerates himself in a hotel room with pills and a groupie. In a rage, he smashes the room and frightens the girl away.

Alone now, drugged and with only the TV for company, he starts to see himself as an unfeeling demagogue, for whom all that is left is the exercise of power.

By chance an old war movie comes on the TV and, in his deranged state, Pink conjures up a chorus of service men and women with whom he sings to purge himself of his guilty feelings.

His manager, concerned with the forthcoming show, brings a doctor to the hotel. Pink incorporates the doctor into his hallucination. The doctor straightens him out enough to get him downstairs and into the limo which will take him to the show.

Pink, still hallucinating wildly, imagines himself the leader of an immense neo-fascist rally. As the rally reaches its climax, Pink suddenly realises he has become an ally to the very forces of tyranny which killed his own father. This proves too much for the core of human feeling within him and he rebels.

The internal self-trial which follows, illustrated in animation, provides the climax to the story and the film. The judgement he makes is that he must "tear down the wall" before his isolation leads him into the moral decay of his recent vision.

This is an aid to understanding how the film will be made and how it will all look when finished. Of the drawings that follow, some are stills from animation already completed but the majority are impressions of live action selected from the script. Alongside the drawings are the songs which carry the story, as the film is largely mute; and short extracts from the script as clarification...

**OVERTURE:** The Anzio bridge-head in the winter of 1944. In sandy scrub-land a few miles from the beach, a platoon of Royal Fusiliers are dug in, in a forward position. It is dawn and very cold - in a hollow a corporal is brewing tea over a petrol fire. The platoon has been waiting all night... a bird sings. The faint rumbling and squeaking of approaching armour is heard, the bird stops singing, the corporal kills the fire with a handful of sand.

**IN THE FLESH?:** A Stuka dive bomber appears in the sky and approaches. At the end of its dive, just before the bomb hits the ground, the platoon commander, a second lieutenant, hurls himself towards the field telephone. His final movement is frozen and we hear on the soundtrack a baby crying as the screen fades...

**THE THIN ICE:** Out of the blackness the Pink Floyd stage set-up appears in wide shot to establish the scale of the staging and the beginnings of the wall growing at the sides.

**ANOTHER BRICK IN THE WALL:** Young Pink, now aged 4, has been taken to a playground by his mother. She sits apart, separated from him by iron railings, knitting, while he ventures alone into the playground. The playground contains swings, a roundabout and some slides. There are other children, some of whom are playing with their fathers, who are either still in uniform or ill-fitting demob suits, obviously just out of the Services. Young Pink is extremely jealous of these other children whose fathers have come home and attempts to join in the play between one particular father and his son. He starts asking the father to lift him up onto the swings and help him up onto the slides. He follows the father and son round the playground. After a while this stranger becomes irritated by this invasion upon his relationship with his own child, and makes it clear that little Pink is not welcome. Pink goes off alone. He just manages to climb onto one of the swings, but without help from an adult he can't make it go, and rocks impotently backwards and forward.



His mother, who has seen his unsuccessful attempts to adopt the stranger, tries to help, but brushing her aside angrily, he leaves the swing and goes to a roundabout, grabbing one of the bars, and pushes it round, faster and faster and faster, the tears welling up in his eyes.

**THE HAPPIEST DAYS OF OUR LIVES:** Pink, now 7, and two other small boys are throwing apple cores and stones from a bridge at a goods train passing through a cutting. The cutting runs through a town and the sides are overgrown banks retained by engineering brick walls, blackened and grimed by the soot of passing steam engines. Egged on by his friends, Pink descends the embankment to put a penny on the line (the idea being the penny is dramatically squashed by the first passing steam engine). A train approaches and passes over the penny. Pink has to flatten himself against the side of the tunnel, where he has been hiding whilst waiting for the train. The train passes in a great roar. In the aftermath of swirling steam and smoke we hear the school teacher shout "You - yes, you - stand still laddie" and see the grotesque figure of the school master puppet back-lit at the the other end of the tunnel. [As] Pink hears the dread voice and turns towards it, we glimpse his face, transformed into a round pink mask, his fear expressed by



amorphous black shapes representing the wide eye and slack jaw of terror.

**ANOTHER BRICK IN THE WALL PART II:** The teacher puppet has now arrived very close to Roger, who sings the first few lines of *The Happiest Days*. After "hurt the children any way they could", we use animation of the teacher forcing children into a mincing machine built in the shape of a school. The children emerge as worms.

**MOTHER:** A 'phone rings incessantly on a bedside table. There are some figures, out of focus, in the background of this shot under a blanket, but they do not answer the 'phone. On the bedside table, beside the 'phone, is a copy of 'Time-Out', an empty wine glass and a gold ring.

The song will be shot simply as a stage performance using to its full advantage the inflatable of the mother. A new inflatable device, an extension of the mother puppet's arms, will expand towards the end of the song, to completely wall Roger in by the line, "Mother did it need to be so high?".

**GOODBYE BLUE SKY (Animation):** A

tree, which is also a human forearm and hand, grows, in a decaying landscape. A skylark sings, a dove flies out of the tree into the clear blue sky, a vapour trail creeps overhead.

"Look Mummy - there's an aeroplane up in the sky". The sky darkens, we approach the tree, it is rotten inside. On "Did you see the frightened ones" a Germanic eagle bursts bloodily from within the dove and menaces the land. The eagle turns into a bomber, which makes a kamikaze attack on the tree, killing it.

The wreckage of the 'plane metamorphoses into an animal skeleton, decays and bleaches in the brightening light. The war is over. A new healthy tree springs up. It unfurls and flexes its fingers, feeling the air. In the distance the wall of post war, reindustrialisation, grows. It overshadows the tree of human feelings and crushes it beneath the weight of its inexorable cycle of production and consumption. Trapped within it human cogs climb the wall of a high rise prison. There is an atmosphere of rancour and despair.



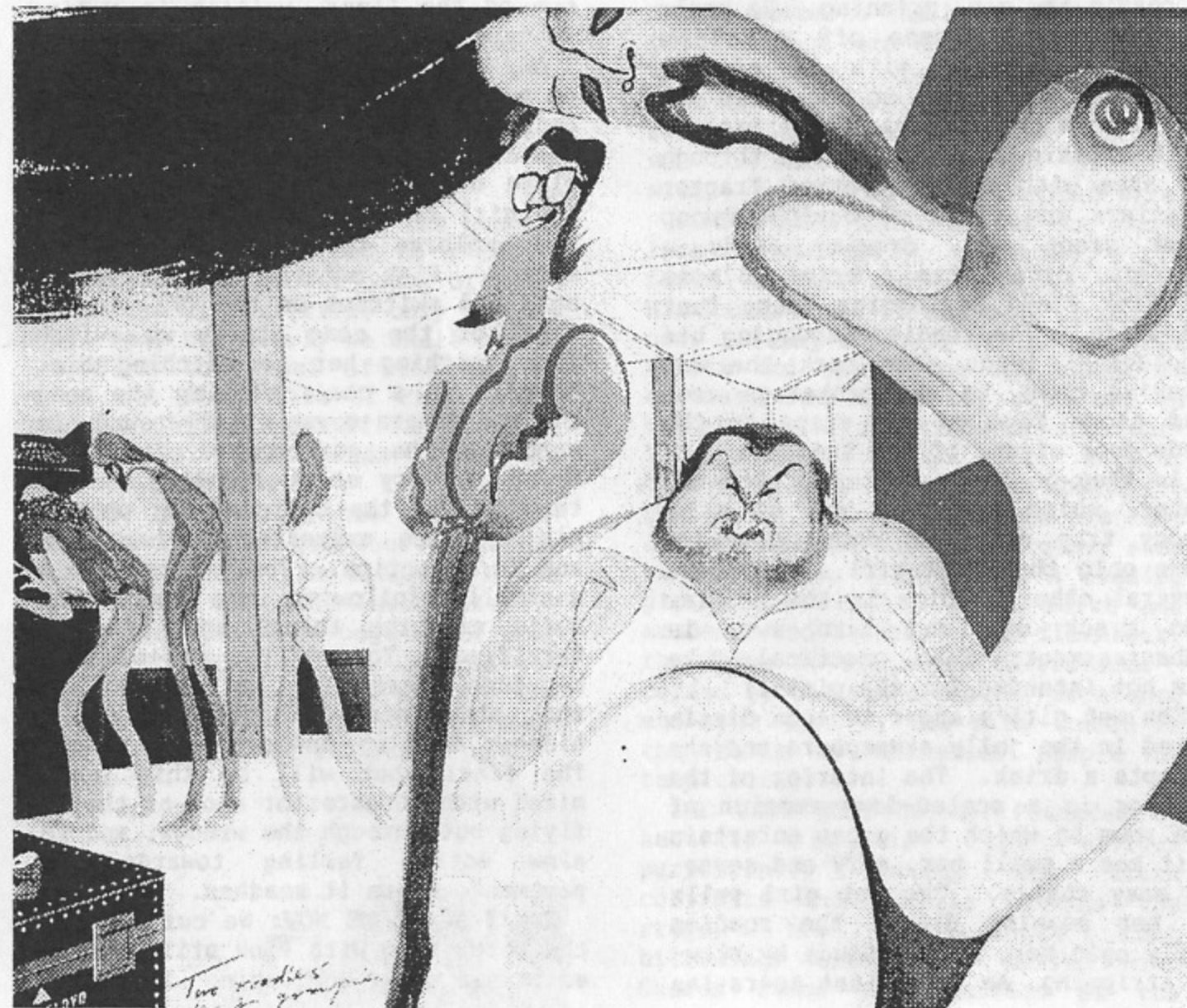
COURTESY NICK BULLOCK

In the gloom beneath the wall, beyond the reach of the TV's thin flicker, two flowers of repressed sexuality sink their roots into the barren ground.

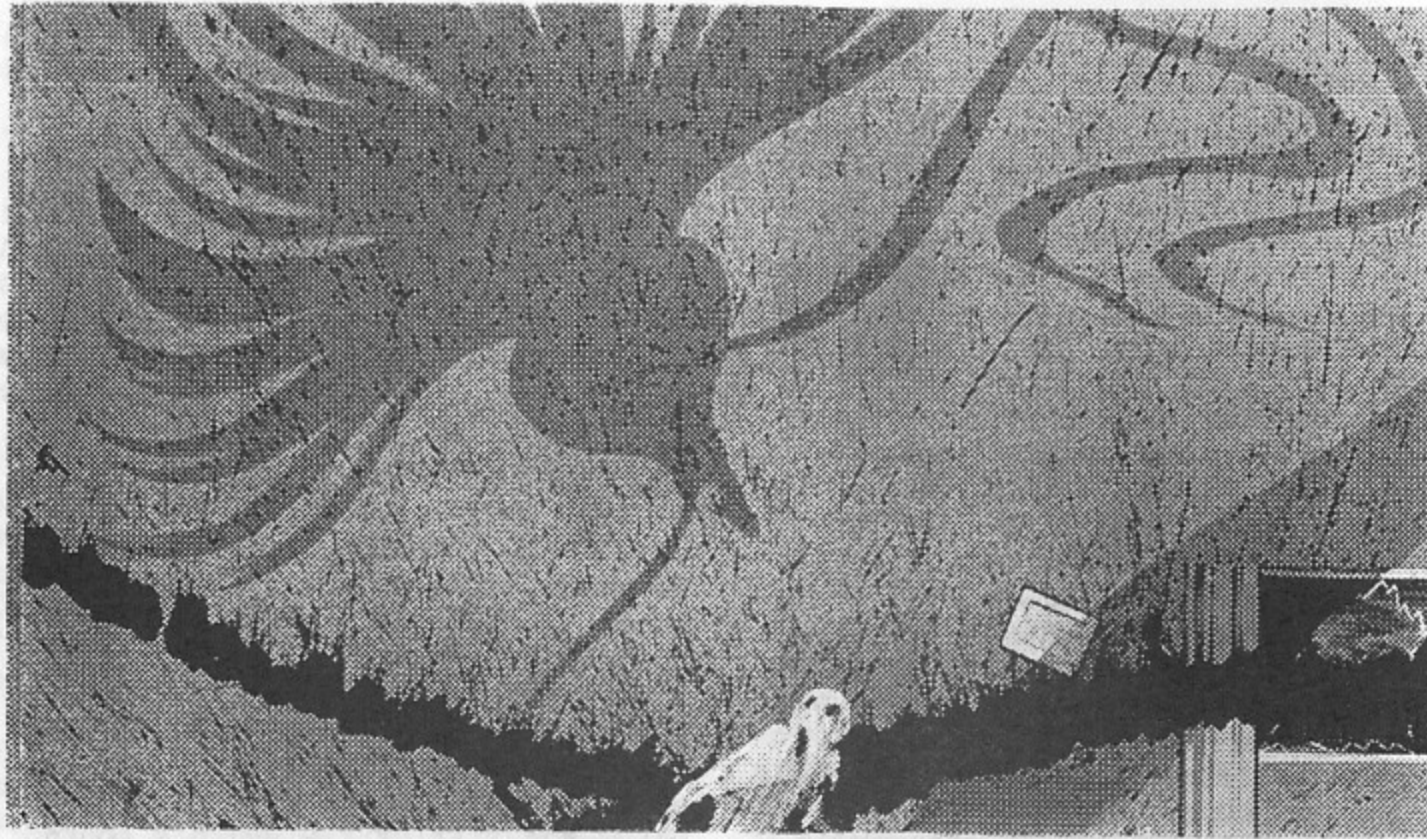
**EMPTY SPACES:** A rose and a lily grow and blossom. They are attracted to each other and caress; they make love, but the force of their passion turns to violence. They fight, break away and form themselves into an Art Nouveau picture frame. A wedding photo of Pink and his wife appears in the frame, the figures metamorphose, Pink into an ineffectual pink puppet and his wife into the caricature from the Trial Scene. These two figures then re-emerge as the rose and the lily. The conflict continues, triggered by the list of diversions (i.e. What Shall We Do Now - Eds) and finishes with the female flower consuming the male one. She

then turns into a pterodactyl which flies away over the wall of consumption, prejudice and obsession.

**YOUNG LUST:** At the bottom of the ramp leading into the back of the building, two teenage girls, in heavy make-up, stamp their feet in the cold, outside steel roller shutters. A Cadillac sways down the ramp flashing its lights; the girls smile into the glare. They try to see who's in the car. It sweeps onto the lit backstage area. There is a security guard in the booth just inside the doors; he beckons the girls up to his booth and starts to chat them up. One of them goes into the booth, and the other one leans on the wall outside. The first girl disappears below the sill of the guard's booth. He goes a bit glassy-eyed for a







while, then he picks up a 'phone and grins into it, winking at the girls. A roadie arrives, grinning. He peels two backstage passes off a wad he carries, done up with an elastic band. He gives them to the girls who follow him into the backstage area.

The roadie leads the girls through an area with several parked tractor trailers and piles of equipment, up some steps and, drawing aside a curtain, gives them a brief glimpse of Pink Floyd performing Young Lust on stage. The roadie, shrugging his apologies, leads them back the way they've come, to the backstage area and shows them up the steps to the side door of one of the trailers.

As they go in, a bucket of ice and water, which has been set up as a booby trap over the door, cascades down onto the first girl. There are several other roadies in the trailer who crack up, and turn away in embarrassment; this practical joke was not intended for the girls.

The wet girl's anger is soon dissipated in the jolly atmosphere and she accepts a drink. The interior of the trailer is a scaled-down version of the room in which the group entertain - it has a small bar, a TV and several easy chairs. The wet girl pulls at her soaking dress; the roadies slyly ogle her. She responds by slowly stripping. As Young Lust nears its

end, redressed, she is smuggled by the giggling roadies into the back of one of the limos, waiting in a line to take the band back to their hotel.

**ONE OF MY TURNS:** It is a lavish but phony American penthouse suite; bedroom, drawing room and bathroom. The door opens; silhouetted against a glare of light from the corridor is the girl from backstage. She enters and explores the suite, making her speech. Pink enters, unseen, behind her, and switches on the TV. As the vocal of the song starts we switch from watching her to watching him. He sits in a chair singing the song and the camera moves slowly round him watching the performance from all sides in very stark lighting. From the "run to the bedroom" on, we see his violence expressed in her fear and her reaction. The camera is him manically following her round the suite smashing things up. She is terrified. Towards the end of this sequence there will be one shot of the pink mask distorted into a hideous howling contortion of rage. The final shot will be this image mixed with an exterior shot of the TV flying out through the window, and in slow motion falling towards the pavement, where it smashes.

**DON'T LEAVE ME NOW:** We cut back to the hotel room with Pink still slumped in his chair and, using the back

projection technique, mix from the final shot of the wife in orgasm to a series of still drawings depicting painful areas of Pink's experience, particularly the pain of his relationship with his wife. We steadily pull back until Pink, slumped in his chair, is tiny in the face of these ghastly images from his past.

**ANOTHER BRICK... PART III:** "Don't think I need anything...". The wife and lover orgasm again and again.

**GOODBYE CRUEL WORLD:** The final brick is placed in the wall and Pink's isolation is now complete.

**HEY YOU:** Before the introduction, we see the band, the promoter, the manager and all the hangers-on backstage indulging themselves in a sumptuous buffet, caviare, champagne et al. In an office backstage someone is counting money, stuffing notes into a black briefcase with a combination lock. Between mouthfuls of caviare, Roger looks at his watch, nods to the doorway to a waiter who is quivering with anticipation. The waiter approaches carrying a remote control button on a silver tray (Possibly a signal to start a tape rolling, if rumours Hey You was not played "live" are true - Eds).

**IS THERE ANYBODY OUT THERE?:** The hotel room in the wall at the concert slowly opens. Strapped to a chair, watching the TV is the dummy of Pink. The camera will at first only see his back view, but slowly we shall travel around to the front of the figure, where the dummy face of Pink slowly decays with intercuts of the audience looking on; its hands swell to enormous proportions.

**NOBODY HOME:** Roger now sits in the chair in which we previously saw the decaying figure. He sings with the light of the same television flickering on his face. He begins the song in very tight close-up, but as the camera pulls back we see that the chair he is in, and his standard lamp, are in a desolate waste-land.



This waste-land contains stunted trees, twisted metal and barbed wire. The back of the set will be used to project Gerry Scarfe's drawings, expressing Pink's alienation.

Towards the end of this song we will back-project a TV screening of part of 'The Battle of Britain' movie. There will be swirling smoke and mists, to give us the opportunity of cutting to our next scene.

**VERA:** Young Pink looks through the railings onto the railway platform. A train arrives and squeals to a stop with clouds of steam and smoke. Doors are flung open and men in uniform descend. They are greeted by their families. Pink is looking for his father. He runs up to one man, who has his back towards him; the man turns round. It is not his father. The men have gone; young Pink is alone on the platform.

There is a poster advertising Vera Lynn on the station wall.

**BRING THE BOYS BACK HOME:** The camera moves to the beat of the drum, past service men and women in World War II dress. As we pan along the rows and pull out we see we are in a similar landscape to the one described in Nobody Home: the swirling mists, twisted metal and barbed wire.

**COMFORTABLY NUMB:** As the car doors lock automatically, the dummy, Pink, feels trapped and starts to react. His hands swell to enormous proportions, filling the rear of the car. He twists and turns from one window to another, seeking a way out, but is confronted on all sides by nightmarish spectres from his past. Bits of his massive pink exterior begin to peel away. His mother grabs his hand and the surface of the arm comes away in one piece, like a lady's evening glove, to reveal a black shirt and armband underneath. In flashback, the dummy is subjected to violence - cuffed by the schoolmaster, scratched and spat upon by the wife, kneed in the balls by anonymous people on tube-trains.

**THE SHOW MUST GO ON:** Preceded by security guards, Pink strides purposefully through the stark corridors and tunnels towards the stage, his ankle-length coat billowing, cloak-like, behind him. Guards stand to attention as the



entourage passes them. Through an open door we see the room with the buffet we have seen before. Finally they reach double doors, at the end of a corridor, which are flung open.

**IN THE FLESH:** We see a stage, set like a political rally. Arranged on rising terraces behind a central podium, a chorus of robed figures chant the last line of *The Show Must Go On*; they are dressed in long robes. This set should look like an unholy marriage between Nuremberg in 1936, Red Square on May Day and a Ku Klux Klan meeting. The stage is festooned with "crossed hammer" banners.

**RUN LIKE HELL:** Between *In The Flesh* and *Run Like Hell*, the audience shout "Pink Floyd - Pink Floyd!" in unison, whilst clapping their hands over their heads.

As *Run...* starts, the audience and the chorus on stage go into a disco routine. They are now all wearing

identical masks. Occasionally a mask slips, revealing a hippy or black who is taken away. Some are removed simply for having different masks.

**WAITING FOR THE WORMS:** Columns of guards march into the arena and line the aisles. The audience now chant "Hammer, hammer!". A row of torches burst into flame along the top of the wall on the first note of the song.

**THE TRIAL:** The prosecuting counsel delivers his indictment in the manner of a music-hall fop, but behind his foppish manner his teeth are sharp. He performs on the stage of worms, behind footlights. As he finishes his gown turns into vampire's wings and he flies up, alighting on top of the wall, to call his first witness, the schoolmaster.

The schoolmaster, portrayed as a marionette, is dropped over the wall by his gross wife. He gives his evidence and at the finish metamorphoses

into a hammer.

Appearing, snakelike, from a crevice in the wall, the wife spits out her attack on the passive Pink. She turns into a scorpion, and stings him and then, adopting more human form, picks him up and wears him like a stole. He slips to the ground as she, her hair bursting into flame in her fury, asks the judge to give him to her to punish.

The mother erupts from the wall, like a bursting boil. She flies, dive bomber-like, to Pink's rescue. Metamorphosing into a pair of giant lips, she sucks him up and, via the form of a large cushion, turns into herself, cuddling him in her arms. As she finishes her plea, her arms turn into a hug [sic] wall.

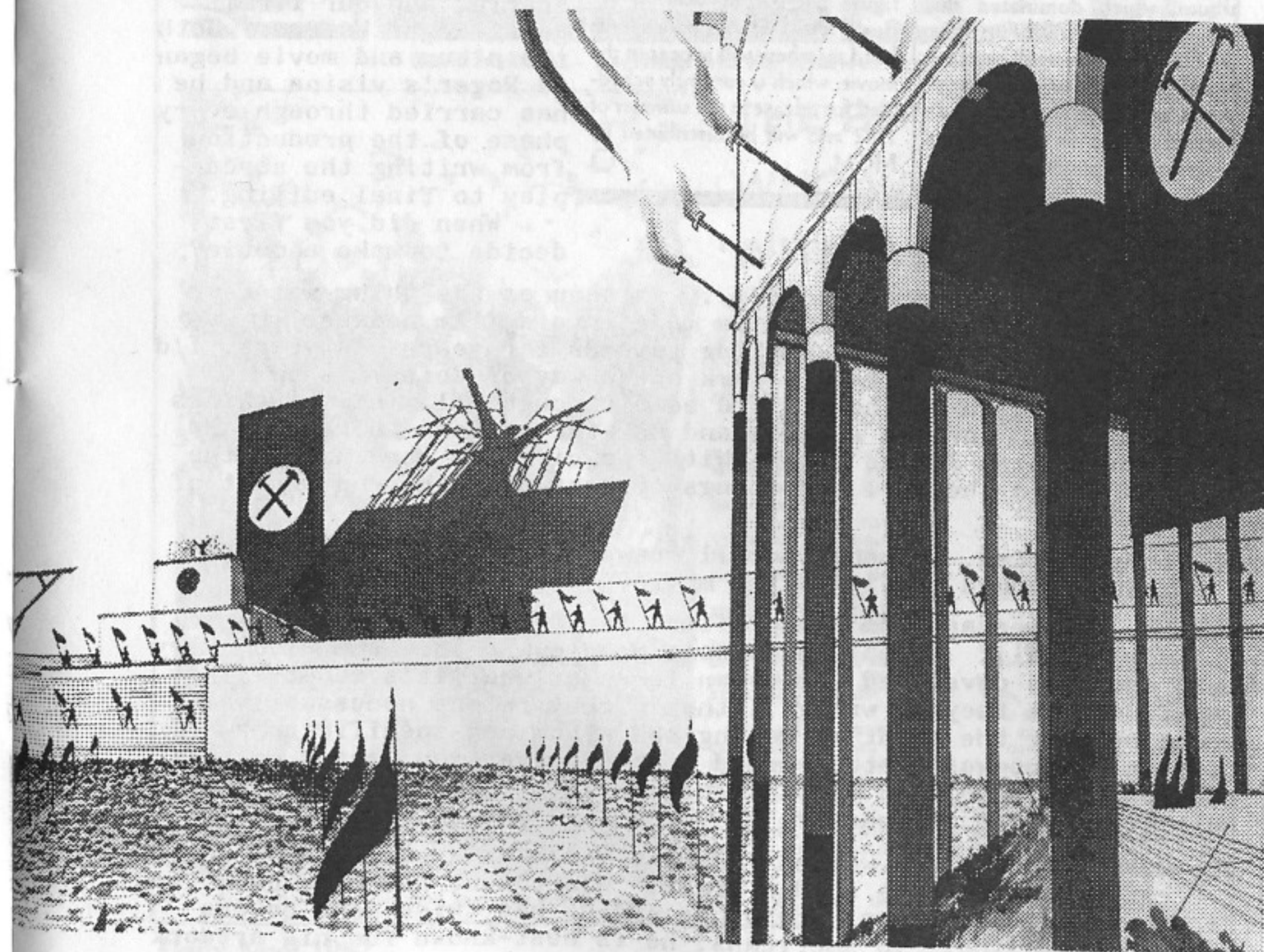
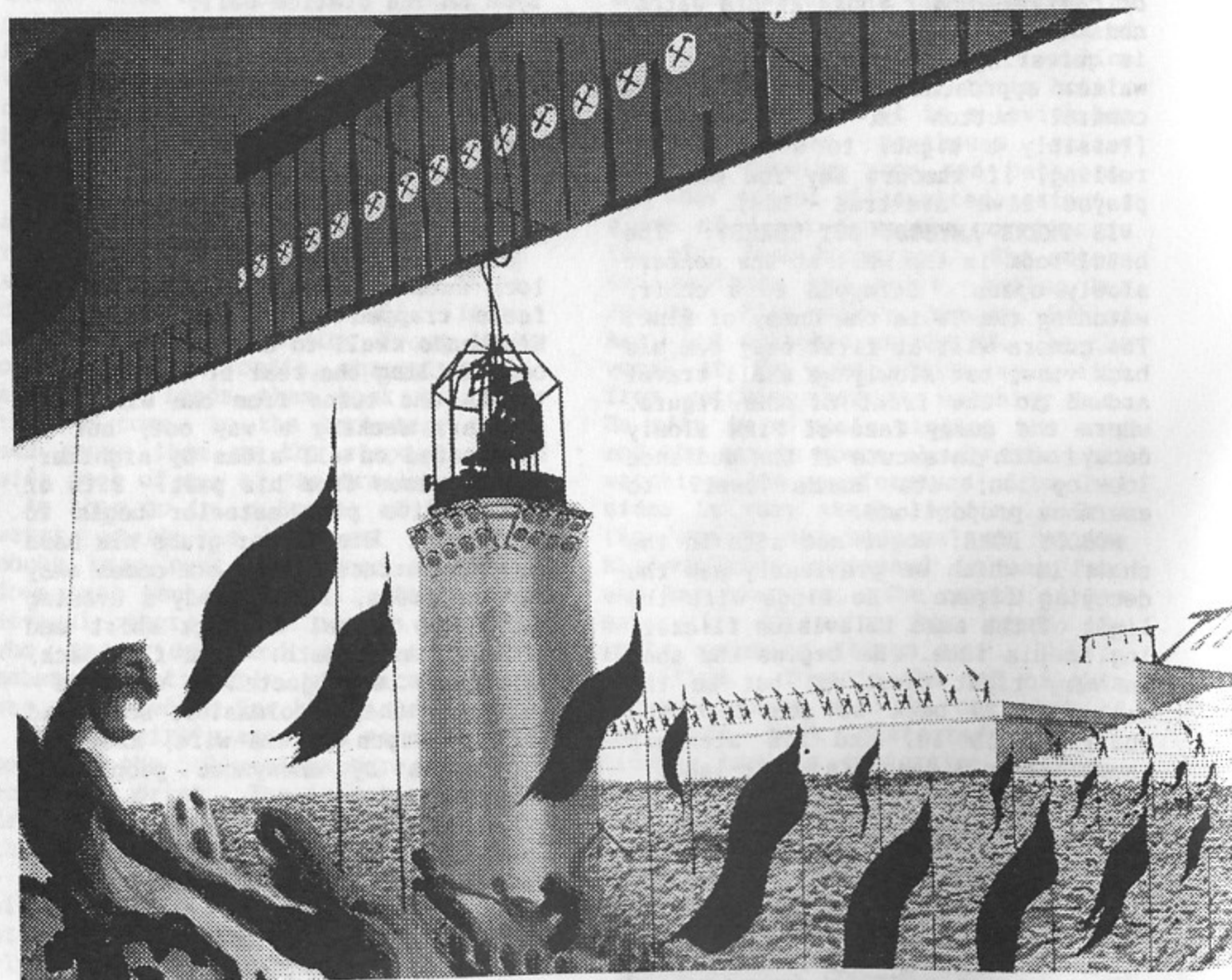
The worm judge rears up over Pink and rants at him. We see that he is a huge asshole on legs, wearing a judge's wig. Walking ponderously



backwards, he approaches Pink, who is now walled in so tightly that he lies at the bottom of a cylinder formed from his own conclusions about himself. The judge squats on the cylinder and shits images of his past life on him, whilst screaming at him to tear down the wall.

The chanting of "Tear down the wall!" reaches a crescendo, and all the walls start to fall. The wall of cardboard bricks in the real gig falls, the stadium in the animation falls, the masks of the followers crack and crumble. The stage in the rally cracks and breaks up. There is a lot of dust and smoke.

**OUTSIDE THE WALL** (credits? - Eds).





# THE PINK FLOYD STORY pt. 9

## Hollywood Waits at the End of the Rainbow

Back in the 1980's (remember them?), Pink Floyd couldn't make a move without Jim Ladd turning it into an 'innerview'; expounding at lengths that would make politicians blush, young James worked tirelessly to bring America the exclusives no-one else could be bothered to. As a tribute to this frankly lunatic dedication, TAP is proud to present Mr Ladd's special on 'The Wall' movie, as transcribed by our very own Gail "Well, I hate them all" McLean...

### Pink Floyd to film 'The Wall'

**P**INK FLOYD MASTER-mind Roger Waters has written a screenplay, based on the group's multiplatinum LP *The Wall*, that will be made into a film this fall. Cleverly entitled *Pink Floyd the Wall*, the movie will be directed by *Fame* and *Midnight Express* lensman Alan Parker. All of the songs from the album, which dominated the charts last year, will be used in the film. The movie will be composed of live and animated segments, and Waters will score additional music as the project progresses. Animation will be

provided by cartoonist Gerald Scarfe of the *London Sunday Times*.

Though the story follows *The Wall*, Allen Burry, a spokesman for the British-based production, said the project "is not a rock opera, it's not a rock & roll movie, and it's not a film of a concert. In fact, we're trying to figure out exactly what it is." Burry also said that none of the band members will appear in the movie, which is currently scheduled for release in the summer of 1982 and will be distributed by MGM.

JL: With the use of your own private wall as the viewing screen, I invite you to lower the lights, close your eyes and prepare yourself for a truly visionary experience. We will meet four of the people responsible for making this film: the director Alan Parker, Bob Geldof who plays the male lead, animator Gerald Scarfe, and our first guest Roger Waters. Both the album and movie began as Roger's vision and he has carried through every phase of the production from writing the screenplay to final editing.

When did you first decide to make a movie?

ROLLING STONE, OCTOBER 1, 1981

RW: Right from the start. 1978... as soon as the thing was down on tape; I knew it should be made into a film because it was something that I had been working towards for years and years. I'd been trying, if you like, to work out a way of doing a show without having to be there. I'd been through all kinds of things - "We ought to work in cinemas and use the screens there," - and what you've seen in the shows, with the circular screens and the projection and the wall and things, is actually the end result of those ideas.

JL: In your mind, has the overall message in the meaning of the album changed at all in the movie?

RW: No, the message isn't amplified; the story is told in a lot more detail. It may upset some people who know the album very well and have developed their own ideas of what it's about. They may find that they're wrong... though they're not necessarily wrong because the point of making the album non-specific to a certain extent was that it could mean whatever you wanted or needed it to mean when you listened to it - sounds a bit pompous. But this is what it means to me - the film is what it means to me.

JL: Gerald Scarfe has worked for many years as a political cartoonist for the *London Times*. His talent has also been displayed in the form of sculpture and he has twice done covers for *Time* magazine. To Americans, he is best-known for his artwork

### FROM CHURCH HALL TO PINK FLOYD FILM



Kevin McKeon... settling into the luxurious style of the stars



Scene from the film that caused a few blushes

### THE BOY IN 5,000 WHO WON ROLE WITH A ROCK STAR

By MIKE RICHARDSON  
SCHOOLBOY Kevin McKeon beat 5,000 other young hopefuls to a film role - without really trying.

The 14-year-old appears in director Alan Parker's new film *The Wall*, which is based on an album by rock group Pink Floyd and opens today.

He portrays the early years of the film's hero, Pink, played by Boomtown Rats leader Bob Geldof.

Ironically, Kevin did not really audition for the part. He said yesterday: "I remember it was a Sunday and my friend Paul came round and said there was an audition at the church hall."

"We didn't know what that was. He had read it in the paper and he asked me to go with him."

"When we got there I sort of joined in. They filmed me and showed my face on a video screen and said they might call me up."

"I didn't really take any

notice, but they did call me up the next day and offered me a part."

When Kevin got in front of the cameras he was so natural that the role was extended.

He said he enjoyed making the film - despite one or two trying moments.

There was one scene when I got right embarrassed. It was in a railway station and lots of people had to sing at me.

That was bad enough but there were lots of kids in the distance laughing at us. I blushed quite a few times."

The role meant that Kevin had to look like a 1960s youngster, complete with baggy short trousers and cropped hair.

That meant more embarrassment when he got back to his third-form class in Leeds. They kept calling me *hairshead* because my hair hasn't grown," said Kevin.

Now he is planning to get an agent and seek more work in film and TV.



on 'The Wall' album and extraordinary animation sequences in the concert. Many of those pieces, along with new sequences, will be used in the film. He is also responsible for much of the set design, as well as the caricatures of the teacher, Pink's wife, his mother, the judge and Pink himself.

GS: The most difficult character to express was Pink himself. As I saw him, Pink was the vulnerable spirit in us all; inside the wall and hurt continually by the things that happen in life. In Roger's piece, the mother hurts him, the teacher hurts him, the wife hurts him... and each one causes a brick or many bricks in the wall to be built up.

So I had to start from Pink and eventually, as you know, he ended up as a helpless little pink dummy - almost like 'the nerve centre' or a bare prawn. When you've taken the shell off a prawn, it's vulnerable inside, it's helpless (don't forget delicious - BM) - so I think that he symbolises what's in us all in that way.

JL: The male lead is played by a real-life musician, Bob Geldof...

BG: I'm playing the character who's called Pink in the script. It's the story of this man and what happens to him; presumably he's supposed to be 'everyman'. I suppose that's the point - that eventually you build up these walls around yourself. That's the way I take it. A lot of things happen to you that build up the wall, but a lot of it is yourself. This character - because of what happened to him, starting in the war when his father died and he was abandoned, except by his mother, and goes through all the stuff that everybody else goes through - eventually cracks up and can't function.

JL: Our fourth guest is the film's director Alan Parker. I believe that a simple listing of some of his past projects will suffice as an introduction to this very talented film-maker. They are 'Bugsy Malone', 'Midnight Express', 'Fame', and 'Shoot the Moon'.

**I** WOULD like to congratulate Alan Parker, Roger Waters, Gerald Scarfe and Bob Geldof (to name but a few) on their brilliant film "The Wall".

I've seen it three times and I can't wait to see it again. I'd already seen the stage version (twice), and I was amazed to see how well it had transferred to film. Gerald Scarfe's animations are amazing, especially "The Trial" scene.

Bob Geldof played "Pink" very well (that's an understatement); he was the perfect person for the part.

Being a Pink Floyd fan I obviously liked the music, but it would be daft of a person not to see the film just because they don't like the group. The music often takes the place of dialogue, telling the story and fitting in perfectly, and there are four new songs.

I'm lost for words - it was just simply amazing; definitely the film of the year. - SHARON TAYLOR, Clewer Crescent, Harrow Weald, Middlesex.

● Now let me tell you the real story. Bob Geldof: "I've forgotten my lines." Alan Parker: "Don't panic, Bobby, we'll shove another of those droning bloody songs in."

MELODY MAKER, August 21, 1982

generation that we are... we're identical in age, and in how important the Second World War was to people in this country and to the generation that followed it.

WHETHER THEY loved it or hated, everyone at last week's preview seemed shell-shocked, as I was, by this large screen version of the record and stage show.

At first it seemed like a very expensive, glorified and extended pop promo film but it became much more than that.

The central character, Pink, is played by Bob Geldof (a natural actor, if ever there was one), though there is no plot as such, and little in the way of conventional dialogue.

If that sounds strange, then it must be said that little conventional enjoyment can be gained from this film, which paints an often depressing picture of repressed childhood, failed marriage, disillusionment with stardom and strife-ridden society.

It is an escapist movie - but only for Roger Waters himself who seems to have exorcised all his hang-ups through this vehicle by exposing them to the full glare of public gaze.

Waters was very lucky to have the talented Alan Parker to direct his outpourings and to have, as director of animation, Gerald Scarfe to provide a brilliant interpretation of his and Dave Gilmour's powerful music.

For samples of the music only, fans and dealers will have to wait at least until late August for The Final Cut, the single LP soundtrack of the movie. August 2 is the likely date for the single release - probably When The Tigers Broke Free (HAR 5222).

The Wall remains a stunning visual and aural experience containing many moments which I will long treasure. And if the Olivia Newton-John special, directed by Brian Grant screened recently on TV and available on video cassette, showed what more could be done with an artist than merely sticking her on stage for an hour, then surely The Wall has set the standard by which all future music-inspired films will be judged.

DAVID DALTON

MUSIC WEEK  
[JULY '82]

JL: The movie takes place in three very general time periods - World War Two, Young Pink's childhood and then present-time. Correct?

RW: No, that's not quite right. World War Two is part of his childhood, if you like; that's when he's born. So it's not separate from his childhood - it's from when he's born, which happens to be the same time that his father is killed, up to puberty. The scene that he's oldest in as a child - at a dancing class - he's meant to be thirteen, fourteen years old.

Then the other scenes, the later scenes, are not present-day. They're about 1975. But, I mean, the intervening six years (ie. to 1981, when this was recorded - Eds) have made a hell of a difference - well, it has to my life anyway. Maybe you haven't moved on at all since '75, Jim.

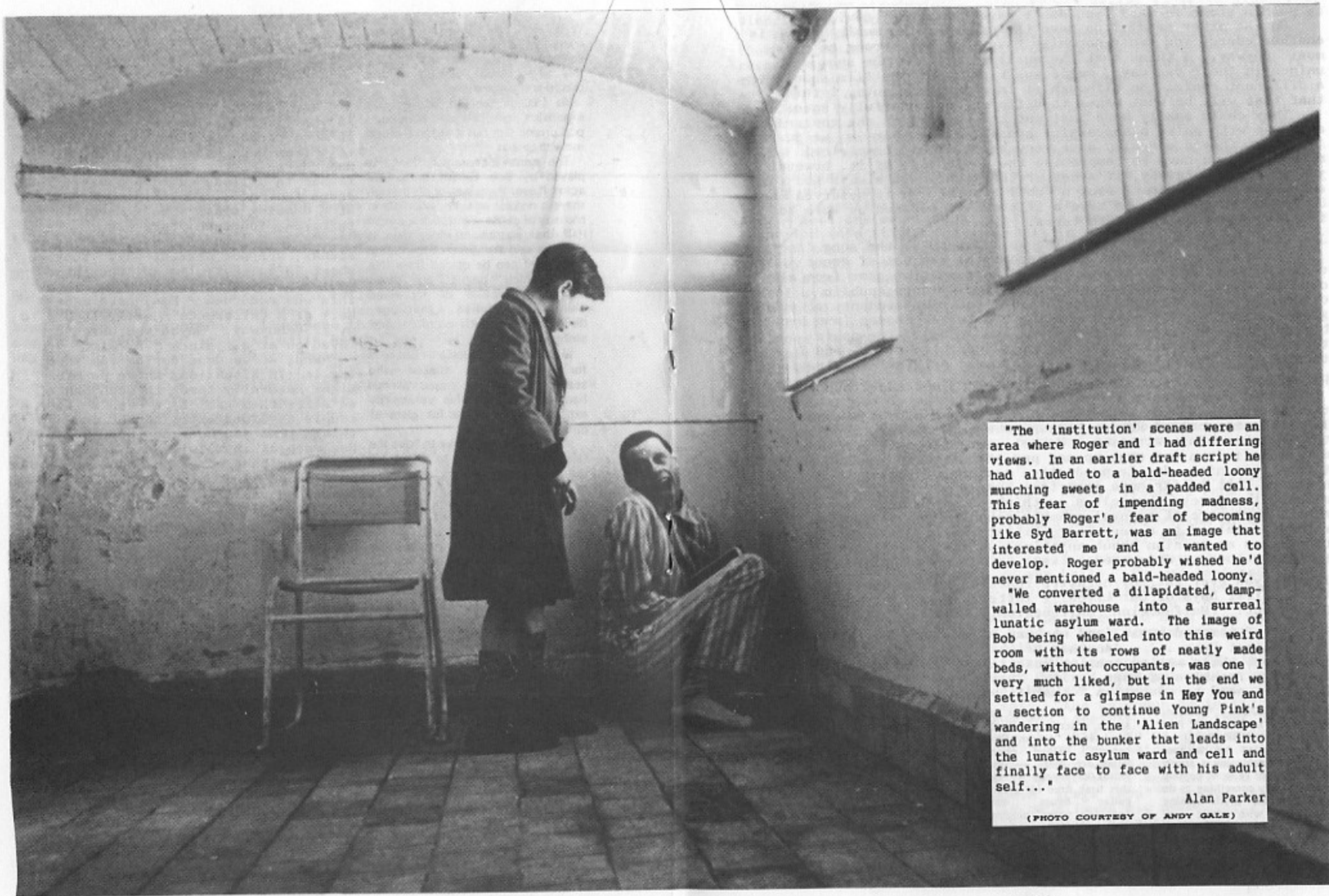
What we've done during the shooting is, in situations where people might naturally speak to each other, we allow them to. I've even written a couple of lines extra to the odd things that you hear on the record. How much of it we will use as something that comes up under music or on its own, I don't know. We won't know that until we dub it really - but there's very little.

JL: People listening to this should not expect a concert film of any kind?

RW: No. There's no concert and nobody from the Pink Floyd will even appear. We were in it a bit - several drafts of the screenplay ago - as narrators. This was one of Alan's influences really; he more and more tried to cut down on that.

AP: This is rather unusual because the narrative line is very different to a normal film. There is no real spoken dialogue as such; although we have been recording some sound and dialogue which we will sprinkle through the movie. Basically, the music will be the narrative of the film, which means that the job I have to do is tell a lot of the story with just pictures. That's the basic problem: from the point of view of emotions and all the other areas in which one would normally use dialogue





"The 'institution' scenes were an area where Roger and I had differing views. In an earlier draft script he had alluded to a bald-headed loony munching sweets in a padded cell. This fear of impending madness, probably Roger's fear of becoming like Syd Barrett, was an image that interested me and I wanted to develop. Roger probably wished he'd never mentioned a bald-headed loony.

"We converted a dilapidated, damp-walled warehouse into a surreal lunatic asylum ward. The image of Bob being wheeled into this weird room with its rows of neatly made beds, without occupants, was one I very much liked, but in the end we settled for a glimpse in Hey You and a section to continue Young Pink's wandering in the 'Alien Landscape' and into the bunker that leads into the lunatic asylum ward and cell and finally face to face with his adult self..."

Alan Parker

(PHOTO COURTESY OF ANDY GALE)



to push a scene forward, you don't have that handy device.

On the other hand, I do have the power of the music, which is another energy you don't normally have - not as strong as this music anyway. I think that the music itself and the show were unique in their own ways, so it was right that the film should try a different route. So although it is a tougher route, I think that that will be what makes it different and hopefully special.

They could easily have just put ten cameras on the concert and ended up with quite a successful concert movie. Again, we just felt that they'd actually done very badly. In a theatrical situation, you have to compromise the movie side of it, however you shoot it. Anyway, it's better than that. It always had more substance than a normal rock n' roll concert, so it deserved more. So we wanted the film to have a life of its own and be able to tell the story in cinematic terms.

JL: When Pink Floyd released 'The Wall' in 1979, the song 'Another Brick in the Wall part two' became the subject of great controversy. Letters of support and condemnation came from all over the world; newspaper editorials were written; public officials were outraged; while at the same time students at every grade level sang the song in hallways between classes (and hyper-bolical DJs were ritually disembowelled - Eds). The movie treatment of this piece is, of course, very important, and I thought we should start with Roger Waters' original inspiration...

RW: There are two schools of thought in England about education... and of course it's always very dangerous to generalise about these things. Having said that, there is one school of thought - lead by a man called Rhodes Boyson, who is a junior minister in the Thatcher administration. He believes that children should be made to sit down and shut up and pay attention and learn and be turned into nice, docile productive members of society. He believes that is far more important than that they should be allowed to express themselves or think or anything. My secondary school days were at a boys' grammar school where the Rhodes Boyson method pertained to a very large extent; where we weren't expected to express an opinion about anything, unless it fell nicely into the areas that we discussed or were being involved in.

JL: Did you ever get any negative reaction to the song 'The Happiest Days of Our Lives' - letters written or petitions filled out? (Malfunction, malfunction! - Eds)

RW: (brief bemused pause)(and who can blame him?) No, not 'The Happiest Days...' - 'Another Brick two', which was the single over here, there was an amazing reaction to. People were really driven to frenzies of rage by it. They thought that when I said "We don't need no education," that it was a kind of crass,

**PINK FLOYD:** "Another Brick In The Wall Part 2" (Harvest HAR 5194). A decade's rolled by without Pink Floyd releasing a single in Britain, for reasons beyond me (probably something to do with the old myth linking selling-out with chart success). So it's nice to know they're aware of the switch in emphasis and, futher, that they've been listening to the radio. Because "Another

Brick..." is a great modern single, described aptly by Ian Birch as an "elegant Sham 69 record". Floyd characteristics are there - ominous guitar/keyboards themes, this time fired by a scratchy guitar figure, sardonic "people's voice" singing and a smooth, homogenized production - all effectively streamlined, in keeping with the times. The song is an anti-education rant. the lyrics

are playfully illiterate, and the killer punch comes when the children's choir is brought in to sneer its way through the chorus, upending the seasonal tradition of cutesy kiddy novelty records. Kids haven't been used so effectively since Lou Reed's "Berlin". The flip's an oddity, called "One Of My Turns", where a taped conversation leads the song into a metallic romp.

revolutionary standpoint - which if you listen to it in context it clearly isn't at all.

On the other hand, it got some strange reactions from people that you wouldn't expect. The Archbishop of Canterbury went on record saying that if it's very popular with schoolkids, then it must in some way be expressing some feelings that they have themselves. If one doesn't like it, or however one feels about it, one should take the opportunity of using it as a starting point for discussion - which was exactly how I felt about it. I'm sure lots of people in schools took the opportunity of saying, "Right, you've all heard this record; what do you think it's about?"

GS: I designed the sets on the movie; and for the 'We don't need no education' sequence I designed a sort of maze, because I found - especially in England, and I'm sure it's true the world over - that the educational system is almost like a maze. You're channelled into it and fed around it in a long line.

The masks are to give them all a similar identity. There is one key scene where normal children go onto a conveyor belt, which is the school, and they pass through a small tunnel, which is the school system. When they come out the other end, they're all regimented children sitting at regimented desks wearing regimented masks: all looking identical. In other words, all systems that one goes through are in some ways imperfect; they tend to turn out the same type of person over and over again.

I was also trying to make the point that, certainly here in England, many of these children, having been put through the system, leave school, then face unemployment. They join another line: the dole queue. I've also got children going along another kind of conveyor belt and dropping into a huge hopper, then into a mincer. They're minced up and come out as worms - it's another way of showing the system.

JL: Toward the end of the film, Pink goes through a horrible physical transformation, from a highly troubled rock star into a fascist leader. In these scenes, some one hundred skinheads were used as the followers of Pink's nightmare vision of where blind obedience to rock and roll could finally end.

RW: One of them came up to me... evil-looking bastard - looked as if he'd kill you as soon as say hello. He was confused about what was going on because, as you'll know if you've been on film sets, filming is a very laborious process. There's much more waiting about than there is anything else, and he'd been moved off the stage because they didn't need so many people for that particular angle or something like that.

He said (adopts remarkably-convincing job tone) "Why're they fuckin' movin' us off the stage, Peter?" The guy said, "Well, I don't know - I suppose because they don't need you," and sort of explained it to him. And he said, "Are we gonna be in it?" I suddenly realised that this guy was terribly worried that he wasn't going to be on the film. He said, "We're still gonna beat up the fuckin' nigger, ain't we?" and Pete said, "Look, we've rehearsed this for days and days. Why would we get someone else to do it when we've rehearsed it with you?", and this kid went, "Well, why ain't we on the fuckin' stage then?" He was really worried that he wasn't going to be allowed his moment of glory. You should ask Geldof about this really, because he was in solid contact with these people - day in, day out.

BG: The sort of Praetorian guard who surround me were the Tilbury Skinners from the Dockland area of East London, and they were



very proud of their status as the personal guard. Everybody knows it's pretend; but once you're given the role and singled out as something, you behave like that - which is very strange. I think although they're loathe to admit it, everybody is fascinated by the trappings of fascism.

I come in to address the assembled followers. There is an ambiguity to the whole scene for a start, because it is very



THE COVER SHOT OF PINK'S LP DURING  
YOUNG LUST [COURTESY NICK BULLOCK]

powerful visually. You've got this huge marching Wagnerian band, you've got a choir, and you've got this geezer - surrounded by heavies - who comes out immaculate but very stark - I look like a sort of gay Christopher Lee, I think (laughs). I've hardly any



hair, my eyebrows have gone, I'm very gaunt, I've got beautifully-tailored clothes - a uniform - and I stride out and start screaming, very cynically: "So ya thought you'd like to see the show?".

AP: To work with them in a disciplined situation - which you have to have in film - was kind of difficult. What we were trying to say was maybe misunderstood at the time when we were doing it. It's about madness and a fear of totalitarianism - and

that's why we show it. There's a lot of loonies in the audience who didn't realise that we were actually showing it because we felt it to be evil. They really got off on it - but that's alright. We took advantage of that, but when it's put together - from a cinematic point of view - it will have a very different viewpoint. But I don't think they realised that when they were doing it.

JL: They were actually into it?

AP: Well, if you get kids from almost neo-Fascist organisations and you dress them up in blackshirts and jackboots, they do start to saunter around and believe they're the part. That's kind of scary. They ask if they can take their uniforms home with them and at lunch-time you see them in the pub with all their gear on, being eyed-up by the local residents. You hide your face because you're not quite sure what you might have created.

It was to show the extremes to which rock n' roll can go if you have a mindless audience. I think a lot of it originally was Roger's attitude to his audience and the way in which a barrier was built; the alienation of being a performer in that way. What we've done, again, is - just as a metaphor - pushed it to extremes in all terms, in a political sense. The irony of it is that in this country, a great deal of extreme politics is aligned to rock n' roll now. That was another little aspect which came out of it and intrigued me, in a broader sense.

But it is about his madness: that's the important thing. It's about madness and impending evil and the fear of what that might do. If we make that clear then the point of the whole rally is there. Our point was always that if Hitler was around today, the first thing he'd ask Albert Speer to do would be to get a really good rock n' roll group at Nuremberg - it would be part of the trimmings. We're just pointing out that danger might be there; that's all - just to think.

RW: One of them said (return of the yob tone) "Look at it dis way: dere's fuckin' free million unemployed, right?" - "Yes..." - "And dere's fuckin' free million blacks, right?" - "Well, yes, give or take..." - "Get rid of all the fuckin' blacks - dere'd be no fuckin' unemployed!" That's as far as they can see. All that they've been given in their lives is enough information to be able



to make that connection - and no other. And there's no way you could talk him out of that conviction.

JL: The Hammer - symbol of the fascist leader - was an invention of Gerald Scarfe.

GS: What I tried to show in the animation is that one of the walls which we all suffer is the wall of materialism; the fact that we hide our pain behind a wall of goods. If you are really harassed, you can buy a new washing machine, a new TV, a new camera or watch or something; a new Ferrari... a new Lear jet in some cases... It's not a wall about the real values in life. One builds up this huge wall of consumer goods and that changes everybody: turns them into monsters. At the end of my animation, the character is turned into a hammer.

JL: Although you have such an obvious disdain for that mentality, you seem also to have a compassion somewhere along the line.

RW: Yeah, but it's a compassion born of detachment. If I came across them perpetrating their appalling acts of violence in the street, I'd run like hell - or if I had enough muscle, I'd fight them. So, yeah: I do feel compassion but I can do that because here I am sitting in this lovely house, looking out at this lovely garden, with my lovely family, doing this lovely work that I like doing and feeling good about most stuff.

So it's fucking easy for me to say, "Well, it's been tough for them; they've been put through these schools I've described." The whole point, the whole piece is based on a compassion for their predicament in that I'm saying, "Look, this is what we do to them, so how the fuck do we expect them to turn out any different?" They're never asked what they think about anything, and even if you ask them at school, their parents have been brutalised before them - so they're brutalising them. Normally, the brutal kids are the ones whose fathers beat the shit out of them all day and night - so they learn that's the way people behave; and they learn it at home more than they do at school.

So there are no easy answers. If this piece is in any way political, it's political only insofar as people might talk about it, that's all.

JL: In the movie, as during the concert, 'The Trial' is brought to life by some of Gerald Scarfe's most biting and cynical animation.

GS: Oh yeah, the arse. Actually, I think it was Charles Dickens who said through one of his characters that the law is an ass. So this giant bottom up in the sky seemed to me kind of symbolic of anybody who judges anybody - who has the right to do that?

JL: We hear now from Roger Waters and Gerald Scarfe how they first got together with Alan Parker at the beginning of the project.

GS: When I met Roger - when we first played these tapes at the very beginning - he had in his mind that it was going to be a film, and it's a tribute to Roger's singlemindedness that he has pulled off the album, the show and now the film. We dropped the film at that very early stage, because somebody pointed out that you can't make the film of the show and the album until you've done the show and the album! So the film automatically came last.

Radio 1 tacitly devoted Saturday as "Nick Lowe Day". The Second Greatest Living Englishman took Andy Peebles on a trip through his record collection on "My Top 12", with selections from Randy Crawford, Little Feat, Kiki Dee & Heaven 17. But Nick The Knife was better, later that same afternoon, opining on "Rock On". The strangest piece of news came when Nick announced his step-father-in-law, Johnny Cash, wanted Nick to produce his next album, and include a Pink Floyd song from "The Wall" on it. Nick confessed himself to be no avid Floyd fan, and the world waits with bated breath for the result. As if that wasn't enough, Nick is Stuart Colman's guest on Radio London's "Echoes" next Sunday.

MM [FEB 13 '82]

and... ently released...  
The Moon—Geldof confesses he had his doubts about watching his performance.

"I was terrified to see the film," he says. "It was only when it was shown in Cannes that I had the courage to creep into the screening. I told the director not to be offended if I walked out the first time I saw it."

"The movie charts Pink through three stages, from a young child to a boy and then man. I end up as this mad rock singer, who has come to represent society falling apart. When I first read the storyline I felt it was almost what I'd call naïve."

"The point it's making isn't original, but that doesn't mean it hasn't got something new to say. I have to admit that when I first met Parker and he asked me if I'd seen *The Wall*, I replied, 'Sure, I see it at the bottom of my garden everyday'. That was the extent of my knowledge of the music."

There's no doubt, according to the film pundits, that the mind blowing combination of the music and the film will turn *Pink Floyd The Wall* into a cult movie.

Even Geldof, regardless of his new found modesty, could hardly suppress his enthusiasm. "It had an amazing impact on me," he says. "I'm rarely shocked into silence." He thinks the film will have the impact on audiences *Apocalypse Now* did.

"Frankly I look horrible as Pink—especially the skeleton scene with flesh falling off my bones. Sure it's disgusting, but it comes over as a strong representation of society falling apart."

You can only credit Geldof, certainly a sex symbol with his female fans, for not allowing vanity to get in the way of Parker's portrayal. "I start off looking reasonably OK, but like Dorian Gray who sold his soul to the devil, I gradually get worse."

But then making movies or becoming a movie star was never, he claims, a project of his. Though he is a film addict, and still worships his childhood heroes Robert Mitchum and Humphrey Bogart.

"That man Mitchum," he says with absolute reverence, "is wonderful. He's a man who just doesn't give a damn."

"I don't know whether I'll make any more films, the way I see it—his—I wanted to..."

SUNDAY MAGAZINE  
[JULY 1982]

GS: Last year Roger and I began to meet again and discuss the script - what parts would be designed in this or that way, and what we would say. We didn't really know how to write a film script at that time, but we learnt and we did write one. Roger, of course, did the majority of the work because it was undoubtedly his piece. At a later date, Alan Parker came in and gave us 'filmic tips' on the way to handle these sequences and make them more interesting.

The great thing about the film world is that it is highly organised and there are people to do all sorts of jobs. When I was with Roger, I made a whole storyboard on a wall: little pictures of what should happen in every scene. We'd discuss these and sometimes swap them: take one from the beginning and put it at the end - we moved them around almost like a pack of cards.

I did a whole set of finished drawings, which were put in book form and passed around the Art Department on the film; and they simply translated them into technical drawings which could be built.

JL: In 'Goodbye Blue Sky', you have a pigeon becoming a dove, which explodes and is referred to as a 'Teutonic eagle'... although this is written from a child's perspective, this is a statement on war, period - correct?

GS: Well, that's the nice thing about animation: you can make a symbolic statement and don't have to get too specific. With live action it's more difficult... Yes, it is a statement about the war. Pink's childhood began in the war, so it's very important - no doubt that also had an effect on his mother and it certainly killed his father; which had an enormous effect on Pink. So, 'Goodbye Blue Sky' is a small essay on the War.

JL: In his adult life, Pink is a highly successful rock star who goes completely over the edge...

BG: From the word Go you see me going insane. When I first appear, you see me brooding and becoming insular; in my chair just watching/not watching the television - nothing's happening. I just turn myself off.

One of the girls has come back from the gig, a groupie. She comes in and she's really irritating; "Oh my god what a fabulous room," - you know, the bit from the album. I'm just watching her... "You want to take a bath?" and all that crap. Then she comes out and starts to kiss the tips of my fingers because she sees there's something going on. She's very gentle then.

That's one of the strangest things that's



ever happened to me. I got very depressed with the physical coldness and everything, so I sort of locked myself into it. She was kissing my fingers and said "Are you alright?"... and these tears came welling up for no reason. It's the first time I've cried in over twelve years. I don't know where they came from, but deep down I felt this terrible emptiness - I couldn't handle it at all.

That afternoon I got to smash up the room. I just went for it - you start to go: mirror-stereo-radio-table-foot through the table-pick up the stereo-through the mirror. Then you have to stop which is terrible! They have to do her point of view looking at me, so I had to stand there screaming at her - and that's well embarrassing if you've never done it before; I'm not a professional and it's very difficult to just stand there. I had to think of the most horrible things to say that would make her feel nauseated - so I was thinking of things that make me feel nauseated - and it was awful. I was screaming at her and it was so over the top that I was laughing.

I've destroyed the bathroom and she's in the room outside cowering in terror. Alan said, "You run at the camera as if you're coming at her," so I just thought I'd go for everything to the best of my ability. I ran at the camera, knocked the camera man flying on his arse and just kept running and stood on his stomach; if you see all of the outtakes it looks great! But that was wonderful smashing that thing up.

**DAVE GILMOUR** (elder brother of The Act's Mark) should be around for the premiere of Alan Parker's film of "The Wall" in London on July 15. Although the Floyd themselves don't appear, Bob Geldof does. Modestly likening his performance to midway between Al Pacino and Marlon Brando, Geldof was also on hand to receive an "Other" award in London last week for "Singing The Most Philosophical Song About A Day Of The Week". The award was for Geldof's performance in "The Secret Policeman's Other Ball", and also at the ceremony were Pamela Stephenson, Midge Ure, Jeff Beck and Bananarama.

MM [MAR 27 '82]

JL: Did you ever have to sit down and have a talk with your Mum about the song 'Mother'?

RW: No, I never did. I gave her a copy of the album and she listened to it; I explained to her that the piece was partly autobiographical - but autobiographical with a lot of license. It isn't specific to me and my mum. It's an idea that I've got from somewhere else: a general thing about mothers and education - that kind of fear of sex.

I've got a couple of kids of my own and it's so easy to get over-anxious about them and also, if you're worried about something, to transfer the fear of whatever it might be to them... and let them live with it.

JL: One song used in the movie was originally written for the album but dropped. 'When the Tigers Broke Free' is a very personal song to Roger Waters, who wrote it about the loss of his father - who died in World War Two.

RW: The rest of the guys in the band criticised its inclusion on the grounds that it was too personal to me. It's very specific about the time and place and so on and so forth and therefore it would have made it clear that 'The Wall' was about me.

I think there are things in my story that have helped my creativity. Your father being killed, for instance, is one of the best things that can happen to a kid if he's going to write poetry

or songs. I think that most artists - for want of another term - are driven to do what they do in an attempt to fill some hole in their lives.

JL: Are there any other appreciable changes in the music?

RW: Well, the thing from the live show will be in there. The list between 'Empty Spaces' and 'Young Lust' - "Shall we buy a new guitar?" etc - figures in the film as background to one of Gerry's animations. Apart from that, it's mainly rearrangements - for instance, 'In the Flesh 2' has been rearranged for brass and chorus; no guitars, drums or anything like that in it at all.

Part one is exactly the same as it was, except Geldof sings it in the movie. He sings that and part two. Whether his vocal will appear on a soundtrack album depends on whether we can get him cheap enough (laughs). If we can't, I'll try and copy what he did.

JL: I don't think that we need to mention the obvious - that there will be a soundtrack album, thank you very much.

RW: It's the kind of petty sensationalism that I think is beneath you, really (laughs). I'm very iffy about it... No, I'm not iffy about it now. I was - because there was talk of it being a double album; and I thought, you know, "That's absurd." If there's enough new material and stuff for it to be interesting for people to buy it, then it's worth putting out a single album. I think it will be. For Pink Floyd fans it will certainly be good stuff. I won't let it go out until it's really good. One does have one's reputation to consider.

AP: In the end, the pleasure is when you cut the sounds and the pictures together - when you see the work up there, perhaps for the first time. That's a creative buzz that you can never get out of any other kind of ego trip. Experiencing it with an audience is a pleasure that I'll always get because a film isn't a film in a can. It's only when it flickers up there and an audience experiences it - they're moved or excited or upset by it - that you know what you've done is worthwhile: that's the biggest trip of all for me.

GS: I think it's gonna be a very interesting movie - because it is a combination of three talents: Roger, me and Alan Parker. It will be, I think, a film like no-one's ever seen before. You won't be disappointed. I'm sure you'll really be excited by the whole thing - it's full of unusual, interesting and spectacular images and sounds.

AP: I think Roger has always thought, rightly or wrongly, that whatever they said or played onstage, it didn't matter; people would cheer and scream - you see that all the time in rock n' roll audiences. He'd put a great deal of thought and a little bit of his pain into the lyrics and, in the end, it was just a huge sound coming over in a million watts. You just felt the vibrations, you didn't necessarily listen. Some people might say, that's fine - that's all it's for, that's all it'll do. He always thought it should do a little more - you should think about it and experience it in a different way: intellectually. I think that's his plea.

- Our thanks to Elliot Tayman for supplying a tape of the above. -

### Floyd get busy

PINK FLOYD have a few single out next week on the Harvest label. 'When The Tigers Broke Free' / 'Bring The Boys Back Home' - and initial pressings come in a triple gatefold sleeve featuring stills from their film *The Wall*, currently showing in London's West End and due to go on general release at the end of August.

The movie includes many tracks from Floyd's double album of the same name, as well as a collection of new songs penned by Roger Waters - and these are to be released on August 31 on a new LP called 'The Final Cut'. Meanwhile, Avon Books have just published the book *Pink Floyd The Wall*, featuring Waters' lyrics and a large collection of colour photos from the film.

NME [JULY 24 '82]



## THE FINAL CUT

The 60 hours of film shot for The Wall included several pieces that barely, if at all, survived 'the final cut'. Alan Parker elaborates:

\* A prelude, a quite remarkable piece of music which, unfortunately, didn't quite work with the rather unusual, quiet beginning of the film... sadly had to be left out.

\* Day 41 found us at Watford Football Ground for scenes of football crowd violence - only a snippet of which now appears in Waiting For The Worms. I'd wanted to create a stabbing which had been gruesomely documented in the newspapers after a European match, where the British fans had rioted.

Recreating, in a realistic manner, familiar scenes like football crowds are the most difficult of all because they are familiar and any phony film imperfections really show.

\* Shaving the eyebrows at the end of Is There Anybody Out There? was very unpleasant. As often happens with these kind of special effects, although everyone on the crew knows that we're watching an illusion - it's not real blood and it isn't real flesh being nicked - it's still impossible to watch.

As it transpired, it was also impossible to watch the rushes, and eventually we played the scene by allusion as we concentrated on the drips of blood into the murky suds. A lot of people watching this scene often think the blood portends injuries of a more serious nature...

Finally, Peter Parks of Oxford Scientific Films Ltd tells of a sequence that (fortunately) also got the chop (sic): weak-stomached readers beware!

\* Alan had scripted a surrealistic scene where dead Pink's head is devoured by organisms - fly maggots in this case...

The head was made of minced pork... We looked after a rather unpleasant fly maggot culture which smelt like nothing on earth as we primed it to produce emergent flies (to lay eggs on the head) by rearing them on fresh liver and a rabbit carcass...

The smell was so bad we had to completely seal the room in question... Even so the girls working at OSF kept giving us very odd looks. The smell hung in our clothes and at night even travelled home with us...

The test result was horrible! It did however, appeal to Alan and was cut into the rough edit... Over the succeeding months we then repeated the shot twice more using different angles and faster frame rates. In the final sequence the maggots caused the eyeballs (sheep's eyes) to explode out of the sockets and hang on sinews half way down the cheek!

One point of interest was that the drying process, which we kept minimal by high humidities within the time lapse studio, caused the lower jaw in the test to slowly close. When the film was run fast it looked as if the head was still alive and about to complain about his treatment!



Pictures courtesy of Dan Jones



## TAP SMALLS

WANTED: Rare Floyd and Waters videos (VHS). Contact John Miller, Puy de Mont, 87700 Aixe-sur-Vienne, France.

FOR SALE: Studio quality demo by prog rock quartet \*ROOTS OF CONSCIOUSNESS\* (influences: Tull, Floyd, VdGG, early Genesis, etc). Send cassette + \$5 to Roots of Consciousness, 270 Cameron Ridge Drive, Atlanta, GA 30328, USA.

WANTED: Floyd penpals. All letters answered. Contact Mr R. Powell, 23 Park Drive, Maldon, Essex, CM9 7JQ.

WANTED: Syd's Octopus single (Harvest UK pic sleeve) + early Floyd singles. Contact Oliver Garzen, Oranienburger Str 204 A, W-1000 Berlin 26, Germany.

WANTED: Floyd '87/'88 tour programme. Contact Mr R. Sawdon, 28 Fleetgate, Barton on Humber, South Humberside, DN18 5QA.

WANTED: Any Syd zines (Opel, Terrapin etc) + info on his paintings. Contact G. Lanphier, Oakbank, St. Catherine's Hill, St. Martin, Jersey, C.I..

WANTED: Floyd/Waters singles, videos, CD singles + Secret Policeman's Third Ball LP. Contact Fernando Gomes, Apartado 146, 2670 Loures, Portugal.

WANTED: Guitar/bass TAB and keyboard music for Careful With That Axe (live version). Any help appreciated. Contact Paul Johnson, 32a Compton Avenue, Brighton, E. Sussex, BN1 3PS.

WANTED: Spanish Floyd fans, please contact Aitor Maiora Zaldibar, c/ J.A. Moguel, no 4, 1°, izda, 20.600 Eibar, Guipuzcoa, Spain.

FOR SALE: TAPs 1-50 & Opel 1-11. Best offer secures. Contact Paul Williams at 85 Staple Lodge Road, Birmingham, B31 3BZ or telephone: 021 476 3483.

WANTED: TAPs 1-39 and Best Of 1-5. Contact Max Yffer, 4/38 Grange Road, Toorak, Victoria, Australia 3142.

WANTED: Any early, non-German picture sleeve 7"s. Contact Oliver Garzen, Oranienburger Str. 204 A, W-1000 Berlin 26, Germany. Good prices paid.

FOR SALE: Collect records/CDs? Tell us who you collect and we'll send a list of imports, promos, deletions & much more. SAE/IRC to Killing Floor Records, 5 Fleet St, Preston PR1 2UT.

TAP Smalls are free. Ads concerning bootleg material will not be printed. All UK-based unless otherwise noted.



GENERATIONS: £1.50 (UK) gets you The Who zine, from Phil Hopkins, 1 Egbert Rd, Meols Wirral, Merseyside L47 5AH.

ICON: Truly-madly-deeply fab Madonna magazine. #7 is £1.70 (UK) from Paul Hunt, PO Box 175, Cardiff, CF5 1YN.

HOMECOMING: One of many U2 magazines. £1.50 (UK) from Rosemary Parker, 12 Springfield Mount, Leeds, LS18 5DP.

THE FLAMING SHROUD: The excellent Marillion and Fish magazine. #8 £1.10 (UK) from A. Moseley, 23 Dawes Close, Armitage, Rugeley, Staffs., WS15 4BE.

ANGRY: IQ, Pendragon, Geoff Mann, and all that. £1.50 (UK) from "Angry", 2 St. Mary's Park Rd, Bristol BS20 8QN.

PILGRIMS: Peter Hammill/VdGG fanzine. #16 is £1.20 (UK) from Fred Tomsett, 96a Cowlshaw Rd, Sheffield, S11 8XH.

T'MERSHI DUWEEN: The UK's leading (in fact, only) Frank Zappa zine. Price and address for #24 as above.

READY: The Blues Band newsletter. 50p (UK) from Allwrite Communications, 13 West Hill Avenue, Notts., NG18 1PQ.

LOUDER THAN A BOMB: Hip-Hop/Rap zine. 50p + A5 SAE (UK) from Louder Than A Bomb (address as for Ready, above).

Please mention TAP when writing to any of the above and remember an SAE or IRC if requesting details. All are UK-based unless otherwise noted.



## WRITING ON THE WALL

"It's not that rock and the movies weren't meant to mix... (but) so many senior progressives see the cinema as some kind of boardroom elevation for their enlightening discourses on the human dilemma and wind up with a can of celluloid that's tendentiously bloodless and sandbagged by donnish earnestness. Although 'The Wall' has its moments, its drear weight seldom allows them to surface." - NME

"Never before have music and imagery, live action and animation, message and medium, been so soaringly blended as in this defiantly unorthodox pop opera... You may balk at its unsparing diagnosis of our moral malaise, but you shouldn't let any barrier stand in the way of your seeing this monumental Wall." - Cosmopolitan

"It is a very carefully constructed shambles, as it was intended to be a chaotic pointer to chaotic times, hyped up beyond the point of no return, so that you finally accept almost every enormity as possible." - The Guardian

"The rock fantasy trip of the year." - News of the World

"For those unfamiliar with the album... Pink's partially-animated nightmare may be difficult to decipher, although the recurring images of blood, rotting corpses, platoons of marching hammers and all manner of physical and mental brutality - pound away with relentless repetition. The reviews so far have been mixed." - Chicago Tribune

"Pictorially strong as it is... the movie, like the recording, is more a sketch than... a finished portrait... Why does Pink see women as traitors? Why does he find fame empty enough to drive him to self-mutilation? Why does he let himself be manipulated and what is the connecting link the movie wants to demonstrate between rock and war?" - NY Daily News

"It's not the kind of film," notes Gilmour, "where you come out of the theater smiling." - Chicago Tribune

"It's hard to recommend a film of such unremitting gloom without sounding pompous. But if you think of it as a screen version of a heavy metal comic you will also get your kicks, although I doubt if it's what Roger Waters intended." - Sounds

"The outsize ego of Roger Waters, already blown up to barrage balloon proportions by Bob Geldof's agonised playing, is then inflated beyond bursting point by Alan Parker's characteristically violent and over-excited direction." - Sunday Times



"It is a film of such profound pessimism - in spite of the ambiguous final sequence with children - that one wonders how its authors can justify it. Its triumph is in having turned their private obsessions into a massive private spectacle." - Cambio 16

"Much of the material, which includes bloody violence, open wounds and bizarre sexual imagery, may be too heavy-duty for many viewers. And since the images are expressed with a minimum of dialogue and a maximum of loud music, one's appreciation of the wonders of 'The Wall' is in direct proportion to one's appreciation of Pink Floyd's music... If you're not a Floyd fan, the movie may leave you uncomfortably numb." - The Record

"Being a pop star is no fun." I rejected the profession myself, knowing it to be a bowl of ashes rather than cherries. I can only deduce that Roger Waters, whose story this... purports to tell, was a gullible lad... None of this is even slightly interesting because the film's form - basically a series of excessive vignettes - allows no room for character to emerge. Waters/Geldof is no more than a prop, a device upon which to hang largely visual abuse." - The Sunday Tribune

"But David Gilmour challenges the film's brutal vision... 'This bleak outlook is not my view of life. I don't think that to be born in Britain makes you unlucky in any way.'" - Sunday Express

"If your idea of fun is a big budget Old Grey Whistle Test grafted onto (an) onslaught of fantasy and Gerald Scarfe animation then this is for you. Perhaps it is all a sadistic joke against Pink Floyd fans; in that case it's sweet revenge, and an absolute success." - City Limits

"Sure, the world has these awful events, and men do suffer, and write songs that say so, and this movie is an eloquent protest. But you never get in there and sympathise with Pink, except in rare moments. This leaves the picture in the realm of an emotional explosion that happens in another place, a different time. Nevertheless, it goes without saying that Pink Floyd fans could be transported to their own special heaven." - New York Post

From Kirstin Kennedy, Elliot Tayman, Andy Mabbett, Bart MacSimpson, Martin Campion and Ron Fleischer.

# FLOYD'S SOUNDTRACK BECOMES NEW ALBUM

MELDY MAKER 8/87

**P**INK FLOYD's Roger Waters flew out to the States for the US launch of the film of "The Wall" this week leaving behind him a half-finished soundtrack album which has blossomed into a fully-fledged new project for the Floyd.

kids playing with the milk bottles, plus some music written for the movie but left on the cutting-room floor.

"I decided not to include the new version of 'Mother' from the movie because it really is film music and it doesn't stand up. It's a very long song, and besides, I'm bored with all that now."

"I've become more interested in the remembrance and requiem aspects of the thing, if that doesn't sound too pretentious."

"Anyway, it all seemed a bit bitty when I came up with a new title for the album: 'The Final Cut'."

Did this mean that it would be the Floyd's final album?  
"I would doubt that very much," said Waters.

"From that title, the whole thing started developing a different flavour, and I finally wrote the requiem I've been trying to write for so long, 'Requiem For The Post-War Dream', which became the subtitle of the album."

A track of the new music for the album, "The Fletcher Memorial Home" - Waters' father was called Eric Fletcher Waters - seemed to indicate that the new album will complete the movement from the personal hang-ups of the rock-star hero of the "Wall" album to the more explicitly political stance of the movie.

The song, which contains a great guitar solo, points the finger at named politicians like Reagan and Haig, Thatcher, Brezhnev, as well as unnamed "South American literati", presumably our junta allies and enemies in Chile, Argentina and the rest.

"It's become obvious that we were attempting the impossible in trying to finish the album before I go to the States, so we have got to the stage of a rough throw-together of all the work we've done so far."

"After about a week's work on the American launch I'm going to take a holiday, and when we get back in September we'll finish the album." - KARL DALLAS.



# Quote Unquote

"I find the combination of film and music very exciting, and it's very rare for people to concentrate on both with equal concern. But when it works, it's so powerful: The Wall, Singing in the Rain, Amadeus..." - Kate Bush

"The studios were very greedy. They always want to 'steal' [the rights to] the music... to underwrite costs. But Pink Floyd wouldn't allow them near a penny of their music - and they were quite right." - Alan Parker

"When he was going to play [Pink], he wouldn't write scenes that were difficult to act because he knew he couldn't handle them." - Dave Gilmour on Roger

"We would talk, play snooker and have lots of arguments." - Bob Geldof on Roger

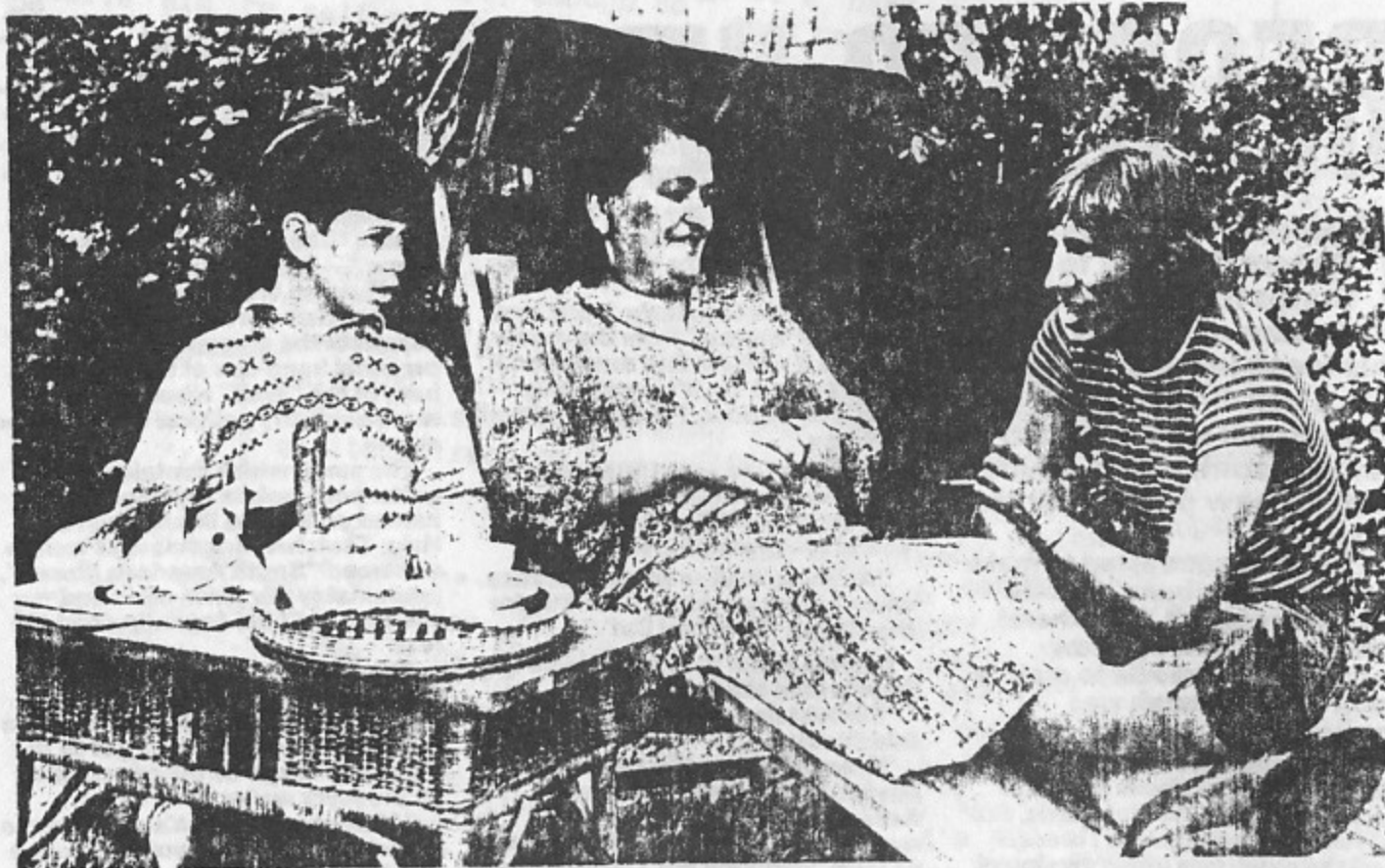
"I woz furry drunk. Already I vomited in ze plane, zen I woz seek again in ze limo. I arrive at Pinewood and zey took me to zee Ze Wall. Efta fav minutes I woz asleep. At ze end zumone woke me up and took me to ze garden; on ze way I beumped into Gilmorghhh. I woz furry seek!" - Antoine 'Rapido' De Caunes

"There is no gratuitous blood. The horrors depicted are necessary for a true depiction of increasing psychosis." - Gerald Scarfe

"Scarfe, I think, is a closet psychopath." - Alan Parker

"We did a spoof on The Wall which was SUCH a terrible film." - Private Eye editor Ian Hislop on Oxford Uni student magazine Passing Wind

"I talked to some of those skinheads who appear in the mock Nuremberg rally and they were really grand kids. You get to like them having worked with them for a while. Then one day they told me they'd shoved a Pakistani off the tube the night before and I couldn't believe it. I asked them why and they simply said they hated Pakis. I couldn't reason with them." - Bob Geldof



KEVIN McKEON & CHRISTINE HARGREAVES RAP WITH ROG

"I would like people to know that Roger Waters had more to do with creating this film than anybody. It is his film. I would then like people to know that I designed the film and directed the animation." - Gerald Scarfe

"It was quite good. But it was very pretentious in a way." - Rick Wright

"I don't think those kind of self-indulgent things happen in rock anymore: ripping a room apart, all the girls and groupies... Some of it is still true: if you are famous, sex is a lot easier to find and have!" - Bob Geldof

"Astonishing, brilliant... OK, so I'm just a little biased..." - Paula Yates

"I think it's a very powerful film, much more powerful than the LP, but the two together are lethal!" - Bob Geldof

"There was never any pussyfooting about what he thought about Pink Floyd or the music... coz he was extremely scathing about the whole thing and I never tried to persuade him differently. You know, these bog-Irish - you can't tell them anything; they wouldn't understand. I'm not going to waste my time on Geldof, trying to explain The Wall to him. He understands; he just doesn't realise he understands... If there's one man in the world who understands, it's got to be Geldof... bless him." - Roger Waters

"Pink Floyd had always been the thinking man's rock 'n' roll..." - Alan Parker

"I had a lot to do with getting the music right for the film and trying to keep the peace between warring factions at Pinewood Studios, with directors walking out... That was my role: begging the directors to come back." - Dave Gilmour

**"A VERY, VERY POWERFUL AND A VERY, VERY WELL MADE FILM!"**

-JOEL SIEGEL, ABC-TV

**"AN ABSOLUTE DAZZLER... A collection of visuals made for the eye and the ear."**

-JUDITH CRIST, WOR-TV

**"IMAGES SO STRONG THEY OVERFLOW THE SCREEN..."**

-ERNEST LEOGRANDE, N.Y. DAILY NEWS



*New Grand Opening Art Print Pink Floyd*  
**Pink Floyd THE WALL**

by ROGER WATERS Designed by GERALD SCARFE with BOB GILMOUR  
 Film Music Produced by PETER WATERS with GILBERTO TORELLI  
 Produced by ALAN PARKER  
 Directed by ALAN PARKER  
 DOLBY STEREO  
 SELECTED THEATRES  
 R  
 MGM/UA  
 © 1982 MGM/UA Entertainment Co.



# RELICS

Marc (Almond) and the Mambas' 'Untitled', featuring a cover of Syd Barrett's Terrapin (see TAP 47), has been reissued on CD (Some Bizarre 510 2984). (BM)

At a Grosvenor Hotel ceremony in London on April 15, Pink Floyd won an Ivor Norvello Award for their 'Outstanding contribution to British music'. (JS)

Nick's back to full throttle! Silverstone, April 11: third in the Talacrest Peter Collins Post-War Race (in a Maserati 250F); second in the Sam Clutton Race for the Itala and Lanchester Trophies (Bugatti T35); and second, with the fastest lap, in the Robert Brooks 1950s Sports Cars Race (Maserati T60). (JS)

Sidgwick and Jackson have announced a July 1992 release (in Oz at least) for the paperback edition of Nicholas Schaffner's 'Saucerful of Secrets'. (MW)

A six-second snippet of Take Up Thy Stethoscope and Walk can be heard on the title track of Timothy Leary's reissued 'You Can Be Anyone This Time Around', on the UFO/Blast From The Past label (BFTP 006 CD). (AS)

Watkinson and Anderson's Barrett bio was published in Italy, in February, under the title 'Syd Barrett - Il Diamante Pazzo Dei Pink Floyd' ('The Shining Diamond of Pink Floyd'), by Arcana Editrice (ISBN 88-85859-76-3). Although the book is physically smaller, the same pictures are used and, to a non-Italian reader, the text appears to be fully translated. (AM)

The Magic Mushroom Band have a 14-minute cover of Set the Controls on their 'Magick Eye' 12" and CD singles (Magick Eye Recs, distributed by SRD). (BM)

Open-minded readers should hear (The Disposable Heroes of) Hiphoprisy's debut single, Television (4th & Broadway 241). Not only is the rap akin to Amused to Death ("Television; the drug of a nation, breeding ignorance and feeding radiation"), but the sleeve small print bears the legend "Management: Peter Jenner". Jenner also appears on Jettisoundz' video 'Which Side Are You On: Billy Bragg Goes To Moscow - and Norton, Virginia Too' (#UVU1). (AM)

You've heard the album, seen the show, bought the video, worn the t-shirt, read the special... now be in the film. In Australia we have an Omni Theatre with a 180° screen and 12,000-watt sound. The effect is that you feel 'inside' the picture... and for short periods they have shown 'The Wall'. (WR)

Carter USM (that's "the Unstoppable Sex Machine" for readers unfamiliar with the dire duo) are to cover Another Brick... pt 2 for NME's forthcoming 40th Anniversary album (they've also been playing it live). "I'm afraid they only did it because they hated the song," a Carter spokeswoman apologised. (AM)

Coincidence corner: Italian dance project Souled Out's new album is called 'Shine On' and has a song called Inner City Overdrive (on Columbia too!). (BM)

Alan Parker's most recent musical offering, The Commitments, collected three British Academy Awards on March 22, for Best Film, Best Adapted Screenplay and the David Lean Award for Direction for Parker himself. (AM)

Bob Ezrin has produced Kiss' fab newie 'Revenge'. Nonetheless, the band's Gene Simmons promises: "Kiss will never become like Pink Floyd or U2." (BM)

The Rick Wright Preservation Society has asked us to point out that the ivory-tinkler's writing credits on some of the 'La Carrera Panamericana' score (see TAP 54) are his first on a PF project for sixteen and a half years. (Eds)

Research on 'The Most Influential Rock LPs For Russian Musicians' put Floyd at #6 (Dark Side of the Moon), #18 (Ummagumma) and #19 (The Wall). (DS)

The full Seville line-up was: Monk Bordeaux, Graham Broad, Doreen Chanter, Andy Fairweather-Low (not Rick Difonzo as guessed in ish 53), Bruce Hornsby, Katie Kissoon, Pat Leonard, Tony Levin (another muso to have worked with both the PF and RW camps), Gary Mazaroppi, Louis Orapollo, Big Rog, Snowy White and Peter Wood. Finally, it's been alleged that, in addition to What God Wants/Monkey Television, Rog played another new song. Can anyone confirm? (AM)

Contributors: BM-Bart MacSimpson, JS-Juicy Succulence, AS-Alberto Stanzani, MW-Mike Watson, WR-Wayne Riley, AM-Appily Married, DS-Dmitry Sidorenkov.



## MEDIA LOG

RADIO ONE (Apr 4 '92): Tim Renwick documentary. Details, anyone? (BM)

VOX: #20, May '92) - Free BBC sessions tape included Gigolo Aunt (John Peel: "I actually recorded Gigolo Aunt myself for a projected album of spoken word stuff that was quickly aborted. I had three tunes ready when they pulled it, one of which was Effervescing Elephant, also on the Barrett album"). Ish also included a bootlegger on declining Floyd sales ("Show me somebody who wants a Roger Waters album! Some unreleased Syd Barrett certainly, but Waters..."). Vox back issues are £2.50 (UK) and £3.50 (overseas) from Back Issues, J. Denton Services, Unit 13, Thornham Grove, London E15 1DN. Overseas readers have to buy the tape separately (£3 I.M.O.) from ABLEX, Harcourt, Halesfield 14, Telford TF7 4QR. All payments to IPC Magazines Ltd - please mention TAP; #21, June '92 - 'La Carrera Panamericana' review ("The music is as dated as the cars but not as sexy") and PF included in list of chart absentees. (BM/LS)

TOP (Apr '92): 'La Carrera Panamericana' review ("If you're fond of vintage vehicles, sultry Latin sights and landscapes, the legendary Floyd sounds, or any one of these, this should be of interest"). (BM)

GUITAR PLAYER (Mar '92): On Voivod's cover of Astronomy Domine (see TAP 41) - "Its eerie intro consists of Denis' guitar processed into cut-up staccato blips.... 'I just went crazy scratching the chords very fast,' he explains, 'I was trying to simulate what the keyboard did on Pink Floyd's album'." (JS)

ROLLING STONE (Apr 2 '92): Axl Rose interview ("I read a quote where David Bowie was saying that Pink Floyd was Syd Barrett to him. I'm like, 'Yeah, but to deny anything that Pink Floyd's done after that?'"). (BM)

TELEGRAPH MAGAZINE (May 2 '92): Reprint of Rolling Stone's Top 50 Classic LP Covers, with DSotM at #35 and Wish You Were Here at #41 (#1 Sgt Pepper). (BM)

DAILY MIRROR (Apr 18 '92): "Mick Jagger plans to star in a TV comedy... (He) will play a pub owner... And his customers will include pop stars... (It) has already sparked interest from rockers Dave Gilmour and Ian Dury." (LS)

NME (Apr 11 '92): Early '70s Floyd cited as evidence that pop is worse under Tories and ABitW 2 included in "duff political anthems" chart ("Beardies with eight million A-levels advise The Kids to avoid education. Nice one"). (BM)

GUITAR WORLD (Vol 13 #4, Apr '92): Guitar tab for that "hallucinatory epic", Shine On... 1-5. The transcriber seems a little confused about what exactly constitutes the five parts, but the guitar is perfectly reproduced. (TC)

GUITAR SCHOOL (Vol 4 #3, May '92): Intensive analysis of Gilmour's solos on Time, Money and Any Colour You Like, comparing Dave to Mozart! Back issues of both this and 'Guitar World' (above) cost \$3.50/£2.50 from Harris Publications Inc., 1115 Broadway, New York, NY 10160-0261, USA. Please mention TAP. (TC)

DAILY MAIL: Apr 30 '92 - Front cover story on Rog's imminent betrothal to US actress Pricilla Phillips (33), the best friend of the Duchess of York; May 2 '92 - follow-up profile on "Famehunters" such as Phillips, with Rog pic. (BM)

SUNDAY TIMES (May 3 '92): Item on Mason's cameo as chef at London restaurant 'Est' on April 27. Quoth Dave Gilmour: "I wasn't invited. I didn't know about it until yesterday and when I tried to book a table, I couldn't get a reservation." The ever-optimistic Mason promised 'another Floyd tour': "I'll be doing the catering. Foreign food for a crew of 100." (MA)

WEEKEND GUARDIAN (May 9/10 '92): Feature on Belgian artist Magritte, whose 'The Discovery of Fire' allegedly inspired the Wish You Were Here cover. (BM)

FREE APPRECIATION SOCIETY (#52, Apr '92): In Readers Poll, DSotM voted 20th best album (#1 Physical Graffiti), Floyd 14th best band (#1 Led Zeppelin) and DG 7th best guitarist (#1 Hendrix). See Fanzines last ish for address. (DC)

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