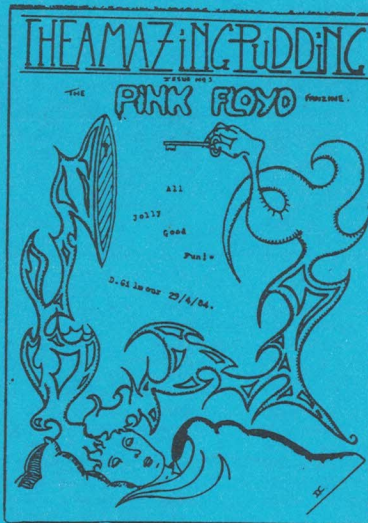


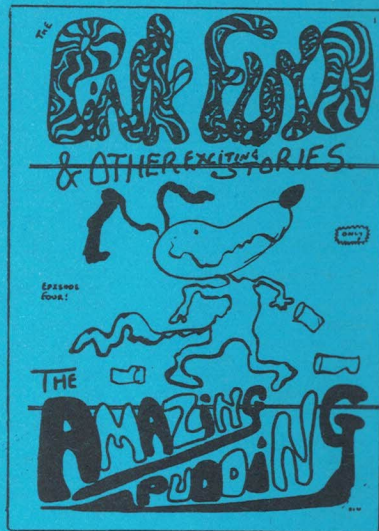
Front Cover
Issue 1



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Issue 2



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Issue 3



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Issue 4

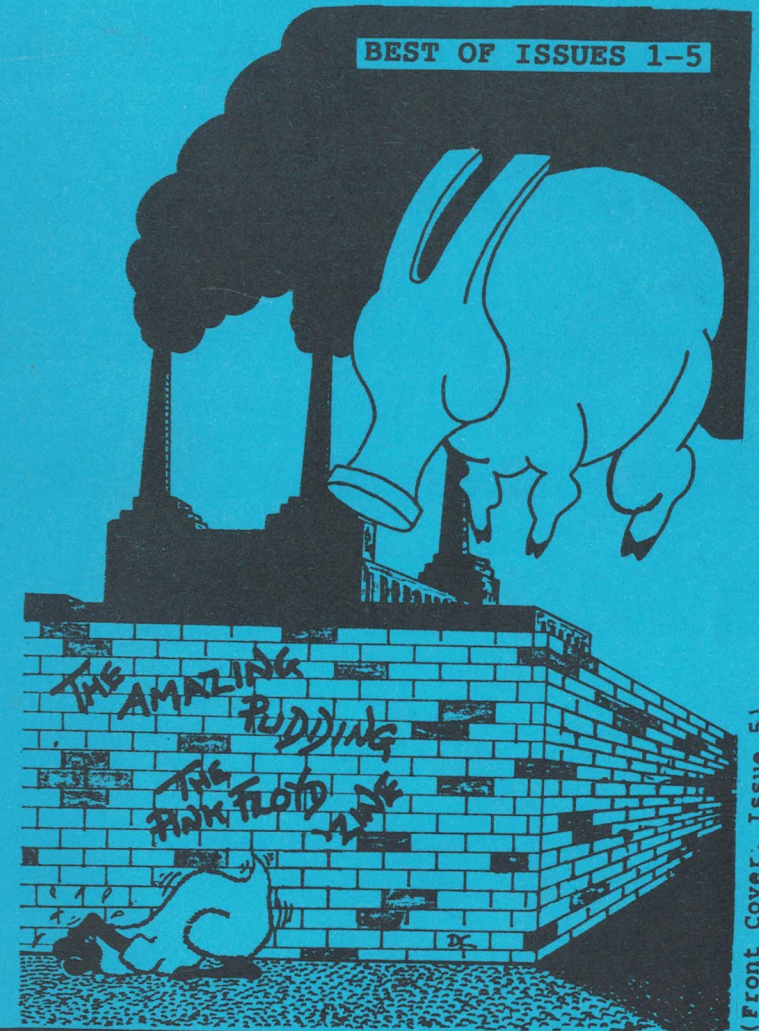
THE AMAZING PUDDING

THE ORIGINAL

Pink Floyd & Roger Waters

MAGAZINE

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(Front Cover, Issue 5)

January 1991



The Amazing Pudding was first produced by Ivor Trueman around October/November 1983. At this stage it was intended as a companion to his other magazine 'Opel' which dealt with Syd Barrett and Syd's Floyd with TAP covering Floyd from 1968 onwards. The timing of this new magazine coincided with both the uncertainty over the future of the group which followed 'The Final Cut' and the start of the biggest hiatus in the bands career to date.

In the early days the magazine was photocopied and thinner than it is now with issue 1 containing a mere 16 pages and issue 2 having only 4 more before issue 3 settled on 32 pages which became the norm until relatively recently. The magazine was also produced at erratic intervals [much as today - cynical reader].


Issue 2 appeared early in the new year with the news that Rick Wright was working on a solo project and that Roger's 'Pros and Cons...' album was due for imminent release. At this stage Andy Mabbett started to help Ivor with the magazine and was at Dave Gilmour's Hammersmith gig when Ivor, Andy and Andy Leslie first showed him a copy of TAP: "It's all jolly good fun" quoth the axeman.


This meeting was reported a couple of months later in TAP 3. By this time details of all the solo projects by Dave, Roger and Rick had become known and were covered in TAP together with the first poll and an early attempt at subscriptions.

One month later, Roger Waters had toured and this was covered in great detail in TAP 4. Then in September came TAP 5 which looked back over several aspects of the bands career.

This 'Best-Of' contains all that material which is regarded as being the best from those issues. We have tried to run all articles in their entirety and without changes. Unfortunately, in one or two of the bootleg reviews, there were errors of such magnitude that we felt they should be rectified but we have noted where changes have been made. We hope that this issue fills the demand for early issues and that you enjoy reading it as we enjoyed re-reading many of the early articles. Finally we would like to thank Jatinder Sangha and Nick Hodges for their effort in retyping all of the original articles.

Bruno 

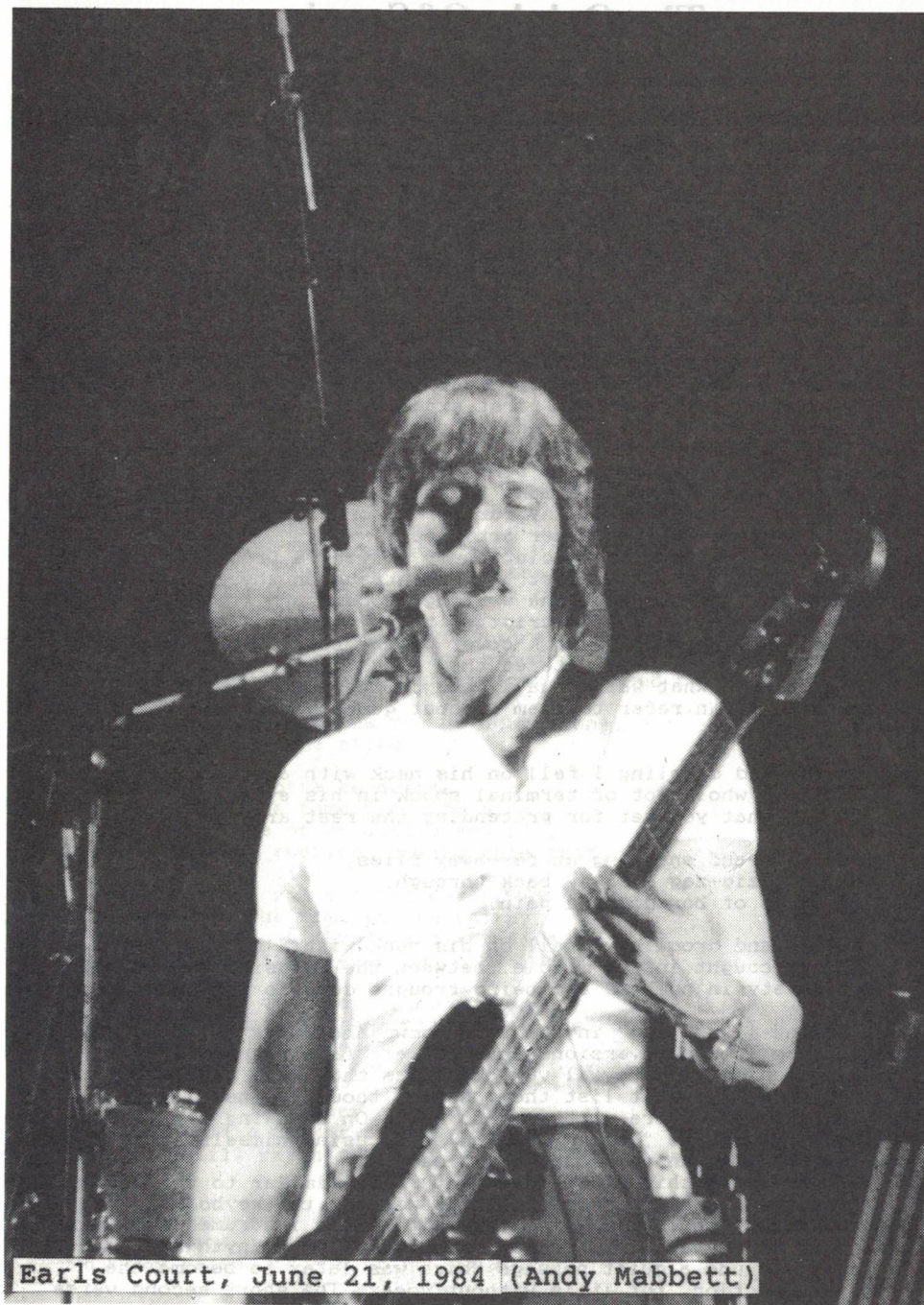
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Earls Court, June 21, 1984 (Andy Mabbett)

The Origin Of Species

- A STEP-BY-STEP GUIDE TO THE EVOLUTION OF ANIMALS -

Many musicians feel the best way to discover the strengths and weaknesses of new material is to go out and play it live for a while. To some extent the Floyd have enacted this policy. There are notable exceptions of course, but there are plenty of examples that fit the rule.

Generally one tour was allowed, but occasionally it was longer. Two tracks from "Animals", "Dogs" and "Sheep" (originally called "You Gotta Be Crazy" and "Raving & Drooling" respectively) were played live almost three years before release.

Such activities are open invitations to bootleggers, and because of this it is possible to trace the development of these tracks over the years, which is (hopefully) what this article does.

The songs received their first exposure in July and August of 1974 on a short French Tour and later, in the winter of the same year on a British tour. Another new song, "Shine On You Crazy Diamond" was being given its first airing at the same time. At this stage the intention was to make the new LP from these three tracks. I shan't mention Shine On any further in order to leave some space in this fanzine for the other articles!

In order to trace the evolution of "Raving & Drooling" and "You Gotta Be Crazy" it is easiest to concentrate on the lyrics as these give an insight into both the writing process and the final songs.

The following is a transcript of the lyrics to "Raving & Drooling" taken from the back cover of the bootleg LP "British Winter Tour 74". I have altered them slightly in order to bring them into line with what was actually sung. I've also given them line numbers so I can refer to them without quoting to save space, you understand.

- 1 Raving and drooling I fell on his neck with a scream,
He had a whole lot of terminal shock in his eyes,
That's what you get for pretending the rest are not real.
- 4 Babbling and snapping at far-away flies,
He will zig-zag his way back through,
memories of boredom and pain.
- 7 Raving and drooling I fell on his neck with a scream,
He was caught in the middle, between the illusion,
Of safety in numbers and being brought down to his knees.

"Raving & Drooling" in its form shown above has (obviously) fewer words than in later versions and most are fairly unspecific. A casual reading will reveal various ideas that were carried forward to the LP so I shan't list them. Notice though, lines 5 & 6. They got axed later and re-written into "Pigs On The Wing (1)"; ironic as Gilmour later says "Roger ... is also accusing himself of all those qualities" (ie. animalistic qualities).

The music at this stage is structurally similar to the LP but very different in arrangement. It is without the keyboard introduction, the first verse takes it to the instrumental break, which at this stage goes on far too long without anything happening. It does include a quiet passage which was later to become the 'prayer' section, but it is without vocal. The short second verse

comes in where you'd expect, where the LP says "Bleating and babbling I fell...".

The lyrics to "Raving & Drooling" were to remain essentially the same throughout the pre-album period.

At this point "You Gotta Be Crazy" was more different from its final version than was "Raving & Drooling" from its. It bears a slight resemblance both musically and lyrically to "Dogs".

- 1 You gotta be crazy, you gotta be mean,
You gotta keep your shoes and your car clean,
You gotta keep drinking, you gotta keep fit,
You gotta keep smiling, you gotta eat shit.
- 5 You gotta be small to be a big shot,
You gotta eat meat to stay at the top,
You gotta be trusted, you gotta tell lies,
You gotta be able to narrow your eyes.
- 9 You gotta believe they gotta believe you,
You gotta appear to be easy to see through,
Gotta be sure you look good on TV
Gotta resemble a human being.
- 13 You gotta keep one eye over your shoulder,
Gonna get harder as you get older,
Gotta fly down south and hide in the sand,
Gotta forget that you're gonna get cancer.
- 17 And when you lose control, you'll reap the harvest you have sown,
And as the fear grows, the bad blood slows and turns to stone,
And it's too late to lose the weight you used to need to throw
around,
So have a good drown as you go down alone,
Dragged down by the stone.
- 22 Gotta be sure gotta be quick,
Gotta divide the tame from the sick,
Gotta keep some of us docile and fit,
You gotta keep everyone buying this shit.
- 26 They gotta get you started early,
Processed by the time you're thirty,
Work like fuck 'til you're sixty five,
And then your times your own 'til you die.
- 30 I gotta admit to a lot of confusion,
Pain in the head is the child of collusion,
Gotta resist this creeping malaise,
You gotta believe in the way you get out of the maze.
- 34 But you, you just keep on pretending,
You can tell a sucker from a friend.
But you still raise the knife to stranger, lover, friend and foe
alike.
- 37 Who was born in a house full of pain?
Who was sent out to play on his own?
Who was raised on a diet of shame?

- 40 Who was trained not to spit in the fan?
 Who was told what to do by the man?
 Who was broken by trained personnel?
 Who was fitted with bridle and bit?
 Who was given a seat in the stand?
 Who was forcing his way to the rail?
 Who was offered a place on the board?
 Who was only a stranger at home?
 Who was ground down in the end?
 Who was found dead on the phone?
 Who was dragged down by the stone?

Generally, on these tours this track is unenjoyable to listen to, it is messy, rushed, and the vocal is garbled to incomprehensibility.

Again you can see for yourselves which lines were to be re-used. Some were to be dropped almost immediately, and not a moment too soon!; lines 26-29 and 34-36 are plain awful. Gilmour handles the vocal for the bulk of the track and sounds frankly fuddled by the speed of it all.

Annoyingly, after the track has been hurtled through as far as line 36 it then slows down and lumbers through the extended final passage at an excruciating pace. From there to line 45 it is agonising.

Significant quotes from the group indicate a certain dissatisfaction with the song - Gilmour once said that the songs were hurriedly 'knocked into shape' for these tours. Never a truer word...

A few bootlegs have surfaced from this tour, possibly the first is "Circus Days" which is given as "Europe 74" in the discogs. It contains nearly complete versions of both tracks, and enables the inexperienced listener to have a really bad time seeing just how hurriedly these tracks were knocked into shape. Another is taken from the concert at Stoke on the 19th Nov. This is probably the best known Floyd bootleg - "British Winter Tour 74". It originally came in a nice full colour sleeve. Both tracks are included and whilst essentially the same, are slightly more together and coherent than earlier versions.

Gilmour on the new songs: "They're tons better now than we had them on the French tour". Hmm... I suppose they're listenable!

These two bootlegs have been re-issued a fair bit and are not too hard to find.

Another LP was issued from this tour - the imaginatively titled "Wembley 74" but I haven't heard it - sorry.

With the UK tour now completed (Dec. 74) the band were now free of live dates until April 75.

During this lull the band lined up some studio time to carry out the recording of the new material - this has been well documented in a number of places such as Miles so I need say no more. I should however point out that during this recording session it was decided to abandon or rather postpone the recording of "Raving & Drooling" and "You Gotta Be Crazy". This would then enable the Floyd to devote the whole of the new LP to the themes already present in "Shine On..."

However a tour was lined up, and one has to have songs to play, so both of the tunes weren't (luckily for this article) dropped from the live set. To be fair, they were still viewed as something of an on-going, if delayed project and there was an intention to record these tracks at some stage. Waters, after the release of "Wish You Were Here" said "I think we'll record those ... in the next few

months".

But now (April 75) the schedule for the band was solid right through to mid-July.

The time was taken with two North American tours, ending on June 28th, which were split by a block of recording sessions in May and early June. These sessions needn't concern us here - as far as I can tell the whole recording emphasis was on what was to become "Wish You Were Here".

Though "Raving & Drooling" and "You Gotta Be Crazy" no longer figured in recording plans, they had previous to these tours had a considerable amount of work done on them in the studio.

By now the songs had calmed down. Both were played with a heavily phased guitar and sound bright and mellow.

The lyrics to "Raving & Drooling" were okay in 74 and were left essentially unchanged for the 75 tours. The structure too is little different, but the changes in the arrangement are considerable and make for a big improvement.

"You Gotta Be Crazy" had been the subject of a lot more work - it was certainly in need of it.

- 1 You gotta be crazy, you gotta be real mean,
 are your kids bright? Do you keep the car clean?
 You know you must keep moving on, keep yourself fit,
 You gotta keep smiling, taking all of this shit.
- 5 need to be a big shot,
 You must have had a tough time,
 To get to be the tough guy at the top.
 You gotta be trusted, how to tell lies,
 Learn to look harmless as you narrow your eyes.
- 10 You gotta keep one eye, looking over your shoulder,
 It's gonna get harder, harder, harder as you get older.
 In the end you'll pack up, fly down south, hide your head in the
 sand,
 'cos you're only an old man, and you're dying of cancer.
- 14 And when you lose control, you'll reap the harvest you have sown,
 And as the fear grows, the bad blood slows and turns to stone,
 And it's too late to lose the weight you used to need to throw
 around,
 So have a good drown as you go down, all alone,
 Dragged down by the stone.
- 19 Gotta admit, that I'm a little bit confused,
 Something keeps telling me that I'm just being used.
 Gotta stay awake, gotta try and shake off,
 This creeping malaise,
 Gotta fly down, down to my home ground, somewhere outside this
 maze.
- 24 And you, you're in it too,
 But you just keep on pretending,
 That everyone's the same as you,
 And no one has a real friend,
 Everything's a game,
 And you can be the winner,
 'cos that's the way it really is...
 Everyone's a killer.

- 32 Who was born in a house full of pain?
 Who was trained not to spit in the fan?
 Who was told what to do by the man?
 Who was broken by trained personnel?
 Who was fitted with bridle and bit?
 Who was forcing his way to the rails?
 Who was offered a seat on the board?
 Who was only a stranger at home?
 Who was ground down in the end?
 Who was found dead on the phone?
 Who was dragged down by the stone?

The words to "You Gotta Be Crazy" circa 75 are now recognisably close to "Dogs". All the shit has been axed, some old stuff has been re-arranged (lines 19-23 and 24-27) and some new stuff has been written (eg 6-9).

The music was equally in need of work and had received equal attention. Previously it bludgeoned and raced through at a break-neck and fairly uniform pace. A considerable amount of re-arranging has come up with a decent song. The drums don't come in until after the first verse now, but more importantly the verses have been slowed down and the pace broken to give them some melody. Lines 10 and 11 are better done and 16-18 have developed the funky feel that they came to have on the album. The end passage has been shortened and given a little life. This injection of pace gives it the power and anger it should have, rather than the mournful quality of previous versions and makes it a fitting and evocative ending to the track.

As far as I know, only one bootleg album has surfaced from these tours - the double LP "Pigs Wishes And Moons" from Boston, USA, 18.6.75. This has complete versions of both tracks and the quality is excellent.*

The Knebworth Festival in July 75 saw "Raving & Drooling" and "You Gotta Be Crazy" dropped from even live performances as "Wish You Were Here" was now complete. But, as I've said, the intention was still there to record them. However it was not to be "in the next few months..."

So now a clearer perspective is emerging - these two tracks are no longer being recorded and "Wish You Were Here" is to be released in September 1975 without them.

In fact, the now impending 1976 was to be a year of less than feverish Floyd activity - no gigs at all; but at some stage "Animals" was recorded for release in January 1977.

But as things stand (75-76) there is still no anthropomorphic concept. What they had was two tenuously linked songs that are accusations of the way people act. "You Gotta Be Crazy" is less obvious. I feel that, at this stage, it is the song of the dog rejoicing in his task.

In fact, the "Animals" concept didn't occur until the album was well under way:

Waters: "It wasn't until we were recording those pieces it occurred to me that they could be cobbled together under the title "Animals".

Gilmour: "'Animals" started with those two numbers which we wrote, and Roger had another song, which had a different title, but it was about pigs - and having written "Pigs" he then looked again at the songs "Raving & Drooling" and "You Gotta Be Crazy" and realised how close they were to an animal concept; came up with the "Animals" concept and then, having already recorded most of "Dogs" (or "You Gotta Be Crazy") and most of "Raving & Drooling" he then

changed the lyrics slightly here and there, and tailored it in more; and we then did some extra bits of effects and stuff to change it all into that concept - whereas we'd already got about two-thirds through that album before the concept came."

And that's really the end of the story.

The two songs were worked on some more in the studio, but under a better atmosphere than the gloom of 75. Gilmour - "It was a joyful album to make."

The lyrics were turned over and as usual, the arrangements were re-done too.

Again, the lyrics speak for themselves; I'm not going to go through and point out all the canine and ovine references - they're there for you to see.

An important addition to "Raving & Drooling" when it was made into "Sheep" was the Floyd's real go at religion. It includes the rather obscure lines "I have looked over Jordan and I have seen / Things are not what they seem" I'm not sure of the original source but "Swing Low, Sweet Chariot" says (roughly) "I have looked over Jordan and I have seen / A host of angels coming for to carry me home" work that one out for yourselves! Add the 'prayer' section to this and the song blames religion for a large part in pacifying people and making them sheep. "The Lord is my shepherd" is a neat choice!

I don't think anyone would disagree if I said it is a better LP for waiting and gaining a thread. I would rather have things as they are on the LP rather than "Raving & Drooling", "You Gotta Be Crazy" and "Shine On You Crazy Diamond" circa 75.

Andy Leslie

* There is also the "Ivor Wynne" double LP from Ontario, Canada 28.6.75, which also has complete versions of both tracks and is also of excellent quality.

THE STANDARD, WEDNESDAY, MARCH 28, 1984

Porsche, paunch and politics

DAVE GILMOUR becomes the first member of Pink Floyd to tour as a solo artist when he embarks on a mammoth tour of Europe and America this week.

These days millionaire Dave is more accustomed to the peace of the countryside, as he revealed when he told me his style:

HOME: An eight bedroom mansion in Henley, which I bought three years ago from Alvin Lee. It used to belong to Sir Charles Clore. I tried living in London for a short time and hated it—I'm a country boy at heart.

WHEELS: I drive a Porsche and keep a Renault and a Volkswagen as family run-arounds. I've no idea what goes on underneath the bonnet.

FAMILY: I met my wife Ginger 12 years ago and



GILMOUR: country boy.

we've been married for eight years. We have three daughters: Alice, two; Clare, four; and Sara, seven.

VICES: Lots of them. The only ones I care to mention are drinking too much red wine and not exercising enough. I've got a bit of a paunch, but you learn to live with that kind of thing when you're 38.

COLLECTION: Guitars. I own well over 100 and my favourite is the first Fender Stratocaster ever made with the serial number 001. My roadie bought it seven years ago for £1200 and I play it only at home.

POLITICS: Left of centre. I always vote Labour, as did my father, but I've yet to

form a proper opinion of Neil Kinnock. He can't be all bad if he's prepared to appear in ideas with Tracey Ullman.

AMBTION: To establish a solo career without having to trade on the Pink Floyd name and to still be playing when I'm 65.

FLOYD JOY

The cult heroes have truly moved into interstellar overdrive with their hugely-successful 'Dark Side Of The Moon'. On the eve of Saturday's Earls Court concert, Pink Floyd's Dave Gilmour talks to CHRIS WELCH

MM 19/5/73

OH FLOYD — wherefore art thou? What lies yonder — on the dark side of the moon? Madness they do say, and present death. In their seventh year together, paranoia and fear seem to haunt their music, despite or perhaps because of success.

Much of the Pink Floyd's latest album (actually over a year old in terms of studio time) reflects the pressures and obsessions that afflict the itinerate rock musician. Without the lifestyle, there would not be music; and without the music, the lifestyle could not be supported.

Mad laughter and sane voices intermingle in the Floyd's measured, timeless compositions, and it would be easy to read into the characters of the men who make up one of the most original and fulfilling of groups, a kind of omniscience.

Fans — and journalists — can and have been disappointed, or surprised to find that the Pink Floyd are but human. Their output is not prolific, they have been known to repeat material at concerts, they have yet to announce details of any plan to save the world, and what is more, they operate and enjoy taking part in a moderately successful football team.

Time wasted, the curse of money, ambitions unfulfilled, these are all matters that concern the Floyd, and form the basis of many of their musical ideas. They are not esoteric subjects and should be easily assimilated without recourse to mystical interpretation.

Yet even today, the Floyd occasionally feel misunderstood. But they can also feel a tremendous satisfaction in

the knowledge that the band said to be "finished" when Syd Barrett left them all those years ago, has reached a peak that is impressive even in this age of super-groups.

Acceptance of the Floyd's poised and delicate music has never been greater. On their last American tour they casually sold out massive venues from coast to coast; the "Dark Side Of The Moon" has taken world charts in its stride, while their forthcoming London concerts at Earls Court — for charity — sold out as quickly as tickets could be passed over the counter.

The Floyd have doubtless earned an attractive penny in their time, but unlike many other successful artists, they do not wallow in riches.

Roger Waters lives in a modest house in Islington, where his wife bakes pots in the garden shed. And while

David Gilmour lives on a farm in the country, it is through his own efforts that the establishment has been made habitable. He might boast an ornamental pool in the garden, stocked with gaily coloured fish, but he dug it himself.

IT WAS to this rural retreat that I drove one sunny day last week, wending through the fields of Hertfordshire, made fearful by juggernauts wallowing on S-Bends and locals driving dented grey Cortinas at speed.

Arriving at the village at the appointed hour, a further sixty minutes were spent following the conflicting directions of rustics pushing bicycles. Still lost, I consulted a map that seemed to have been drawn up in 1932.

Hurling this aside my gaze perceived a fissure in the hedge opposite. It seemed scarcely possible I was parked outside the Gilmour estate and had passed it innumerable times in the last hour.

Such was the case. In a secluded courtyard an Alsatian stood guard and a venerable old horse clomped about. A youth in faded blue jeans and straggly black hair appeared like Heathcliffe at the cottage door. "Mr Gilmour's abode?"

"Yes indeed. Come in and have a cup of tea. It will calm you." My motorist's fury began to abate, as I drank in the ornate, but tasteful decor. Low beams, a juke box here, woodcarvings there — since taking over the abandoned Victorian farm house a couple of years ago, the guitarist had worked

hard at improvements.

When he moved in there was no electricity or heating, and he lived rough as he created an open plan living area, constructed a music room, dug the aforementioned pool and cleaned out stables for Vim, his retired brewers' dray horse. He had even permitted himself the luxury of a swimming pool, following the satisfactory sale of many of the Pink Floyd albums.

Then came Nemesis, not in the shape of a writer to Mailbag, but a man from the council, only minutes before my arrival. He had presented a copy of the council's plans to build a housing estate on the surrounding greenbelt land, and to compulsorily purchase great chunks of the Floydian paradise.

"We'll have to pack our bags and move," he said with hopeless resignation. Our eyes turned to megalopis creeping over the horizon, the threatening blocks of Harlow, poised ready to march.

We toyed with ideas to build a wall of fire around the premises, to be touched off at an instant the bulldozers arrived, and I suggested sowing landmines in Vim's meadow. Eventually we decided it would be more cheering to speak of the Pink Floyd.

FOR the benefit of new reader George Loaf (12), it should be explained that the group was born in 1967 during the heady days of flower power and UFO. Mr Gilmour replaced the legendary Syd Barrett on guitar, who had written such chart hits as "See Emily Play."

The Floyd went through a bleak period when they were written off but quietly drew about them an army of fans, and went about their creative work, wholly unmoved by the shifting fortunes and fashions that affect their contemporaries.

They are a proud, pioneering and somewhat detached group who sometimes look upon the favorings of some of their fellow groups with faint dismay, not out of sour grapes, but from purely aesthetic considerations.

But first, what had the Floyd been doing these last few months, and how long had it taken them to

conceive "The Dark Side Of The Moon," which I believed was their best yet?

"We did the American tour," said Dave. "We only ever do three week tours now, but that one was 18 dates in 21 days, which is quite hard. We started recording the LP in May last year, and finished it around January. We didn't work at it all the time of course. We hadn't had a holiday in three years and we were determined to take one. On the whole, the album has a good concept."

Isn't it their best yet?

"I guess so. A lot of the material had already been performed when we recorded it, and usually we go into the studio and write and record at the same time. We started writing the basic idea ages ago, and it changed quite a lot. It was pretty rough to begin with. The songs are about being in rock and roll, and apply to being what we are on the road. Roger wrote 'Money' from the heart."

Money seemed to be a touchy subject for musicians and fans alike. Were the Floyd cynics?

"Oh no — not really. I just think that money's the biggest single pressure on people. Even if you've got it, you have the pressure of not knowing whether you should have it, and you don't know the rights and wrongs of your situation."

"It can be a moral problem, but remember the Pink Floyd were broke for a pretty long time. We were in debt when I joined and nine months afterwards I remember when we gave ourselves £30 a week, and for the first time we were earning more than the roadies."

For a band that relies on creating moods, good sound was essential for the embryo Floyd.

"We hardly had any equipment of our own. We had a light show, but we had to scrap it for two years. We've had lights again for the last couple of years, but in the meantime we developed the basic idea of the Asimuth co-ordinator."

"We did a concert at the Festival Hall with the new sound system, and none of us had any idea what we were doing. I remember sitting on the stage for two hours feeling totally embarrassed. But we developed the ideas,

and it was purely down to setting moods and creating an atmosphere."

To digress, what did Dave think of Hawkwind, the newest prophets of the UFO tradition?

"I don't ever listen to them, but they seem to be having jolly good fun," said Dave without the trace of a smile.

What about the Moody Blues?

"I'm not too keen on the Moody Blues. I don't know why — I think it's all that talking that gets my goat. It's a bit like poets' corner."

Dave did not want to be drawn on the subject of rivalry, but he did admit to hearing with pleasure than an expensive piece of equipment belonging to another group had collapsed. The group had recently tried to poach the Floyd's road crew.

LOOKING BACK over his six years or so with the group, what milestones did he see in their development.

"There haven't been any particular milestones. It's all gone rather smoothly. We've always felt like we have led some sort of a cult here, but in America it's been slow but sure. This year in the States it's been tremendous, but I can't say why — specifically. We have been able to sell out ten to fifteen thousand seats every night on the tour — quite suddenly."

"We have always done well in Los Angeles or New York but this was in places we had never been to before. Suddenly the LP was number one there and they have always been in the forties and fifties before."

"No — success doesn't make much difference to us, it doesn't make any different to our output, or general attitudes. There are four attitudes in the band that are quite different. But we all want to push forward and there are all sorts of things we'd like to do."

"For Roger Waters it is more important to do things that say something. Richard Wright is more into putting out good music and I'm in the middle with Nick. I want to do it all, but sometimes I think Roger can feel the musical content is less important and can slide around it."

"Roger and Nick tend to make the tapes of effects like

the heartbeat on the LP. At concerts we have quad tapes and four track tape machines so we can mix the sound and pan it around. The heartbeat alludes to the human condition and sets the mood for the music which describes the emotions experienced during a lifetime. Amidst the chaos — there is beauty and hope for mankind. The effects are purely to help the listener understand what the whole thing is about.

"It's amazing ... at the final mixing stage we thought it was obvious what the album was about, but still a lot of people, including the engineers and the roadies, when we asked them, didn't know what the LP was about. They just couldn't say — and I was really surprised. They didn't see it was about the pressures that can drive a young chap mad.

"I really don't know if our things get through, but you have to carry on hoping. Our music is about neuroses, but that doesn't mean that we are neurotic. We are able to see it, and discuss it. The Dark Side Of The Moon itself is an allusion to the moon and lunacy. The dark side is generally related to what goes on inside people's heads — the subconscious and the unknown.

"We changed the title. At one time, it was going to be called 'Eclipse,' because Medicine Head did an album called 'The Dark Side Of The Moon.' But it didn't sell well, so what the hell. I was against 'Eclipse' and we felt a bit annoyed because we had already thought of the 'Dark' title before Medicine Head came out. Not annoyed at them, but because we wanted to use the title. There are a lot of songs with the same title. We did one called 'Fearless' and Family had a single called that."

DID the Floyd argue among themselves much?

"A fair bit I suppose, but not too traumatic. We're bound to argue because we are all very different. I'm sure our public image is of 100 per cent spaced out drug addicts, out of our minds on acid. People do get strange ideas about us. In San Francisco we had a reputation from the Gay Liberation Front: 'I hear you guys are into Gay Lib'; I don't know

how they could tell ..."

As a guitarist Dave had been somewhat overshadowed by the Floyd's strong corporate image. But his virile, cutting lines are one of their hallmarks and a vital human element. Did he ever fancy working out on a solo album, or forming a rock trio?

"I get all sorts of urges but really nothing strong. Put it down to excessive laziness. No I don't do sessions, I don't get asked. Any frustrations I might have about just banging out some rock and roll are inevitable, but are not a destructive element to our band. I have a lot of scope in Pink Floyd to let things out. There are specially designated places where I can do that."

In the past the Floyd have been subject to criticism, not the least appearing in the MM. How do they react to that?

"React? Violently! People tend to say we play the same old stuff — that we do the same numbers for years.

We don't. We are playing all new numbers now, except for 'Set The Controls For The Heart Of The Sun'. The Who are still playing 'My Generation,' and nobody complains about that.

"We can take criticism when it's valid. But we are only human and we can only do so much. Sometimes it surprises me when we play really well, and spend some time on presenting a special show, like we did at Radio City in New York, and we get knocked.

"Some people dislike the basic premise of what we are all about. Then their criticism is a waste of time. For someone to criticise you who understands you, and can say where you have fallen down — that's valid.

"There are some people who come to our shows with no real interest in what we are doing, don't like the group, so they don't like the concert. We put all the bad reviews into a little blue book."

This time Dave was smiling. (Geo. Loaf, please note. Musician's joke: Gilmour does not really have a 'little blue book.' He was speaking lightly, in fun.)

"I remember after Mick Watts did his piece on us, we all gave him a complete blank in an aeroplane. It wasn't deliberate. We just didn't recognise him. But he made some snide remark in

the MM, so we sent him a box with a boxing glove inside on a spring. Nick got them specially made. But it wasn't taken in good humour. Syd Barrett would never have done a thing like that. All very childish really.

"We don't get uptight at constructive reviews, but when somebody isn't the smallest piece interested in what you are doing, then it's no help to them or to us. We did get uptight at what Mick Watts said — it was very savage. But you can't stay angry for long. We tried to turn the feud into a kind of joke with the boxing glove. You've got to have a sense of humour," said Dave scowling into his tea.

"There's humour in our music, but I don't know if any of it gets through."

AS A KEY MEMBER of a band with its gaze fixed firmly on the future, it seemed unlikely Dave would want to reminisce, yet he was happy enough to recall their origins.

"Nick Mason had got a date sheet ten yards long with all the gigs in red ink — every one since 1967. It's quite extraordinary when you look at the gigs we got through — four or five a week.

"We couldn't do that now, not when you think of the equipment we carry. The roadies have to be there by eight in the morning to start setting up. It's a very complicated business. Things still go wrong, but we virtually carry a whole recording studio around with us, all the time.

"In 1967 no one realised that sound could get better. There was just noise, and that's how rock and roll was. As soon as you educate people to something better, then they want it better — permanently. PA's were terrible in those days — but we've got an amazing one now.

"Before we do a gig, we have a four page rider in our contract with a whole stack of things that have to be got together by the promoter. We have to send people round two weeks beforehand to make sure they've got it right, otherwise they don't take any notice.

"There have to be two power systems, for the lights and PA. Otherwise the lighting will cause a buzz through the speakers. Usually a stage

has to be built — to the right size. We've got eleven tons of equipment, and on our last American tour it had to be carried in an articulated truck.

"Oh yes, it's the death of rock and roll. Big bands are coming back.

"There was a long period of time when I was not really sure what I was around to do, and played sort of back-up guitar. Following someone like Syd Barrett into the band was a strange experience. At first I felt I had to change a lot and it was a paranoid experience. After all, Syd was a living legend, and I had started off playing basic rock music — Beach Boys, Bo Diddley, and 'The Midnight Hour.' I wasn't in any groups worth talking about, although I had a three-piece with Ricky Willis who's now with Peter Frampton's Camel.

"I knew Syd from Cambridge since I was 15, and my old band supported the Floyd on gigs. I knew them all well. They asked me if I wanted to join when Syd left, and not being completely mad, I said yes, and joined in Christmas '68.

"I later did the two solo albums with Syd. God, what an experience. God knows what he was doing. Various people have tried to see him and get him together, and

found it beyond their capabilities.

"I remember when the band was recording 'See Emily Play.' Syd rang me up and asked me along to the studio. When I got there — he gave me a complete blank.

"He was one of the great rock and roll tragedies. He was one of the most talented people and could have given a fantastic amount. He really could write songs and if he had stayed right, could have beaten Ray Davies at his own game.

"It took a long time for me to feel part of the band after Syd left. It was such a strange band, and very difficult for me to know what we were doing. People were very down on us after Syd left. Everyone thought Syd was all the group had, and dismissed us.

"They were hard times. Even our management Blackhill believed in Syd more than the band. It really didn't start coming back until 'Saucerful Of Secrets' and the first Hyde Park free concert.

"The big kick was to play for our audiences at Middle Earth. I remember one terrible night when Syd came and stood in front of the stage. He stared at me all night long. Horrible!

"The free concerts were

really a gas. The first one had 5,000 people and the second has 150,000. But the first was more fun. We tried to do two more singles around this time, but they didn't mean a thing. They're now on the 'Relics' album."

WHERE LAY the future for Floyd?

"God knows. I'm not a prophet. We have lots of good ideas. It's a matter of trying to fulfill them. It's dangerous to talk about ideas, or you get it thrown at you when you don't do it. We have vague ideas for a much more theatrical thing, a very immobile thing we'd put on in one place.

"Also we want to buy a workshop and rehearsal place in London. We've been trying to get one for some time.

"No we don't want our own label — but we do have our own football team! We beat Quiver nine-one recently, and now there's talk of a music industries' cup. Oh — and we played the North London Marxists. What a violent bunch. I bit my tongue — and had to have stitches."

So that's what lies on the dark side of the moon — a pair of goalposts. But the Floyd will be all right — as long as they keep their heads.

Pink Floyd And Gong

The Gong EPs were a series of records by different artists that were given away free with an Italian magazine.

One of these featured the music of the Pink Floyd — taken from a gig in Hamburg January '71 (the same that cropped up on 'Music Halle' etc.).

Side 1 opens with a little crowd noise and an Italian introduction. 'Green Is The Colour' is the first segment which follows into 'Careful With That Axe, Eugene' which, in turn, fades out mid-track.

Side 2 fades into 'Embryo' and then gives a segment of 'Set The Controls For The Heart Of The Sun'.

This is a bit of an annoying EP as it sells for an inflated price; for which you could get the whole double bootleg. I've heard that the Floyd were horrified when it was released and had many copies of it destroyed as they did not give permission for it's release.



Then There Were Four

....I Came in.

By the time the majority of you had got No 2, the editorial/letter page was already out of date. I refer (of course) to the current activities of Messers Gilmour/Waters/Wright/Mason all of whom have some form of musical offering to consider.

Dave, possibly the most active of the four, has been all over the place giving interviews, concerts & promotional visits etc.. Very shortly after the last issue came out, the news of the "Blue Light" single & "About Face" LP were printed in the music press. The LP is a more serious attempt at a solo career than his first, "David Gilmour", the songwriting (with one exception) and performances are excellent and the LP deserved a better reaction from the press.

I don't think either single ("Blue Light" & "Love On The Air") charted anywhere. I'm sure they put these awful singles out just to see how many mugs like me will buy them. "Blue Light" also came in 12" format and "Love On The Air" in a warped "Radio Shape" picture disc.

The artwork for the LP/single/tour programme etc. seem to be designed to hide Dave's age. Why? All it succeeds in doing is to make Dave Gilmour look even older. Concern about aging is also expressed in the lyrics to some of the new songs, particularly: "Until We Sleep", "Murder", "Out Of The Blue" and "Near The End."

Generally the lyrics are excellent, their charm poisoned with ambiguity and double meanings. "Police cars also have blue lights" sayeth Dave.

With the LP release set for 6th March, Gilmour made his first live appearance on the 30th April playing "Until We Sleep" and "Blue Light" on the ITV music programme The Tube. Although this was heralded as the first solo performance by any member of Pink Floyd surely someone must remember Syd's few solo appearances?

The Tube appearance was thought by all I know to be a bit of a disaster. Dave looked old and nervous and although he played guitar OK he sang out of tune. This could perhaps have been due to 1st night nerves or the fact that he couldn't hear the monitors properly - who knows? Certainly at the four U.K. concerts he and the rest of the ensemble were Ace.

The dates of the About Face tour stretched from April 12th (I think) 'till September. He isn't playing everywhere though (eg. No Italian dates). Thanks to Edo here is an account of the concert on 12th April in Lyon France.

The concert started with "Until We Sleep" noted by the extra-long introductory synth then followed by "All Lovers Are Deranged", "Love On The Air" and a great version of "Mihalis." Some people in the audience asked for a Pink Floyd song but Gilmour replied "Pink Floyd is not here." and went into "No Way Out Of Here" and then suddenly "Run Like Hell." The crowd went wild and a guy climbed onto the stage and embraced Gilmour - so that his guitar fell down and he missed some phrases of the text of the song. "Out Of The Blue" followed with Dave on piano then "Let's Get Metaphysical" and "Cruise" with a flute/reggae ending. "Short And Sweet", "You Know I'm Right", "Blue Light" and "Murder" completed the set. The band(?) re-entering for "Near The End" - with a very long guitar ending and then "Comfortably Numb" again with a long solo which blew everyone's minds - so to speak.

The London concerts followed similar patterns with the order on the 29th being: "Until We Sleep", "All Lovers Are Deranged", "No Way Out Of Here", "Love On The Air", "Mihalis", "Cruise", "Short And Sweet", "Out Of The Blue", "Let's Get Metaphysical", "You Know I'm Right", "Blue Light", "Murder". First encore: "Near The End", "Comfortably Numb", Second encore: "I Can't Breathe Anymore."

The three dates at Hammersmith all have points of interest. On the 28th, the TV Personalities supported but managed to annoy Dave when their final number consisted of a medley of "See Emily Play", "Set The Controls" and their own "I Know Where Syd Barret Lives." Quite what happened I do not know but *Sounds* reported that they did not finish the song.

Billy Bragg supported on the 29th and 30th - playing "Arnold Layne" on the 30th. He claimed to have played a Floyd song on the 29th as well - but then he only knows one song anyway (or so it sounds) so I couldn't tell. He did however fill the support slot adequately and was entertaining.

So to the main act. I only witnessed that of the 29th which left me with the feeling of a good concert with occasional magical peaks and a couple of troughs. "Until We Sleep" again had the extended synth intro - with white lights along the stage dazzling the audience and building up an almost fever pitch. An excellent entrance led quickly through "Until We Sleep" and "All Lovers..." as listed before. "Mihalis" was particularly beautiful - much better than the LP - with Jodi Linscott adding some atmospheric tinkling percussion. "Cruise" was also good and for "Short And Sweet" Roy Harper came onto the stage. Really it's a crime that Dave and Roy don't work together more often - especially live where there is no studio apathy - combined, their voices can melt anyone's heart. This was followed by a poor rendition of "Run Like Hell." Most people literally freaked out - fists punched the air and Roger's nightmare nearly came true. The actual musical rendition was not so hot however, Micky Feat couldn't handle Roger's vocals and the song didn't gel somehow.

The next highspot for me was the last track "Murder." The feeling this brings out I cannot describe - a fitting song to end on and perhaps his best composition in terms of songwriting.

For the first encore, the inevitable "Near The End" followed by "Comfortably Numb." Again the crowd went wild, his guitar solo entrancing everyone - all that was missing was Roger's distinct vocals.

After much applause they all reappeared for a second encore for which they played "I Can't Breathe Anymore."

On the night of the 30th Nick Mason and Rick Wright came to watch and Nick played on "Comfortably Numb." After the concert Nick, Dave and Roy Harper chatted to 'fans' and signed autographs. Rick however made a B-line for the exit and ran away? Some of the questions were:

q) Where's Roger?

a) "Probably in bed."

q) Do you really have anything in the vaults? (Relating to a BBC R1 programme when Tommy Vance said that the Floyd had a vault which contained a pictorial (audio?) record of all their concerts)

a) "I Couldn't say."

Prior to the gig on the 29th Andy's Leslie, Mabbett and myself took to snooping around the rear of the Hammersmith Odeon. Noticing the khaki coloured Rolling Stone's mobile we investigated further - only to bump into a figure, descending down the mobiles steps. The shape metamorphosised itself into Dave Gilmour, sheepishly (sic), we spoke. He was rather busy, but we managed to show him the cover to issue 2 of this rag. Asked whether he minded he replied "No not at all ... It's All Jolly Good Fun." He also said that if he was in a good mood, after the gig there was the possibility of an interview. Sadly by the time the gig had finished we had to make our own way home and we never managed to get the interview. We wished him good luck and he receded into the distance. Later we gave Roy Harper a copy of the *Pudding* for Dave - at least I haven't been sued yet.

Each member of the ensemble that played at the concerts deserves some mention. Mick Ralphs (Guitar) was under-used except when he was allowed to solo. Mickey Feat (Bass) played solidly complementing the drumming of Chris Slade. Both Raff Ravenscroft (Sax) and Gregg Dechart (Keyboards) moved around a lot but played well. Jodi Linscott (Percussion) did her bit adding the icing to most of the songs, but nobody really competed with the stage presence of Dave and Roy. Even when Raff went walking through the audience playing his solo in "Let's Get Metaphysical" I'm sure all the audience cringed slightly.

The show on the 29th was filmed by MTV and I think it is going to be shown on BBC2 sometime as well.

The lighting effects for the shows were simple by Floyd standards - some of the shapes used in the artwork found their way into making backdrops for the lights and a couple of almost psychedelic patterns were used on a couple of numbers.

Gilmour often changed guitars - a white strat, a pink strat, a black strat, an Ovation acoustic and a funny shaped, stringed instrument that I don't know the name of.

Despite popular belief Gilmour also played Birmingham Odeon on 1st May.

As usual Gilmour has undertaken a number of Promotional interviews etc. A video exists of "Blue Light" and a Saturday morning kids programme interviewed him while they were making the video. He also made an appearance on one of the editions of Saturday Live. As far as interviews go these too have been widespread - eg. Kerrang, Soundcheck (a free music paper given away in some shops) and lots of foreign ones which I'm hoping to translate and possibly reprint here.

So with Gilmour probably doing his forty date tour of America and the possibility of more UK dates in September I'll get on with the next bit

Hello Roger, How ya doin' bro? ... where ya been? ... where ya goin'? As Mr Waters is more reluctant to talk to the bozo's in the press and I haven't been to the concerts yet, this limits somewhat the comments one can make. To begin at the beginning ... The single, "Pro's and Con's". At a first hearing I wasn't impressed, I still bought it, despite the tasteless cover. (There is no excuse for such a cover - has Waters no respect?) Whatever the significance of the intended meaning its still a shit thing to do. I confess that I thought the 'b'-side was ace and immediately got the LP when it was released ... that same cover again.

Roger's work is so much in the vein of the latter Pink Floyd LPs that he even uses parts of his earlier songs and melodies. The lyrics are faultless and the whole LP is crafted, polished and finished off in a beautiful manner. It is perhaps a shame that the main meaty bit of the album, ie. the songs, is the weakest aspect. On the whole they are invariant ditties that do not grab at your attention (that much). The charm of the LP is thus in the overall sound - more like a soundtrack than anything else but still a worthwhile buy.

Not surprisingly the LP got poor reviews everywhere except in Sounds and Kerrang. The Kerrang review was particularly favourable, but then it was written by Karl Dallas who also wrote the Roger Waters promotional gumph that accompanied the LPs press release - Does that constitute hype? or what?

As far as I know only one interview has appeared - on a British Saturday tea-time programme. A video also exists for the single and there was a 10 min film on the making of the stage show which was shown on Earsay and included interviews with practically everyone except Roger. Judging by the film anyone who gets to see the shows will not be disappointed.

If Roger Waters has stayed within the mould (mold?) of Dark Side then Zee inc. Rick Wright and Dave Harris have thoroughly modified it. With only one known interview - that freebie mag "Soundcheck" again. Mr Wright's promotion hasn't exactly been inspiring - though I believe a video has been made for Confusion. It may seem incredible but Raff Ravenscroft had a hand in all three ventures mentioned so far, he played on "Pro's and Cons", "About Face" and was also instrumental in setting up Zee. If you haven't heard "Identity" then you may be in for a surprise - it's definitely different from "Wet Dream", in fact it is only reminiscent of Floyd in its spirit of adventure and new sounds. Definitely 1984 progressive music in the true sense of the words. Perhaps it is best described as synthesizers and strange electro/disco beat without the blandness of Howard Jones or the expanded space of Tangerine Dream. Only a couple of tracks (for me) are too bland and tedious, but reaction seems to range from utter disgust to a favourable thumbs up.

The release of the LP was of course preceded by the release of "Confusion/Eyes Of A Gypsy" in 12" and 7" formats. Presumably it will be next year before we hear anymore from this pair and hopefully there will be some gigs as well.

Well that only leaves Nick Mason, who should have his next LP released in the Autumn. (Source: that Soundcheck magazine again). With my luck however, by the time you read this it'll all be out of date again. Oh well...

Isn't that where...

Easy Riding with Pink Floyd

SOURCE
UNKNOWN

ball. Everybody else
does."

MANIA

There followed a long discourse in which it was agreed the recent burst of football mania was the most intense display of nationalism since 1914.

It seemed logical for the conversation to drift back to the States and said Roger: "We did a concert at the University of California just after all the campus violence. The administration had closed the school but we did our concert which was very nice. It was sad to note that the students had really got themselves organised in readiness for trouble. There were field dressing posts available for casualties."

WRECK

"Students here attempt to live out a situation that doesn't exist. I feel strongly about English students who wreck debates when they should accept it as a medium of communication."

What happened when all the group's equipment was stolen?

"That was nearly a total disaster. We sat down at our hotel thinking — well that's it. It's all over. We were pouring out our troubles to a girl who worked at the hotel and she said her father worked for the FBI. The police hadn't helped us much, but the FBI got to work and four hours later it was found — £15,000 worth."

"Next time we go back to the States we play at the Lincoln Centre in New York which is like moving up from UFO to the Albert Hall."

Chris Welch

NICK MASON and Roger Waters of Pink Floyd always remind me of the deadly duo in "Easy Rider," except that Roger and Nick are extremely British in their cool life style.

Always amusing, well-spoken and together, their aplomb was slightly shaken by the intake of large quantities of ale, forced between their lips by the MM this week.

THEFT

They recently returned from a tour of the States where they achieved considerable success, without causing widespread rioting, and had all their equipment stolen — and rescued — by the FBI.

They were both laughing about their memories of the Fats Domino band they chanced upon in a night club during their travels, when they entered the MM boozier.

"They had the greatest brass section in the world — until they played together," said Nick.

"And it got better" said

Roger "to the accompaniment of clinking glasses and bottles from the crowd. The band were playing instrumentals in their tuxedos. Then Fats Domino came on and he was great."

"We found that New Orleans was the worst music scene in the world. It's just full of strip joints and there was no jazz at all, just drunks. All the jazzmen have split."

"We spent about seven weeks in the States and it was a good trip, for what it was meant to achieve in terms of promotion. We did the Fillmore in the mid-week and considering that — the attendance was very good. Generally in the States it's like it was for us here a couple of years ago. But all the audiences said they had never seen anything like us before."

"We got good reviews everywhere," agreed Nick. "And we certainly didn't feel depressed. But we're glad to be back! We're a home orientated group."

What is their future at home?

"Oh, we'll be recording and boring things like that — you wouldn't want to know about. Let's talk about foot-

CHRIS WELCH FINDS OUT WHAT BRITAIN'S TOP 'OVERGROUND' GROUP ARE PLANNING

MELODY MAKER, May 3, 1969

PINK FLOYD with the London Philharmonic! That could be one of the more startling developments of '69.

The Underground group of two years ago, many silently predicted would succumb to an early demise, are still with us, more active than ever, and firmly Overground.

A couple of weeks ago they startled even their closest admirers with a concert at London's Royal Festival Hall that went far beyond the bounds of ordinary pop presentation.

Using pre-recorded tapes and other effects, fed through a massive stereophonic sound system they created sound pictures that either diverted or upset their audience.

Roger Waters, precisely-spoken, aesthetic-faced Floydian bassist told this week of their view of the concert's aims and success ratio.

"I thought the MM review was a bit over-generous," he choked over an early morning beaker of Scotch, wiping a wisp of hair from his eyes.

Cheated

"It was a nerve racking experience for us, and probably the audience."

"A friend of mine who comes to see our normal stage act was very disappointed and felt cheated. He thought it was like paying fifteen bob to see us rehearsing. He was right in a way because we were rehearsing. The people were watching a happening.

"I was unhappy with the performance. In the first half we didn't get into

anything. We just didn't have time to balance the sound. I would say twenty per cent of it worked, really well."

What kind of a machine do they use to obtain their effects?

"The machine takes an electronic signal either from a tape, guitars or vocal mikes. We've got four units, but for example, you can put three signals into one unit and select any one with a switch. There is a joystick on the box and four outputs, each going to a 100 watt line-source amplifier connected to the speakers.

Concert

"What's inside the box is a secret, but as you push the stick around you can fade in and out the speakers placed all around the hall.

"What you need to do is take over the Festival Hall for a month, go down there every morning at 9 am and set the balances.

"We call the machine an Azimuth Co-ordinator. We had the idea of taking a signal and using it in a four-way stereo system."

"We approached a technician we knew who said he thought he could do it,

and we used it for the first time at a concert at the Queen Elizabeth Hall. But the prototype was stolen about 18 months ago.

Since then we had to go through the whole thing with Syd (Barrett) leaving. Since Dave Gilmour (guitar) joined we have got better and better. Our show now is very together and professional.

"We could go on doing the same old numbers which are very popular and we would enjoy doing it, but that's not what the Pink Floyd is all about. It's about taking risks and pushing forward.

"We want to do other things. In June we'll be doing another concert at the Albert Hall and one at the Fairfield Hall, Croydon, on May 30. I think people will notice the difference by then!

"Among the other things we want to do is use an orchestra. We've already had preliminary discussions with the Royal Philharmonic and they are really keen. They really want to do it — huge buzz. We're also in contact with the Boston Philharmonic.

"It's not that we are such an incredibly successful group, it's just that our name has got about to people who want to do strange things. It's fun —

that's what it's all about.

Strange

"What a strange thing for a 90 piece orchestra, into Berlioz, to want to work with us. It's a gas!"

The Floyd released "Point Me At The Sky" as their last single, which didn't happen.

"That was the last of the unknown singles. I don't know why we did it. It was a constructed attempt and it didn't happen. But we will be releasing another one — it can't do any harm.

"We've finished an album on which we have done a quarter each and a live album. We're negotiating with EMI to get them released as a double

album to sell at fifty shillings. We hope to get that out as soon as possible.

"We also have an album of music which was the soundtrack for a film, but we'd like to play that one down. Here we go — all the excuses. Actually, I quite dig it. We did 16 tracks in five sessions, which for us is silly and they suffered from it."

Whatever happened to light shows?

"You saw our light shows back in the old days. They were probably as together as most but it began to bore us."

"There are two types of light show, one where the lights are specifically concerned with the music as in Fantasia, and the more prevalent light show

where you set up a load of equipment and many projectors and do things over the group, pretty patterns that don't have anything specifically to do with the lyrics. We like the first kind, and maybe we can have it together in about five years, maybe two. It's a very difficult thing to do.

Ponder

"I lie in bed and ponder about it. I thought of using shadows and the things you could do with them. We're still trying to progress and while the last concert upset a few people we can't stand still. We're not an underground group — we're very much an Overground group!"

THE STANDARD, TUESDAY, MARCH 27, 1964

Life after Floyd from A to Zee

RICK Wright, founder member of Pink Floyd, is gradually putting his past behind him after his unhappy split with the group. The keyboard player has just released his first single Confusion under the name Zee with colleague Dave Harris. Here is Rick's style:



Wright: proud of the past.

HOMES: "An early Victorian house in Bayswater. I used to live in a large house near Cambridge, but I didn't want to sit in the country and vegetate. I also have a house near Grasse in the South of France. I have a 45-foot yacht called Gala moored in Rhodes. It's my one luxury. I am thinking of chartering it out to honeymoon couples."

FOOD: "I go to the Kalamaras, a Greek restaurant off Queensway. But I have gone off posh restaurants. I cook very simple things like fish and salad."

CLOTHES: "I buy things about once a year in a big blitz. The last one was mainly at Jones in King's Road. I spent about £500. I

like casual, but well cut clothes."

CAR: "I have a Lotus Esprit Turbo and a 10-year-old Ferrari Boxer which is sitting in the garage. It's like brand new. I was persuaded to buy it by Nick Mason." (Floyd's drummer).

FAMILY: "I have two children, Gail, 14, and Jamie, 12. They are at boarding school in Hertfordshire. My divorce came through a few months ago. It was friendly, but it was still emotionally quite traumatic. I have come

through it and I feel very good and positive. My girlfriend Franca is Greek. She was a model and used to run a night-club, now she designs clothes."

HOBBIES: "Collecting antique Turkish and Persian carpets. What is so incredible is the work that goes into them. One carpet can take one family two generations to make. I have about 30. I also love sailing. It is very therapeutic."

PINK FLOYD: "I left the Floyd with great relief. I am proud to have been a member of the band. We were rather faceless and it became a thing that no publicity was good publicity. Our business advisers couldn't understand it, because we could have sold more records and done more work. But we put our families first. Looking back I think that it is a good and reasonable way to work."

MUSIC: "I like Talking Heads, Steely Dan. Mainly I listen to a lot of radio, usually Capital and Caroline when the signal is not too bad."

Roger Waters Goes Hitch Hiking.

"Roger Waters - The Pros and Cons Of Hitch Hiking - Performed Live" is what the tour programme boasted on its front cover and that is what we got. Anyone fortunate to have witnessed any of the concerts will probably realise how awkward it would be to note down everything that occurred and to present it here - so please excuse any omissions or errors.

At the end of April, Kerrang announced the shows saying material from "Set The Controls..." up to "Not Now John" would form the first set and "Pros and Cons" the second. At £10 and £9 a go for the Earls Court (21st/22nd June) and NEC (26th/27th June) it seemed dodgy that they would sell out - they didn't; despite heavy advertising; something which people will regret if they listen to that LP a lot.

For those who could afford it, a selection of T-shirts, sweatshirts, badges, posters and even a cute little red rucksack were on sale - at a price. As a nice change, the tour programme, designed by Richard Gray packed in 32 12" square glossy pages for £3, full of Gerald Scarfe drawings, stage designs, a few Floyd live shots and a set list. (So no surprises). It was a good buy.

The first half of the evenings entertainment came in the form of 11 Pink Floyd Classics: Set The Controls For The Heart Of The Sun, Money, If, Welcome To The Machine, Have A Cigar, Wish You Were Here, Pigs On The Wing, In The Flesh?, Nobody Home, Hey You and The Gunners Dream. In general the older material was rearranged more, reflecting Waters' dominance over the last few LPs.

Set The Controls was the most altered piece, a gentle piano introduction led through throbbing synth into the first two verses, Waters hunched over acoustic guitar, strong atmospheric lighting reflecting the mood of the song. It is not 1967 now (when the song was first performed) and although Waters recently said he would not play anything he didn't like - for any money - I couldn't help wondering why they bothered to play this. It gained more applause from its links with the past, than for its current musical state, being more mellow than the original. Nick's drumming was missed as was the freakout middle section which was replaced with a sax solo by Mel Collins.

Most of the audience, a strange mixture of Floyd freaks, rock fans and family picnics did not seem that well acquainted with this old stuff.

The next track was received with quite a bit more applause - Money - and had Waters bouncing along, singing and playing bass and surprise surprise the old film from the Floyd Tours circa '73. Thousands of 10p pieces fell over a circular projection (see Miles' book), they span round a beautiful woman twisted and turned and bounced around, con corde took off and was followed by pictures of a gramophone needle in a record groove. The cover of the DSOTM LP accelerated towards the screen and images of people without any money - the old and poor, down and out, filled the later section. Often shot in black and white the film often lingered on their eyes - black holes that reflected all their despair. Broken people living a shallow existence.

Waters sang the song and it was extended with solo's by Tim Renwick (guitar), Eric Clapton (banjo), Mel Collins (sax) and Michael Kamen (keyboards). Judging by the response of the crowd Money was known and liked by all.

And so to If, an acoustic duet, on the 21st Waters played guitar and sang. An atmospheric introduction was marred by whistling. Roger still playing said that "the song would be a lot nicer without the whistling", one more whistle and the song continued beautifully. Basically the same as that on Atom Heart Mother except for slight vocal differences and an acoustic solo by Clapton - nice. On the other three nights Waters did not play - often standing hands in pockets or with hands to ears singing along while Clapton and Renwick did the honours on guitar.

The end of the pre-millionaire songs again gave way to the projection of the moon - far away, this being accompanied by the familiar synth gurgles, changed into a white spot. In turn this grew petals which folded inwards forming a larger white sphere, again petals formed and the white sphere continued growing layer upon layer, shell upon protective shell until the circular screen was filled.

With a click and a whirr a horizontal split in the sphere opened to reveal a desolate landscape, from within the quadrophonic wind howled outwards and a distant, white metallic insect crawled towards the audience - stopping as it reached the screen and allowing the first guitar chord to be

struck. Later in the song (Welcome To The Machine) further cartoon film showed tall white blocks shimmering and vibrating, one began to bleed and the others moved around it - concealing the wound from view. Other clips showed rats racing endlessly along a three dimensional scaffold structure and a long stem on the horizon transformed into a snarling figure one moment and a knife the next, which then decapitated one solitary man. (Two scenes very reminiscent of The Wall animation.) Eventually the film returns to the white blocks shimmering in the desert, a sea of red blood descends from the distant horizon. Thousands of red hands clawing at one of the blocks - like 'fans' at a concert or the poor at the rich etc. The white block having had enough begins to rise leaving the 'fans' or whatever behind, either being driven away by them or because of them. The musical pitch of the synth begins to increase and the white block begins to rise, spiralling high through the clouds until it approaches and enters the large white sphere seen at the beginning. At the centre and out of sight, doors open to an exclusive party.

Musically the song was pretty much unchanged.

Have A Cigar, if I remember correctly was mainly musical with no films. It did however feature a drum solo with jazzy overtones which led into a fast jazz jam. I didn't care for it much but they seemed to be enjoying themselves.

Wish You Were Here also had small differences and was accompanied by film of people walking in slow motion. If you'll excuse me again I got a bit bored with this, I thought the arrangement bad but everyone went wild so it must have been good. On the 26th Waters dedicated the song to everyone else. Who? The people not in the empty seats? Or just everyone else? On the 27th, I think it was here Waters watchstrap fell off/came loose and he had to stop playing while he readjusted it. The look on his face of amusement and horror was worth the £10 by itself.

Pigs On The Wing followed, after waiting for movie film of our old friend the pig hoisted above Battersea Power Station. The song was beautiful on all nights.

As the greatest hits package continued Waters climbed up behind the backline/drums and usually said something about "Ve Vill Hafe No Whistling" and launched into In The Flesh? accompanied by spotlights on the audience and an outsynch animated film from the film. Waters play acting reached an extreme here and he gave the outward appearance of enjoying himself. Too bad it's not for real?

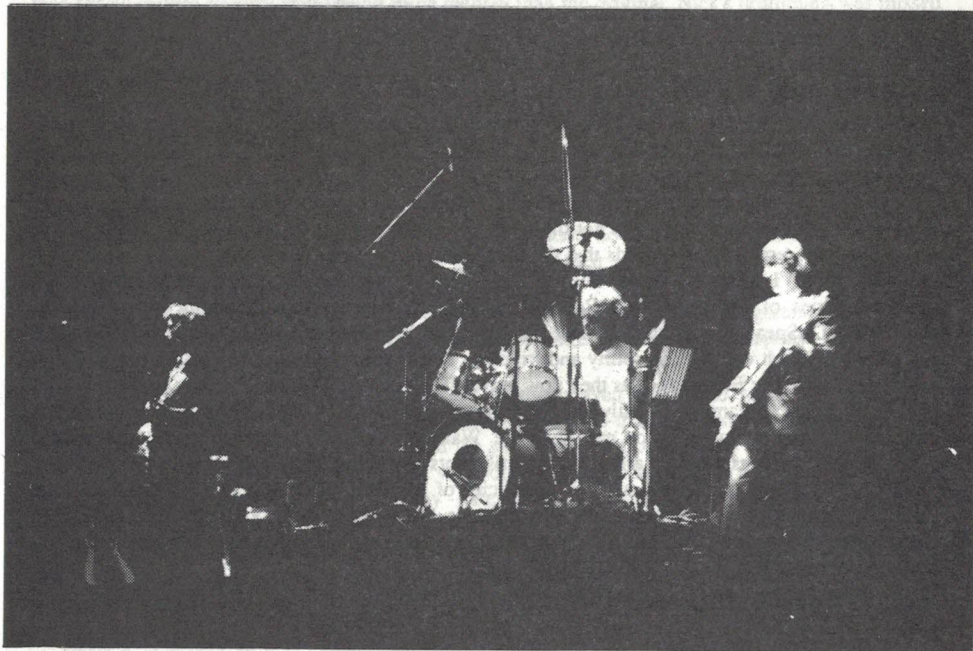
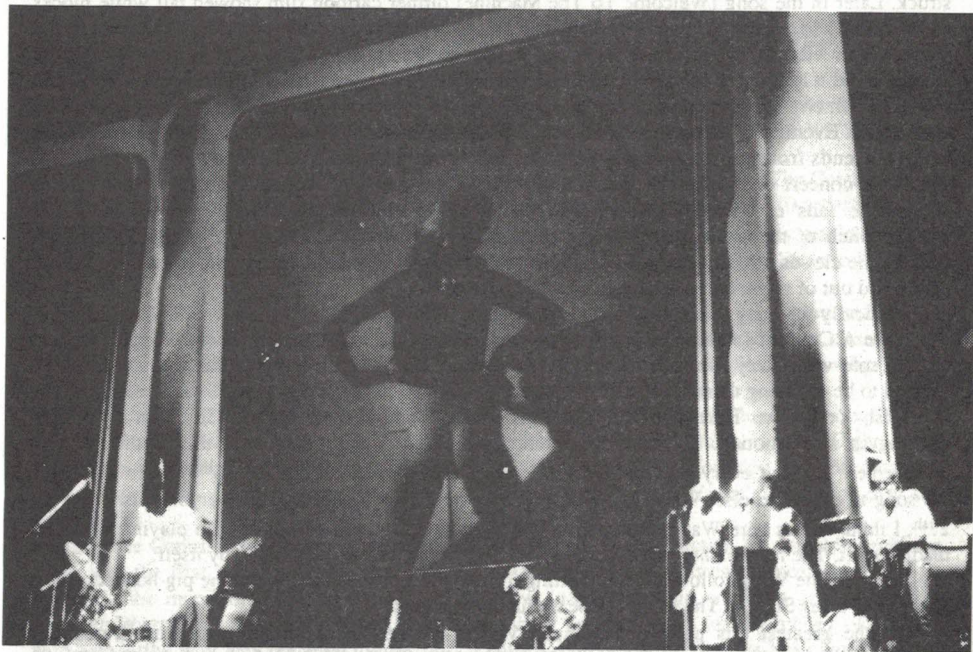
Nobody Home had Roger sitting in the armchair with a TV and reading lamp. He usually watched the news except on the 26th when the remote control didn't work (tossing it over his shoulder - to cheers from the crowd).

Hey You, the final Wall song had Waters playing the easy 6 string bit. On the 22nd he screwed up/forgot part of the words and started laughing. Surprisingly all those small mistakes made more of a contact between the audience - you got the impression he was enjoying himself, having a whale of a time. One guy remarked afterwards that the mistakes made it more like having the performance in your own party, I think I'd agree. During the course of the shows he had made many snide comments. Cries of "Roger...Roger...Roger" amidst much whistling and shouting brought a curt reply "WHAT? Speak up LADDIE", more whistling and he whistled back saying "Here boy...here doggy doggy". Such wit. All this jollity and frivolous detail contrasted sharply with the last number. Gone were the In The Flesh antics as they now played The Gunners Dream.

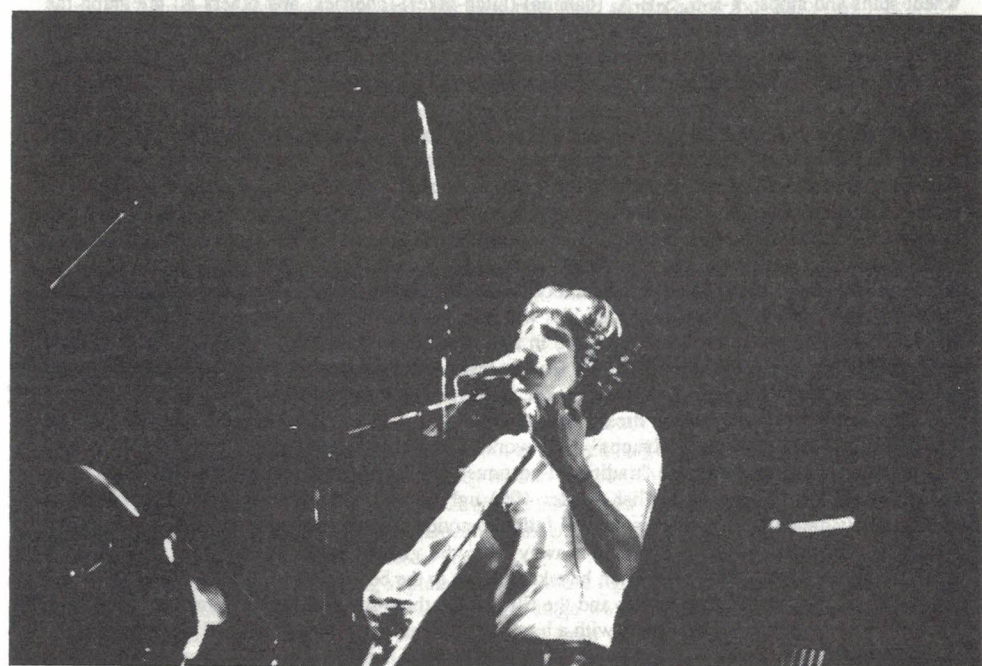
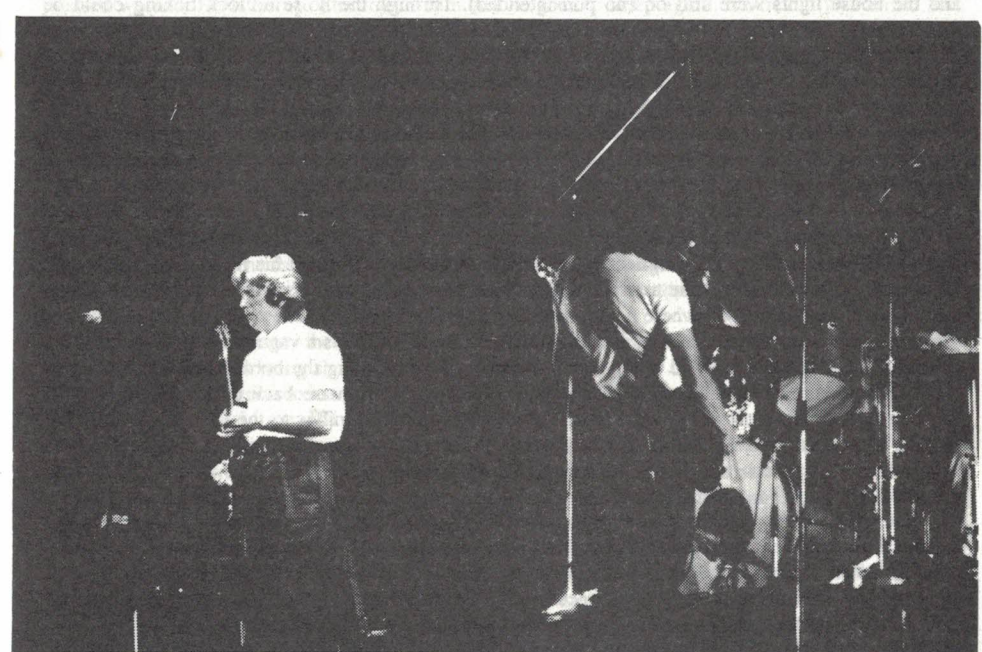
The Gunners Dream was easily the best number of the first half, perhaps because of its freshness? I don't know, it's not my favourite Waters number but here it struck home. The accompanying film was a simple affair, mainly still shots of poppy fields, The Final Cut artwork and old film of bombs "floating down". The simplicity of the film emphasised the musical message rather than distracting your attention away from it. In a way, this song took on the same form as "Outside The Wall" and "Pigs On The Wing" did at their respective concerts. In short, beautiful, effective and poignant.

The second half - a multimedia presentation of "Pros and Cons of Hitch Hiking" began with the lowering of a cloth, split across the stage, representing a window, a bedroom wall and a TV screen - so that from the observers point of view you were lying in bed viewing the other side of the bedroom.

Here you could say the show had begun. There was still a great deal of chatter and movement



Pros and Cons tour Earls Court, June 21, 1984 (Andy Mabbett)



and the house lights were still on (no pun intended). Through the noise a clock ticking could be heard and on the TV screen a "British Board of Censors" notice came up declaring that "Pros and Cons" had been passed only for persons of fifteen or over. Then "Shane", an old TV western show began to play. Due to a rather muffled soundtrack, sometimes out of sync pictures (especially on the first night) and the house lights reflecting off the screen it was difficult to follow the plot.

After a while the picture cut into one of a TV station or control room and here things began to happen. The man now asleep and dreaming? On the left screen through the window a bright spot in the starlit sky grew larger. A comet accelerates towards the window. (The group now entering onto the stage.)

4.30 am: As the comet nears, the room bursts into flames, the TV explodes/implodes and only static interference is left. The Englishman wakes his American wife with his nightmare, she speaks "Wake up you're dreaming", the man mumbles "We were moving away from the border" and leaves the suburban bedroom (somewhere near London) drifting back to his dream.

4.31 am: He and his wife are travelling through Europe - he feels a vague feeling of threat from memories of European war and the chances and dangers of crossing the border between countries. The bedroom screens have been raised upwards - leaving three square back projection screens. A drawing of a horizon just pre-dawn dominates, drawn in a style similar to the LP artwork. We are looking outwards from the car as red and white border posts sweep by twisting and turning and finally form one post across the three screens. He and his wife have "Two hitch-hikers slumped in the back seat" - a beautiful girl and a hooded terrorist...

The man sneaks a quick look in his mirror - the car mirror being projected onto the centre screen. Eventually lust for the girl conquers the fear of what his wife may think and the man courts the girl. Doves suggestively fly across the screens - being frozen in midflight at intervals.

4.33 am: The three screens now resemble a fruit machine spinning and stopping at relevant positions, the mans 'sensible' family sedan metamorphoses into a metallic green Lamborghini - the girl is impressed and they go for a ride. In his sexual fantasy he hits the jackpot, the fruit machine wheel spins and stops: Y-E-S, S-E-X, (banana)-(hitch-hiker)-(cherries) and others all telegraph the message; pictures of the moonlit grave; a mock-up of the album cover design - the hitch-hiker poised in front of a billboard, a biker comes smashing through, picks the girl up and drives away at full tilt. The man is about to seduce her when ... fear conquers lust. he mustn't desert his wife and family must he?

4.37 am: Paralysed by fear, he returns in his dream to the suburban bedroom. There is absolute silence in the concert - not even the ticking of the clock. In a heartstopping pause alarms start ringing, pictures of hammers smashing TV sets, the hooded terrorists (arabs?) smash through the windows and rip out the alarm wires. They begin cutting flesh with a chainsaw. He dreams the rebuke from his wife - he should not have surrendered to the lust of the hitch-hiker. She said "Come on now kid it was wrong what you did, You've got to admit it was wrong." As more blood is spilt via the arabs chainsaw, the screens turn to blood/white liquid slowly mingling together and then to folding three dimensional screens shaped like with film on all sides and at the same time these twist and turn revealing a man lying cross shaped in a pool of blood (familiar?). In an attempt to escape from the nightmare the man cries out "Oh God ... Jesus." Still the promise and lure of the girl with her flaxen hair leads him on as he screams at the arabs to get out of his house.

4.38 am: So the scene of the dream changes - the lust once again conquers fear and we are in West Germany - an animated "Krupps" steel works and festival in some German town. The two backing singers change into false "traditional costume" and a puppet tagged "Mein Host" makes an appearance in the form of a smallish (under 40ft) ugly model which lowers its jaw and is most nightmarishly dreamlike. On the first night I failed to notice this creation but it must have been there I suppose. Again this is all a distraction away from the girl, he seeks isolation in a small hotel overlooking the Rhine. They eat dinner, he takes her out to the bedroom and locks the door.

4.39 am: He reaches out for her and the film on the three screens changes into the scene from the hotel room, a picture of the Rhine with a barge slowly travelling downstream. "I made her mine."

4.40 am: "Ooh babe ... ooh babe" (You'll always be a baby to me?) The man sings. As the barge goes by he reaches out in his dream and wakes his wife (but only in the dream?) She is not a

pleased woman. He is horny. She rejects him and he goes to sleep again. He lies in bed brittle and angry. "Bloody toast crumbs" he silently rants.

4.47 am: Rejected by his wife he returns to the girl "Hey girl, take out the dagger and lets have a stab at the sexual revolution." Again Waters refers to the difference between the chemistry of the sexes. In concert another dynamic contrast is made with the thunder in the distance and an exquisite solo by Clapton before going back into the song. But now things have changed. The fear that tried successively to conquer the lust now dominates. Remembering that Waters has said that the figures in the dream are only representations of different parts of yourself, when the wife appears at the end of SEXUAL REVOLUTION it is only a reflection of part of the man that recognises that the lust for the girl is wrong. He rebukes himself "You've been having a nightmare and it's not over yet" and so 'the wife' punishes by humiliation - treating him like a dog. And here the concert animation took on a new twist. A character not really mentioned on the LP becomes apparent in the animation. He is called REG and is covered in another article.

Reg under attack from the Wife Europe while she drags out his dark history and then finally calls him over. All this being shown in two dimensional drawings by Gerald Scarfe. The man dreams of a geographical solution to his marital problems - They will return to his wife's native land and live off it. He will be loyal - she will be fulfilled and they will be happy. In the cartoon it is the wife who suggests this, the part of the man that is Reg is not so keen. After the animation come some picture postcard type shots of the countryside, campers on their way to Wyoming, fishermen and cornfields. Again the sound effects could reduce anyone to tears, quadrophonic birds, car doors and voices all travel around the arena.

4.50 am: So the dream shifts finally from the lustful man to the obedient Reg - a cabin in Wyoming. Reg does his bit throughout GO FISHING and is accompanied by animation throughout. The experiment (in the dream) again falls apart, dreams turn to nightmares. A smooth talking friend from the East steals his wife's heart - in much the same way as the man seduced the hitch-hiker.

4.56 am: To carry my own millstone out of the trees, ... I have to admit I don't like it one bit being left here beside this lonesome road. We have now been shown home movies on the screens of the wife and children and the derelict cabin in Wyoming. The man is now the hitch-hiker - alone once again in his dream and now on the edge of a highway. A truck pulls up, we follow the man, the hero into it and set off along the road. The man tells his tale, how he did his best and how it all went wrong - the truck driver commiserates, for a while, until he realises that the hero is about to vomit all over his highly polished cowboy boots. He throws him out of the truck and we are left with the sight of the truck vanishing in the distance - the hero's belongings scattered around.

5.01 am: The Pros and Cons of Hitch Hiking. Things go from bad to worse and in the concerts the film of the truck receding into the distance fades and lights on the stage take over. At Earls Court these were projected onto the screen giving elliptical spots of pink, purple and white. At the NEC however the geometry of the stage (I think) didn't allow them to do this and they just used the lights. Also Mel Collins took a solo while lying on his back. (I think it was here.)

5.06 am: The man having experienced some of the pros and cons of life on the road finds himself at a truckstop/cafe. A waitress with a heart of gold sympathises with our hero reaffirming his basic belief in life and love. We see pictures of trucks, people travelling, people eating people at the truckstop. As the hero's basic belief in life is re-established the screens fly - giving us the impression of flying low over land and water and that of a truck moving at a hefty pace with the motion on the three screens being staggered or shot at different angles. Realising and recognising his feeling within others he sees the hope kindled by human companionship and he wakes.

5.10 am: The moment fades, the man is afraid, he reaches out and touches his wife's hair, he "couldn't take another moment alone." (Does that mean he couldn't stand another moment or he wasn't allowed to?) She is awake. He loves her.

The performance is over. Strong applause and the house lights go up, slight confusion. Will they play an encore? On the first night the exit from the stage was very quick. "Thanks that's our final song - goodnight" and no encore was played. Certainly from where I stood the applause wasn't very large and the whole thing seemed to go like a damp firework. Others in different places didn't notice any difference between this and other nights, so what happened? Perhaps, as reported in Sounds, the

over the top response of some European audiences led the ensemble into thinking the reaction was poor. While on the second night, as nothing had changed crowdwise they might have realised that the applause in the UK was not going to drown the music out completely and hence decided to play an encore.

Hence on the other three nights they did "This is the only other song we know, called Brain Damage." Which they dutifully played along with Eclipse. After a short while the Dark Side film began again, but this time on three screens. The camera descended down along a corridor - passing statuesque, threatening male nurses at regular intervals, until a small neon red sign grows and looms nearer. It says EMERGENCY. Computers explode and a man twitched. If the feeling during the last song on Pros was magical (it was, Oh that space cadet glow) then these two songs really got to me. Film of Enoch Powell, Jeremy Thorpe, Idi Amin, Cyril Smith and Edward Heath conducting in time to the music and all laughing. Then animation of the moon slowly eclipsing the sun and the familiar tolling of the bell. Quite extraordinary feelings swept through me. I was floating I'm sure for nothing has ever affected me like that before.

At the two Birmingham gigs things followed similar patterns - playing encores both nights and using flash bombs somewhere in the performance. Also at an unidentifiable point in the latter part, film of the hitch-hiker was shown sort of deflated, lying on her back, with an Arab's knife in her back. Victory of fear over lust? At the end of the concerts Waters introduced those members on the stage that he hadn't already done so during the evening. Sometimes he hugged Eric and even smiled a bit.

I tried to see Roger on three nights and Andy Mabbett tried on the other, but we had no luck. He has however received copies of the third pudding via Harvey Goldsmith, crew members and whoever sweeps the stage afterwards. On the 26th Andy Mabbett waited behind until only 5 people remained - still no chance. Backstage passes were being handed out but only to females wanting to go to a party which was attended by Waters, his missus and featured a striptease artist (so Andy sez) as one of its attractions.

That concludes all I've got to say except that Karl Dallas of Sounds/Kerrang predicted that Roger Waters next solo would blow our heads off. For once ... he could be right.

Oh yeah ... Pete Townshend was there on the 1st night too.

I.T with more than a little help from A.M.

In Every Stranger's Eyes - Reg

Hopefully most of you will have seen the Hitch-Hiking shows, because I'm afraid that if you haven't this article is going to be a bit of a mystery. (probably will be anyway...)

During the course of the show a whole new dimension was added by the introduction of a cartoon character called Reg. He is entirely new being in no way implicit in the LP, which stands or falls by itself. He certainly doesn't make the LP any clearer (& I hope he hasn't been added out of a malicious desire to confuse) rather, he makes certain sections open to fresh interpretation.

It isn't like the tiers of levels to "The Wall" either, where one could read it as a straight narrative, then, a little buried:- A warning of the consequences of isolation, then, buried further still:- A discourse on the power of the performer. Reg's story runs parallel to the serious action and complements it.

Reg is a cartoon character always presenting the same aspect to the screen of splayed limbs and ears, like Mickey Mouses that are always side on to you.

To recap his place in the show, he first appeared in the lines: "Put him to bed between two bits of bread" (shot of Reg lying in a burger bun) and stayed as the character around which "Go Fishing" revolved.

But Reg is not just a figure around whom the literal events of the LP at that stage unfold - the interesting thing is that he has his own storyline (sub plot) running as well which gives different angles to the basic story.

This contrast starts immediately in "4.47 am" in the lines which run from "come on over here you silly boy" to "come on let's go." On the LP this is quite straightforward: the man dreams of

escaping to the country with his wife, another fantasy attempt at having someone to love. Reg's version of events is a little different - He didn't want to go. While that song is sung a giant pink "talks" bubble containing the words "It could be fine in the country ... couldn't it though ... come on let's go" pushes its way across the screens and a tiny Reg is desperately trying to hold it back. As he fails and slumps in the corner, completely dominated by it he says "ok."

So Reg didn't wanna go.

But none-the-less he gives the rural idyll his best-shot for a while (Reg sowing seeds, building a log cabin etc). Straightforward enough. He's trying to please the missus, hoping that living the dream will make her love him. But when we get to the lines "I only occasionally went into town. To stock up on antibiotics and shells for the shotgun that I kept around" (in the Hall?) We get a new twist:

Reg's wife, in best Waters' tradition is a selfish predatory creature, bullying him into self-sufficiency, making him do all the work on a supposedly co-operative effort, and denying him any pleasure (when Reg is smoking a joint in the 'pooh' section, floating about in the sky, eyes popping as he rapidly change colour, she says "Reg come down here you ridiculous clown and get on with some W-O-R-K".) On the LP blame for the failure of the idyll is put squarely beyond the control of the man, ie. on the weather, fate etc. In contrast Reg's downfall was more sordid. Forced into a life he didn't want by his wife it is fucked-up because she is a stupid unthinking creature who is with him only for the fair weather. The idyll stands or falls on Reg's desperate solo efforts to maintain both it and his wife's material wants.

He can't do it. He can't see why she isn't pleased.

Reg flips out.

Reg goes "to town" to escape the wife and get pissed. "I'll tell you something, I've had a few" as the T-shirts say. She uses that as the excuse to leave him.

Poor Reg.

She leaves and he really can't see why. He's done all he could for her. Life's so unfair.

So that's the story. But why?

What's it doing there?

I'm reluctant to ascribe 'Deep' motives to all Waters does. Interviewed about Reg he's likely to say (but so far hasn't) "Oh he's just a good laugh, a bit of comedy." But a few lines of indefinite thoughts can't hurt.

Tragi-comedy is the key. Reg is tragi-comic. The song Reg embodies is already heavy satire and Reg's version gives it some slapstick. The audience laughed at Reg's downfall: sitting by his newly planted crops a little bird comes and lands on his nose. What a nice little bird he sighs. But then a whole flock (?) come and begin to devour his new seeds. "Fuck Off" he cries, scattering the birds. He sits in peace again - with a newly acquired scarecrow to make sure it remains that way. Catching fish his children cry "Hooray, Daddy is a genius", he cooks the fish and the poor kid vomits and throws the disk all over him. Poor Reg.

Rather than being "The Man" Reg is "a man" bewildered by what's going on. Reg couldn't give a shit about self-sufficiency, he just wants a good wife to have it with.

He just wants things to be fair, some reciprocation for all his effort. He's got no idea what's gone wrong when she's gone and he is baying at the moon. He's just a normal bloke. He just knows she's gone and now he gets pissed a lot.

A final twist is the composite cartoon of Reg with a guitar which says "Reg or is it Rog." Oh God, more complications. This I suppose, apart from being a pun and a joke points out that whilst the LP is autobiographical to some extent and Waters is "The Man" he is also Reg when he plays "In The Flesh" and he isn't a permanently introspective manic depressive.

To cap it all the cartoon is signed "Regald Scarfe." Work that out for yourselves.

Reg is tragic, funny but essentially English. He has Norman Wisdom eyes, wanting to know why everything's gone wrong when he's tried so hard. "I say old girl - steady on."

Reg isn't snooty, he's Charlie Brown missing another catch. He is a big pink pig floating quizzically around a powerstation that is belching out smoke and fumes and steam all around.

He is that doggy in the window. He only wants to be cute and loved. Don't we all? Roger?

First And Last

The Sun's John Blake (the man Roger calls 'that fool Blake') once did me a favour - he held a competition that I won: the prize being a pair of tickets to the World Premiere of the film "The Wall". This appeared in The Sun's 'Bizarre' column on 27th May 1982 with the results announced on the 3rd June - all that I had to do was name Pink Floyd's first hit single.

On the day of the premiere (the 14th July) British 'high speed' Rail were on strike, so Nigel (an old friend) and I arranged to travel to London by 'coach' - this turned out to be a 4 hour, non stop journey on a Birmingham double-decker bus.

Arriving at Leicester Square that evening the first thing we saw was a small, disused cinema entirely covered with posters advertising the premiere (which wasn't open to the public). Then we came across a large crowd outside the venue, The Empire, which itself sported a giant neon sign in the Scarfe style of lettering. As we moved to the front of the crowd a policeman moved to block our path but he became more helpful once he'd seen my letter from The Sun. We collected our tickets inside the cinema (these were 8"x4" card with the screaming head design on one side and written details on the other). These informed us that proceeds from the event were to go to the Nordoff-Robbins Music Therapy Centre. We also received a large (24"x18") fold-out with colour stills from the film. Before entering the auditorium we saw Bananarama (!) and met Bob Geldof with Paula Yates - Bob obviously playing the star and not bored as he later claimed.

Once seated we realised we had the 'cheap' seats - £30 instead of £50. Despite this the sound quality was excellent, if a little loud. The biggest surprise was hearing 'When The Tigers Broke Free', as no one realised that any 'new' songs were included. As the credits began to roll the audience gave a standing ovation to the members of the Floyd in the Royal Box. I was quite amused at the irony of the final credit stating "... any resemblance to persons living or dead is entirely coincidental". Tell that to Syd (or Nick, Dave, Rick and Rog!).

Once in the bar area I met Nick Mason (who told me that Rick Wright was on 'holiday'), David Gilmour and Roger Waters, who when I said I had really enjoyed the film, answered in a surprised tone "Oh really? Thank you very much" - hardly the popular idea of an egomaniac. He also chatted to other fans about the secret message in The Wall. An interesting point was the relationship between the Floyd's dress and their apparent commitment to the group: Waters wore evening dress, Gilmour had a jacket but no tie, Mason was in t-shirt and jeans and Wright was elsewhere. I also met Gerald Scarfe, Pete Townshend, James Hunt, Sting and Andy Summers, Lulu and Roger Taylor (of Queen, not Drone Drone). Also there, apparently, were Kenny Everett and Martin Shaw.

In closing I would like to thank me Mom (who entered the competition on my behalf cos I got up late that morning...), Sarah Harman of United International Pictures, and, of course, That Fool Blake.

Andy Mabbett

LIFE LINES



Name	David Gilmour	Nick Mason	Richard Wright	George Peter Waters
Age	19	30	Not that worried	That difficult age
Height	6'4"	5'10"	More or less 6'0"	Too high to turn back
Weight	7 stone 12 lbs	10 stone	I watch it	Heavy
Hair/Head/Hair	Big/Flat/Small	Muscles of steel beneath slim frame	Boring	And all the bits
Color of Eyes	Red	A lovely green	Usually Blue	Black + Blue
Color of Hair	Grey	A lovely brown	See Below	Brown
Inside Leg	Which one?	Don't know	Ask Julian	Not bothered
Health	Poor	Weak head	wonderful	But Sick
Favourite Food	Brown Rice and Steak tartare	Eating with Friends	Boiled Eggs	Reality Sandwiches
Favourite Film	Beyond the Valley of the Dolls	The Seventh Seal	Cool Hand Luke	El topo
Personal Likes	Not much	Winning Uacht. Races (thanks Keith!) nice surprises	too Personal	human Beings
Personal Dislikes	Plenty	being robbed and tortured. horrid surprises	too Personal	Inhuman Beings
Favourite Person	who do you think	subject to change		Jude
Last Favourite Person	don't hate anyone more than I hate anyone else	subject to change	Who ever	Shaw Taylor
Philosophical Beliefs	Watsat mean?	all work and no play makes jack a dull boy. melody will never die	thought	Keep to the Fen Causeway
Sports and Pastimes	Football (when I get asked) Squash Table football etc	Sailing, Skump + toys	of	Tightrope and Walking Judging
Sexual Preferences	Hebro	yes please	padding	women
Political Leanings	Socialist (don't have to answer that)		out	Left a bit
Favourite Artistic Movement	Pirouette	Something to do with the hips and Q.18 but I don't sort this joke out.	this programme	going down slow
Musical Likes	I don't want to get beaten up for Chrissakes	music in public buildings	with	Enoch Powell banging a Drum.
Personal Weaknesses	Drugs, Booze Women etc etc	cowardice	very	Feeling myself
Favourite Fantasy	Don't have fantasies	bravery	silly	Not having to grow up
Recurring Nightmares	that I'll be all washed up by the time I'm 21.	That I might grow up.	questions	Not growing up

Guitars And Claviers May 1984

Remarks gathered by Yves Bigot, translated by Judith Vincent and sent in by John Miller.

Interview with Roger Waters

INT: Why did you put your own name on the cover of this album (The Pros and Cons Of Hitch Hiking)?

ROG: I've wanted to record on my own for years now, and the basis of "Pros and Cons" has been with me since 1979. So after "The Wall" and "The Final Cut" I thought that the time had come.

INT: Does that mean that this concept is more personal to you than its predecessors?

ROG: No. "The Wall" was pretty personal and "The Final Cut" even more so. In fact all the records which I've contributed to have been very autobiographical.

INT: So its a musical reason that's caused you to go solo...?

ROG: Let me see... for a long time I've wanted to work outside the "wall" of Pink Floyd. It had become too comfortable to know that a market was assured on the name of the group. No matter the quality of the album, a certain amount of sales was guaranteed. It was more dangerous and so more exciting to try my luck with a name which had never been used. Not to mention the fact that I found it easier to record without clashing with other peoples' egos.

INT: The stage show will be an enormous spectacle as we already know but could you tell us more precisely what to expect.

ROG: There will be two parts, the first will be composed of old songs I've written since 1968, and the second will be the whole of the album which, on stage, should last a good hour. It will be a theatrical performance of the record. I don't want to spoil the surprise by describing it now but there will be a lot of films. We will not have less than 3 35mm projectors.

INT: Can you give us the details of the story?

ROG: The album begins at 4.30 am., a man and a woman are asleep in a bedroom. A film continues to play on a video recorder and the man is having a nightmare - that's the start of the story. He awakes and wakes his wife up who comforts him, and he begins to relate his dream. Then the music starts: "We were moving away from the border", he sees himself driving in Europe somewhere, picking up a couple of hitch hikers. He likes the girls and he suggests they stop. The hitch hiker disappears from the dream and he finds himself alone again with this incredible girl, the one from the album cover. The moment when they're going to make love he gets frightened and the nightmare returns. He sees himself surrounded by arabs who are threatening to do him in, he sees his wife and is stricken with guilt which nearly wakes him up. He ends up finding himself alone at last with the girl in a room of a Koeningsburg hotel in Germany. While he's making love with her in the dream he grasps his wife in the reality of his bed and wakes her up again. She wakes him too and bawls him out. So he finds himself all alone and frustrated in the song "Sexual Revolution" which exposes his problems. Then he starts dreaming again and finds the dream girl who soothes him and suggests they start a new life in the American countryside. This is what they do at the end of the first side. At the start of side two everything begins to go wrong and one of the man's recurrent fears is realised when the hitch hiker leaves him for

someone else. In the meantime she had become his wife and leaves him, taking their children. All of a sudden he finds he's alone and washed up, and he too becomes a hitch hiker. A whole pile of adventures happen to him with the truckers and Hells Angels until he understands, in a moment of peace that in spite of everything, all is well. At this point he wakes up, very depressed, certain that his wife has left him. He doesn't realise where he is, and in the dawn extends his hand and feels that his wife, who isn't aware of anything, is still there, he falls asleep again and the story is over. An everyday story.

INT: The line between tragedy and happiness is a thin one...

ROG: That is true for each and every one of us, at any moment the physical and rational world can call us back. On "The Final Cut" there is a song, "Two Suns In The Sunset" where I try to say that that can happen when going home in the car and being part of a nuclear disaster. I am imagining the incredible feeling of surprise and distress that that could arouse. Its like when you're driving along and something appears suddenly, you brake but you know there's no avoiding it. Its a terrible feeling to know that everything's going to collapse and that you can't do anything to stop it from happening. Another song from "The Final Cut", "The Gunners Dream" expresses the same powerlessness. The door opens suddenly and you find you're face to face with blokes in jackboots in a country like South Africa or Algeria or France during the Occupation. Its what you feel when you cry "No, you can't do that to me, I'll call the police", and they reply "We are the police". Your life slips into nightmare. The most precious thing in the world is that your life is not controlled by someone else.

INT: What's new on this album is the important influence of black music. It is present in the choruses, melodies, the style of piano and of the guitar.

ROG: They're my roots - when I was a kid I used to buy records by Billie Holiday and Bessie Smith, Leadbelly too; blues records mainly. My first love is this American music from the beginning of the century and of course when Eric Clapton is on the album that can only increase it. He is matchless in this field, like Michael Kamen, the pianist. At the end of side one I said to him "Play like Floyd Kramer". We really enjoyed making this record, we love this country blues from the end of the twenties and the thirties so much. It's a very strong feeling that we all share.

INT: That explains why "Pros and Cons" is a lot warmer than Pink Floyd albums..

ROG: That's right, its more direct.

INT: Clapton is stunning from the start to the finish of the record. Was it easy to work with him?

ROG: Yes, remarkably easy. He's brilliant I must say, but recently he hasn't had the opportunity to play with as much freedom. For some years his own albums have had a very heavy rhythm section who jam for a bit and when they're feeling good - bingo - they've got a piece of music. For my part I don't work like that, all his parts were recorded on top of the rhythm with the exception of the single when he played with us. He was very professional. He would ask me all the time "What do you want? Its your record". The only thing I had to tell him was "Play a bit less" because musicians are always tempted to fill every empty space they hear.

INT: The question of the guitar was of paramount importance for your album since everyone thinks of Pink Floyd as Roger Waters plus

David Gilmour's guitar.

ROG: Certainly the public do, but for me it doesn't matter. I wanted Eric because he's my favourite guitarist, the one I admire the most. I didn't think he'd agree to playing with me. I called him up, he came to hear the demo and he said yes straight away, to my great surprise, and he showed a lot of enterprise. The solo piece at the end of side one was his idea.

INT: Eric is going on tour with you, you told me that the first part of the show would be made up of old songs; which ones are you going to rehearse together?

ROG: I still only have a vague idea. We'll see how it works out. There will certainly be "The Gunners Dream" from "The Final Cut" and I guess "Set The Controls For The Heart Of The Sun" which dates back to 1968, but as for the rest the only certainty is that I won't do "Another Brick In The Wall pt 2". Apart from that its the personalities of the musicians which will influence my choice. On stage there will be Eric, Michael, Andy Newmark who are on the album but also Mel Collins and Chris Stainton, not forgetting Tim Renwick. I'm looking forward to hearing them, believe me.

INT: All these solo LPs that the members of Pink Floyd are offering us increases doubt about the future of the group. Will the success of this album determine its fate?

ROG: No comment.

INT: Does that mean that you don't give a damn or that you know the answer only too well?

ROG: It means that I don't want to speak about it.

INT: Is the question a stupid one?

ROG: Not at all. Its a legitimate question, as is my refusal to answer it.

INT: Does the magnitude of your project frighten you sometimes?

ROG: Often, especially as I'd promised myself and I'd promised my family I'd never do it again. Its terrifying but its worth it.

INT: What do you miss in the Pink Floyd?

ROG: Freedom... Fun... Stop centering on the subject. I won't say any more.

Interview with David Gilmour

INT: David, what effect does it have on you to tour for the very first time with completely new musicians?

DG: Its very good for me, I like it a lot. Its frightening but its very good.

INT: Is it a big responsibility because you have to decide everything?

DG: Yes... but I like that.

INT: Why did you decide to go solo? Its six years since you made a solo LP.

DG: After my first album, I began to record "The Wall" with Pink Floyd. Then there were concerts, the film and finally "The Final Cut". All that gave me a lot of work, but now I can tour without Pink Floyd being with me... because we don't do the same things all the time. They have their projects, I have mine and it doesn't always work.

INT: Do you think that this album and this tour will help re-establish your place in Pink Floyd? To restabalise the group?

DG: I don't know (sighs) I hope so.

INT: Roger Waters has just brought out his first solo album. Is it true that from 1978 he gave you the choice between the concept of "The Wall" and that of "The Pros and Cons"?

DG: Yes, that's correct. He said to us "I have these two ideas and we can do one or the other". The one who comes up with the most ideas inevitably has responsibility for the direction of the group. We all take part in the decisions which are made, but for a project like "The Wall" - which was entirely conceived by Roger - the decisions belong to him by rights.

INT: Did you envisage recording with Pink Floyd the songs from your solo albums?

DG: They're songs I've written over the past eighteen months. I was thinking neither of Pink Floyd nor of myself. I don't think like that, if the Pink Floyd had been in the studio at that time, some of them would certainly have been recorded.

INT: The main difference between Roger's album and yours is that his gives the impression of starting with a concept and putting it to music while with yours the music seems to come first and then you try to give a meaning to it.

DG: Yes. The music comes first, then I try to put ideas to it. I don't want to make an album with a "central" idea which would permeate every song.

INT: There is a feeling in your record of playing for the love of it, a feeling lacking in Pink Floyd for four or five years now...

DG: Yes, I hope so. I certainly enjoyed making this record a lot.

INT: How did you choose the musicians? Having played with the same people for fifteen years, was it hard to change?

DG: No, the only problem was that I wanted to have the best. I had heard the bassist playing with other people and I thought that he was the best. As for the drummer, Jeff Porcero, he had already played on one track on "The Wall". He's one of the best drummers in the world so I called him up. I drew up lists of bassists, drummers, keyboard players and so on. I phoned the first on each list to start with, with the bassist and the drummer it worked straight away. On keyboards I would have preferred Stevie Winwood for the whole album but he was otherwise engaged at that time, so I turned to Ian Cuely. He wasn't able to finish the album because he was going on tour with Paul Young, so I called up Stevie again who took time out for two or three tracks.

INT: Which ones? The sleeve doesn't credit him.

DG: He plays Hammond Organ on "Blue Light" and piano on "Love On The Air".

INT: On the subject of "Love on The Air" it was one of the two songs written by Pete Townshend wasn't it?

DG: Yes, I think it was a good idea. I had wanted first of all to write everything myself but when we were mixing the album I found that two or three songs weren't good enough. When I met Pete a year or two ago he told me that he liked my first solo album and offered to help me one day if I needed him, so I rang him up. It was as easy as that... Pete is one of the best lyricists these days.

INT: On this album, in at least two songs, and especially "Cruise" you seem concerned by Pershing missiles and the threat of nuclear war in Europe.

DG: Yes I am concerned, and frustrated as well.

INT: At the same time you don't seem to want to write songs like those on "The Final Cut", songs committed to a certain viewpoint.

DG: No. I don't want to - I don't like moaning.

INT: But Roger is complaining all the time... it can't be easy to live with him if he's like that in everyday life?

DG: No, he's not like that all the time, its not easy to live with him... but we manage (gives a strained smile).

INT: David, you almost entirely invented a sound and style of playing the guitar which is copied a lot and which is nearly synonymous with hi-fi systems. Do you think you're still progressing?

DG: I don't know. I pick up the guitar and play. I don't look to progressing or changing... I want the guitar to sing a little. I find a lot of guitarists play notes which mean nothing to me. For myself I want it to say things, to have a bit of feeling.

INT: Your guitar is the most easily identifiable element in the Pink Floyd sound. You are the one who gives the group its impressive style...

DG: I don't know what I add to it. I hope I give some heart and some music... some emotion too.

INT: Have you heard Roger's album?

DG: No - not yet.

INT: The guitarist on this album is Eric Clapton, are you pleased that he is the one chosen to replace you?

DG: He's completely different. I like Eric, and what he does a lot. I consider him to be a strange choice, if I'd been in Roger's shoes, I wouldn't have turned to him, I don't know if he's trying to replace me or to find something else.

INT: How did you become a guitarist?

DG: You need to take lessons, learn to read music - to play the piano. I can't read music, I picked up a guitar at 14 and it was just what I needed.

INT: Did it come easily?

DG: No... no, very slowly and it was very difficult, I tried to play for two or three months, then I gave up for six months. I tried again and I found it a little easier the second time. Then I liked it.

INT: What sort of stuff were you playing?

DG: Folk songs, rock n roll, a little bit of everything. I had a Peter Seeger guitar tutor record which I learned some basic chords from.

INT: Then you moved onto the electric guitar. Did you do it by yourself?

DG: Yes, I wanted to play electric guitar straight away but it was too expensive for me at the time. I spent two or three years with a Spanish guitar then I got an electric at 16.

INT: Electric guitar is synonymous with rock n roll don't you think?

DG: Yes, but I like to play all forms of guitar - straight guitar, twelve bar, electric, folk, rock and roll...

INT: You're a collector of guitars, I believe?

DG: Yes I own about a hundred.

INT: And at some stage you've played all of them?

DG: Yes, all of them.

INT: How many do you use on stage?

DG: Six I believe, because the guitars aren't tuned in the same way. I use three or four different tunings.

INT: Nobody has ever given a reason for Richard Wright leaving...

DG: He'd had enough I believe...

INT: And have you had enough?

DG: For the moment I've had enough because I've got other things to do. But we might still do some good stuff with Pink Floyd if we really wanted to, this desire is crucial, otherwise it wouldn't be very good.

INT: In "The Final Cut" I get the distasteful impression of hearing just session musicians, I feel that Rick is no longer there and its not a true group anymore.

DG: Yes its a bit like that, but its not because of Rick's absence, its rather because of Roger and I. We couldn't agree on how to make this record. I'm not happy with the result.

NT: And will the expected album of unreleased material from the soundtrack of "The Wall" appear one day?

DG: I don't know. We had someone working on it but really its nothing very interesting and the real soundtrack is the double album "The Wall".

NT: Does the ghost of Syd Barrett still haunt you, fifteen years on?

DG: Its not Syd in "The Wall"... when we speak of mental illness, everyone immediately thinks of Syd.

INT: In any case, there are lots of similarities...

DG: I don't know. I think it's more Roger expressing what he fears he can see happening to him one day.

INT: We haven't yet spoken of Nick Mason, the drummer. Is he still in the group?

DG: Yes, he's still there, but he plays with his cars more than his drum kit.

INT: He made a solo album which was as curious as it was brave, he lent his name to have some very good musicians play who don't usually reach such a huge public...

DG: Yes it was good, I liked it a lot.

INT: So instead of speaking of progress let's speak of the future. Do you think of it?

DG: I don't know what I'll do after this tour. What is certain is that I want to work, that I like working, that I like making records and being on stage, so I've made this record and done this tour to see if it was possible for me to continue without Pink Floyd. We're all nearly forty and have families. We don't want to be on tour all the time, we've never wanted to work, but now I want something for myself.

INT: David, do you imagine yourself as a guitarist in a group other than Pink Floyd?

DG: Why not? Perhaps. I don't know, we'll see!

INT: Have you already been approached by other groups?

DG: No, not groups. I've thought of being in a group with others, people like Pete Townshend who I have a lot of admiration for.

INT: Yes, your next group I'll bet will be the "David Gilmour Band"...

DG: Hmm. For the moment, yes.

Well, there you are. You're still wondering perhaps about the answer to the question "Does Pink Floyd exist?"

Roger answered the question for me once the interview was over. I will thus have the courtesy not to reproduce here his remarks out of respect for the trust he showed in me, and also out of a pure code of professional ethics, a virtue little in fashion in the press these days, but lets just take up matters where they are. Waters has just made an album worthy of comparison with the best of Pink Floyd and is fulfilling his biggest aspirations.

Gilmour meanwhile, has recorded an album, a fantastic guitarist who doesn't really know what to play but who wants to be a leader.

Which do you think is wrong?

MELODY MAKER,
December 5, 1970

TROUBLED WATERS ...

by Michael Watts



PINK FLOYD'S ROGER WATERS: at home with three cool cats

NEW NORTH ROAD is a long busy thoroughfare stretching from London's Islington to Shoreditch — one of those drab, treeless roads where the heavy lorries and the commercial vans trundle past the bright, faceless laundrettes and the greasy transport cafes.

It's a bit of a depressing area, and one wonders why a pop star like Roger Waters would want to live there. Maybe it's the anonymity of it that appeals to him, the deliberate contrast it presents to all the tinsel and trendiness of the showbiz world. Anyhow, apart from the clean white paint on the outside, there is little to distinguish it from the other Victorian buildings that tire the eyes with their uniformity as one drives down from Shoreditch.

Inside, though, all is modernity, that fashionable Spartan kind, with bare polished wooden floors and the Scandinavian furniture that immediately hits the eye because of its clean, spare lines. Mr. Waters used to study architecture and he has got taste, you see.

He opens the white front door himself and immediately launches into a monologue about how he has just bought the wrong part for some piece of equipment he is building in his studio. Incidentally, would we like to see the studio... interrupts himself? Indeed we would, and he leads the way to the top of his back garden where a garage-cum-toolshed has been converted for the purpose. Actually, it has not been completely re-done yet, and one half of it is full of the most amazing jumble of objects—bike tyres and tins of paint, dried pods, a pottery kiln and numerous unglazed earthenware vessels, which are there because his wife, who is a teacher, practises pottery.

So back we go to the house, and we sit around the table by the window and talk, while his Burmese cats prowling along the window ledge and stare narrow-eyed at the starlings on the lawn outside. How is the work in the ballet for Roland Pettit progressing?

We haven't started work on it yet. But you've got basic ideas for it?

No. None at all I'm madly reading all Proust, because that's the basic idea, so they tell me. That's Roland's idea the choreographer and producer of the thing. It's based on the 20 volumes of his "A La Recherche Du Temps." Roland thinks there's some good gear in that, which there undoubtedly is, so very loosely the ballet will be based on certain episodes.

How difficult do you think it will be for the band to do the score. Inasmuch as The Floyd's music does not often have a broad theme, but contains large areas of improvisation?

You see, they don't really rely to a large extent on improvisation, but I know what you mean. In fact, it won't necessarily have to be note for note, as long as the timing is the same every night. The melody isn't as important as the timing of the thing, because they all dance to counts, right? I can't see that it should provide any problem, really, because people who play music without reading do it constantly all the time. All rock and roll groups do it, it's just that we tend to do it less than most. And all this thing about improvisation is a bit of joke, anyway, because people tend to F— certain riffs and phrases and ideas which they use, and they string them together.

When you first began playing the music was broadly melodic, what with numbers like "Arnold Layne" and "See Emily Play," but now the emphasis is on streams of musical consciousness.

Originally, you see, I wasn't doing anything apart from being a student of architecture and spending money on buying bass guitars, but in terms of music I wasn't doing anything at all. "See Emily Play" and "Arnold Layne" are Syd Barrett's songs, right, and it wouldn't matter who it was who played the bass or did this or that, it's irrelevant. They're very strong songs and you just do it. It's nothing to do with music, playing that stuff, it has to do with writing songs, and that was Syd who wrote those songs. I don't think we were doing anything, then, if you see what I mean.

It was Syd Barrett and The Pink Floyd?

Right. But I wasn't thinking about musical policy in those days — not that I think much about it now. Most of the stuff on the first album was Syd's. The only thing on that album that was much like what the group was going to do later was the thing that we all did together — "Interstellar Overdrive," which we don't like playing much now.

Are you bored with it?

Yeah, I'm bored with most of the stuff we've done. I'm bored with most of the stuff we play.

Even the new stuff?

Well, there isn't very much new stuff, is there, if you look at it? I'm not bored with doing "Atom Heart Mother" when we get the brass and choir together, because it's so weird doing it. It always comes out as so odd because of the problems of rehearsing musicians, it's like everybody throwing their lump of clay at the wall, and seeing what it looks like when it's happened. It depends on so many other things as well. It depends on how it mixes, you know, and we're working with this ludicrous situation where we don't have somebody out mixing the sound in the audience, which we obviously ought to. It's ludicrous to mix the PA from the side of the stage when you are mixing brass and a choir and a group, but we do it. But it would cost a bloody fortune to get it together in another way. But I think we ought to. I'm beginning to come to a position now where I don't think we ought to play any more on a kind of Heath Robinson level — go and do it, play the numbers, do the stuff, get the money and go home. We should not go along and play a whole load of numbers, most of them old and some of them new, with things patently wrong, like with some people balancing from the side of the stage. I think we, and a hell of a lot of other groups, are in a position now to start raising standards a bit, but we don't — well, we haven't, but we're always intending to.

The reason that they haven't is that the money's there, and people are prepared to spend it on them doing what they're doing now, so they go on schlapping around the country, doing it all, and maybe they get a

new and wonderful buzzout of it, communicating with the audience every night, but I don't believe it. It's a job a f... well-paid job, with all the ego-boosting stuff and everything, and I think it becomes very mechanical. I'm going on a ten-day tour tomorrow, right — Frankfurt, Vienna, Montreux — but why am I going? To spread the gospel, to make people happy by playing them wonderful music? No, it's not true. I'm going to make bread, I'm going because I'm caught up in the whole pop machinery business, and so are the majority.

The band, therefore, does not exist totally for the music? In fact, I understand that at one time you all possessed E-type Jaguars.

Yes, but some of us are trying to fight it. I had mine for two months and I've just got a Mini now. But I think there's a great danger in getting into that sports car bit. It's all very, very, very tricky and hard, and we had great arguments in the band about it, because I proclaim vaguely socialist principles, and I sit there spouting a lot of crap about how having a lot of bread worries me — and we are earning a lot of bread now. I couldn't feel happy in an E-type Jaguar, because it just seems all wrong, somehow. I mean, who needs four point two litres, and a big shiny bonnet, and whatever else it is! I know the answers to all the questions — like, who needs hi-fi and just look at your house, with all the tapestries on the wall. OK, I take that point, but I have all these feelings. I do... all about it; I don't rush around helping people desperately, and I don't give away all my bread to everybody, but the argument we are constantly coming up against is that you can't have the luxury of socialist principles and compassionate feelings about people who are less well off than you are, you can't sincerely have feelings for them, and you can't sincerely feel the system's wrong, and wish there was some kind of a socialist system, here and elsewhere, and still have five grand in the bank, or whatever, which is an argument we're constantly having. Then why don't you give all your bread away, apart from what is needed to make ends meet?

Because I'm the same as everybody else. Everybody, except for Christ and Gandhi and one or two others, has got the acquisitive instinct to a certain extent. The tragedy of the whole thing is that it's multiplied. The interesting thing is if we are born with it. If we're not born with it, that means that it's foisted upon us by the system, and that by the time we grow up and start leaving home, or get pocket money, we have developed it. The possibility exists — even if it's only a possibility — that we're not born with it, and that, given a different environment, the kids might grow up into people who get their kicks in another way. I mean, it's impossible in our society,

because you're pumped full of personal acquisitions. Do you intend to intensify the theatrical element in the groups performances?

This is what I was saying earlier on. I want to stop going out and playing the numbers. I personally would like to stop doing that now today. I would like to be creating tapes, songs, material, writing, sketches c. sets — whatever is necessary to put on a complete theatrical show in a theatre in London... some time and see if the people dig it. They may not. They may come on and say, well, it's all right, but it's not rock and roll, is it? They won't do that, because they're all terribly well-spoken students, all our fans,

so they tell me. But it's quite possible that the whole thing could fail horribly. I don't think it will. I have great faith in giving the audiences more than music. There is just so much more that you can do to make it a complete experience than watching four long-haired youths leaping up and down beating their banjos. Not that I'm saying that's wrong, but why not try and push yourself a bit further, why just go on doing the same thing night after night? And believe me, groups are bored with it, whether they'll admit it or not. It is boring to them. It's not quite as boring to the audience because the audience probably only see it once a year.

Pink Floyd: The Great Lost Floyd Album

(Where was it found and should it have been left there?)

- Side 1: The Massed Gadgets Of Hercules/ Point Me At The Sky/ Let There be More Light/ Daybreak/ Green Is The Colour/ Careful With That Axe, Eugene
- Side 2: Murderistic Woman/ Baby Blue Shuffle In D Major/ Interstellar Overdrive/ The Narrow Way pt 3/ Apples And Oranges/ Pow R. Toc H.

This latest Floyd album to emerge is hardly self-affacing in title, so, having obtained a copy I was keen to see if it could live up to it.

'The Massed Gadgets Of Hercules' was the original title of 'A Saucerful Of Secrets' (or at least its working title) and this version is from the BBC session 25.06.68, just before the album was released. It is very similar to the LP, except for the opening and closing sections, not having the freak-out at the start, and only having the ethereal voices in the final section. The quality is very good.

Tracks 2 and 3 are also BBC sessions, from 14.01.69 and 25.06.68 respectively. Again both are similar to officially released versions, except 'Point Me At The Sky' has a minute of free form spacey noise (you know the sort of thing) after the first chorus, and 'Let There Be More Light' is distinguished by being more solid and meaty with heavy drumming, a nice guitar solo, a slightly different bass riff, and a slight re-arrangement of the verses. Again the quality is very good.

'Daybreak' is the 12.05.69 BBC session of 'Grantchester Meadows' (as it is mis-titled on the cover). It is excellent and uses the same pastoral backing tape as the 'Ummagumma' version. There is a double-tracked harmony vocal on the chorus and, oddly, a piano piece at the end. Very nice indeed.

Tracks 5 and 6 are the segued recording from the same session as 'Daybreak'. Here 'Green Is The Colour' is standard for the time, as was the technique of fading it into 'Careful With That Axe, Eugene' (or rather just the octave bass line), which in this session was shortened to just a mellowed down final section. A wonderful backing tape of waves is throughout and again its very good.

I was looking forward to side 2 as it kicks off with the unheard of 'Baby Blue Shuffle In D Major' (so the cover informs us). This turns out to be 'Murderistic Woman' from the same session as tracks 2 and 3, from side 1. This one was recorded 5 months before the familiar version which eventually backed 'Point Me At The Sky', its fairly rapid and doesn't feature the scream from later versions of 'Careful...'

This is followed by a track credited as 'The Narrow Way pt 1', but which is in fact the BBC session version of the acoustic guitar piece, with the alternative title 'Baby Blue Shuffle In D Major' from 14.01.69. It is without any of the percussion or effects as on the LP, the only other instrument being a bit of bass. The quality is generally good but hissy.

Pink Floyd: California Stockyard

Pink Floyd: California Stockyard (On The Road) (PF 400 a,b,c,d)
Recorded at Anaheim Stadium, Anaheim, California, USA. May 6th 1977

- Side 1: Welcome To The Machine/ Have A Cigar/ Wish You Were Here
Side 2: Shine On You Crazy Diamond parts 6-9
Side 3: Pigs On The Wing part 1/ Dogs
Side 4: Pigs (Three Different Ones)

Another concert bootleg, with familiar tracks, ie not a lot to write about, however I'll endeavour to point out its highs and lows...

Side 1 opens amid much yelling and screaming from the obviously American audience. 'Welcome To The Machine' makes its entrance - a good version with prominent guitar - only problem is it fades out. 'Have A Cigar' and 'Wish You Were Here' follow, nothing particularly special here apart from some powerful guitar on 'Cigar' and the last verse on 'Wish' being sung twice. The radio link is effective, but is marred by laughing (for some reason) in the crowd.

Side 2 is taken up by 17 minutes of 'Shine On You Crazy Diamond (6-9)'. It is a good version with excellent keyboards and guitar (again).

For my money (£14.00) Side 3 is the best, kicking off with 'Pigs On The Wing pt 1' (with added wind effects) followed by a superb rendering of 'Dogs' (more powerful than the studio version I feel). The audience seemed to enjoy it as well, judging by the roar that greets the words "You gotta be crazy..."

'Pigs (Three Different Ones)' is on the whole of the last side, here drawn out to 18 minutes. Its much the same as on the album but with a longer middle section and guitar workout at the end.

The package is cheaply presented with a paper cover showing a man with a bicycle standing on a motorway. This is part of the artwork for the Floyd's Knebworth appearance in 1975. The titles listed are slightly incorrect ie 'Pigs On The Wing pt 2' is listed. The labels are blank (depending on which pressing you have) and the recording is in excellent stereo, not too much crowd chatter, little distortion, but the pressing is slightly crackly.

All points considered its not a bad LP, but there is a sour note: As the concert ends Roger can be heard saying to the audience: "... stop fighting down there at the front... silly people... its very hard to play when you're all beating the shit out of each other..."

Next up is a version of 'Interstellar Overdrive', from the BBC session of 14.01.69, broadcast on John Peel's 'Top Gear' show. Apparently after the broadcast someone broke into John's London flat and stole the tape, I can't verify this story however. The song is with Gilmour and starts off in the standard way, but when the improvisation starts it has the same recurring bass riff as many of the Floyds live instrumental pieces such as 'Moonhead' and 'Labyrinths', split by pieces of impromptu noise. Very different and most enjoyable and in very good sound quality, it features a middle section similar to an instrumental found on the 'More' LP.

'The Narrow Way pt 3' is from the same session as tracks 6 and 7 on side 1. The quality is a bit muddy, but Ok, and an un-exceptional take.

The last two tracks are pretty unexciting; 'Apples And Oranges' is the same as the single version except that someone decided to throw a tape machine down a well and then record it at the surface. 'Pow R. Toc H.' is the much-bootlegged Top Gear version in rather poor quality.

The LP is packaged in quite a tasty sleeve, the front of which is a full-cover Syd-era picture of the band as in the Vis. Doc. (Miles) with Syd holding his Danelectro guitar. The back is plain black on white and is text only giving the usual over-stated claims for the virtues of this LP and the (often inaccurate) sources for some of the tracks.

It is on translucent blue vinyl and is quite a good pressing, though the coloured vinyl is pushing the price up (£15 or thereabouts).

In conclusion... its Ok. It doesn't live up to the title, but it has a few very interesting items and is a nice, well produced compilation.

Valac Van Der Leslie

Pink Floyd: Survivor

Side 1: Let There Be More Light/ Point Me At The Sky/ Murderistic Woman/ Julia Dream/ The Embryo/ A Saucerful Of Secrets

Side 2: Scarecrow/ The Gnome/ Matilda Mother/ The Narrow Way pt 3/ Green Is The Colour/ Merry Xmas Song

This album is probably one of the most interesting Floyd bootlegs ever made. It contains only radio broadcasts from the late sixties (with one exception) taken from John Peels Top Gear Show.

Only three songs feature Syd Barrett and these have appeared on many bootlegs before. It is ironic that the BBC used the bootlegs as the source to re-broadcast these sessions which have in turn reappeared on illegal vinyl (they lost the original masters).

All of the songs on the first side, originate from the BBC's Top Gear Shows 1968/69. 'Saucerful' originated from a Top Gear session 25.06.68 (actually titled 'The Massed Gadgets Of Hercules') and is not quite as good quality-wise as the preceding tracks.

Two of the songs, 'Let There Be More Light' and 'Julia Dream' are also featured on 'Barretts Revenge' though the quality here is superior. One slight moan is the very slight cutting of the tracks eg. 'Julia Dream' starts in the vocal part. It would have been nice to have had the DJ's intro as well as the instrumental introduction found on many of the tapes currently circulating.

Side two opens with the three Barrett tracks which are rather poor quality, it then proceeds with a Top Gear session from May 1969 and finishes with one of the oddest Floyd tracks around.

The 'Merry Xmas Song' is from a Christmas Special John Peel show from 1975, and is best described as a nice inedit piano piece sung by Nick Mason!

Overall this LP contains many interesting variations of otherwise standard songs. Personally I think that some of the versions featured here are better than their official counterparts, this is particularly the case with 'Point Me At The Sky', 'Let There Be More Light' and the May 1969 session.

The quality of the recording and pressing of this LP is really excellent. If you haven't got these tracks already on tape you can't afford to miss this LP.

Finally the cover is a little (to say the least) mis-leading and the labels on the record have incorrect titles. The cover is printed in red and white and shows a fossil print of a fern.

Reviewer unknown

Pink Floyd: Double Bubble

Recorded at Germesheim, West Germany, May 21st 1972

Side 1: Atom Heart Mother/ Set The Controls

Side 2: One Of These Days/ Careful With That Axe, Eugene

Side 3: Echoes

Side 4: A Saucerful Of Secrets

Packaged in a deluxe red and blue cover, songs separated on sides 1 and 2. The first 200 copies were in coloured (orange?) vinyl. First 1000 copies have numbered paper insert.

Although there are no great surprises on this double bootleg I suppose it does serve as an account of the type of shows the Floyd were playing at this time.

Side 1 opens with the aeroplane and as the crowd gasp, the Floyd crash into 'Atom Heart Mother'. The quality at the beginning is a bit poor but it soon picks up. 'Atom Heart Mother' holds few surprises, personally I feel it is a bit spoiled without the choir etc. There are a few good tape effects and the funky section in the middle is excellent with good performances from Gilmour and Wright. After a fairly long pause which sets off some disapproval among the crowd 'Set The Controls' is heard filtering in. There's not much really to say about this, it's fairly good, but doubtless there are better (and worse) versions floating around.

Now side 2; after a request from the Floyd for the audience to move back they literally charge through 'One Of These Days' with Waters' throbbing echoed bass and Gilmour playing some frantic heavy chord work, then into a pleasant (?) rendition of 'Careful With That Axe, Eugene'. It's well played but seems to have a section cut out near the end which lessens its impact somewhat.

The best track takes up the whole of side 3, a brilliant 'Echoes'. Perhaps the most outstanding feature of this track is the vocals which are well sung and crystal clear. The uptempo section dissolves into the squeeling and screaming piece and this then gains momentum and finally falls into place with the vocal reprise at the end. A great track.

Side 4 is taken up with the encore, for this 'A Saucerful Of Secrets' is given a run through. It seems to be pretty formless as it begins, but it is soon saved by Mason's drumming, culminating in a powerful vocal climax at the end.

Chris Lonsdale

Pink Floyd: Stairstep To Abandon

Recorded Colston Hall, Bristol December 14th 1974

Side 1: Echoes

Side 2: Breathe/ On The Run/ Time/ Breathe (reprise)/ The Great Gig In The Sky

This LP, 'Stairstep To Abandon' is a rare single LP edited by the famous Zap records, it lasts 45 minutes and is in stereo but its quality is not as good as other important bootlegs. There is a little rustle and the sound is distant.

The first track, 'Echoes' is about 24 minutes long and is very close to the studio version. Sung by Dave and Rick, the song begins very slowly and this enhances its charm. This takes up the whole of side one of the LP.

The second side includes the following pieces: 'Breathe', 'On The Run', 'Time', 'Breathe (reprise)' and 'Great Gig In The Sky'. All the songs are very near to their studio counterparts, including the special effects. The versions are thus in contrast to the earlier 1972 variations and improvisations featured on other (earlier) LPs. However the concert is beautiful all the same.

The concert also yielded early versions of 'Raving And Drooling', 'You Gotta Be Crazy', as well as Dark Side pt 2, and 'Shine On' (unbroken version) which are available on another, longer tape.

The cover is a yellow insert that pictures only Waters, Mason and Gilmour. Another bootleg, 'Beyond Belief' also has the same cover.

This single LP has a good reputation among collectors.

Valerio Teti

DEEP WATERS

MELODY MAKER, October 9, 1971

WHITHER the way of the world? As the rock generation get older, if they don't get wiser, they get sadder.

Roger Waters of the ancient and venerable Pink Floyd occasionally emerges from his VC3 Synthesiser, stares about in disbelief and returns hastily to the inhuman and therefore clean world of sound.

Like many marching through the twenties to thirty, violence, intolerance and sheer incompetence, instead of receding in the face of progress, seem to be expanding.

Thus the intelligent and sensitive grow more despairing, even in England, quiet backwater of world events.

Says Roger: "I work to keep my mind off a doomy situation. All over the globe it gets crazier every day. And the craziness seems to be accelerating at a fantastic rate. But it might just be that as you get older your perception gets faster, until the whole thing seems unreal, as I leaf through my Guardian each morning.

"It's running a series at the moment on the new taboos. I read the piece on Lord Longford, which seemed quite a laugh. One gets the impression everything has got completely out of control and nobody is in control of anything."

Roger lives with his wife Judy in a beautifully cosy house in one of the broad and seedy streets of Islington, London.

In the garden, in the sound-proofed studio that Roger has assembled, was the synthesiser, a mixer, various tape recorders, drums, etc, all crying out to be switched on, fiddled and beaten.

But the crumpets were ready and we adjourned to the morning room, there to discuss the future of Floyd and the world.

"There is so much going on, it's hard to evaluate anything specific. That whole Festival Of Light business. It's hard to evaluate how important it is. From my personal stand-

point it is of very little importance. But you can't tell its effect on other people. They are trying to 'clean up the country'. But the whole thing is pathetic. So many more important things need doing... well it's all been said. But why get worried about the odd pubic hair on TV and the growth of dirty bookshops when they could put their energies into something that clearly needs reforming? What about housing? And a job here and there would be nice. The whole tenor of their movement is repression, on the basis that people are corruptible and need protecting which I don't believe. A lot more harm is done through repressing people's sexual attitudes, than by public displays of pornography.

"We actually went to a live show in Denmark which was extraordinary. It went on too long, and certainly long before the end we were ready for hamburgers and chips. Let's go now. It was all very schoolboyish and patently obvious it was for people who didn't have the right schooldays. The shows are just a tourist thing anyway. I can't imagine the Danes going. It's only for old geezers of about fifty. It's all unreal."

What are Roger's own plans for a better, saner world?

"Well, I'd like to help the revolution, when it comes. It would be nice if somebody could visualise the revolution, so we could have a slight idea of what to do."

Hadn't all the revolutionary theories been written?

"The trouble is, they all smell a bit. I'd sooner live here than in Russia and I'm not really into Soviet Marxism. The double bind is

that the people who tend to involve themselves in politics do it for strong personal motives. Some have a social context but very largely it's an ego thing and the people who should be running the country are just pottering about in their gardens, and reading the Guardian! Altruism and power politics just don't go together."

What was the nature of the pottering that Floyd had been doing lately in the garden of rock?

"We've been rehearsing a John Peel show and recording. We go to America this week for our fifth tour, and we'll be gone five weeks. We'll be playing Carnegie Hall. The first time we went in 1967 we played the Scene Club, in New York.

"We've got three new pieces and much stuff as before. We've just started to rehearse again. I can't remember the last time we had a rehearsal. I think that often the cause of groups splitting up is when people freak and can't come up with new stuff, which has nearly happened to us. The Who flipped once and did that New Vic thing, which fell through. But no — we're very healthy now.

"We'd like to get into a theatre thing. We'll do it sometime, but I can't see it happening yet. It's really back to the old mixed media trip. The logistics of it are so complex. You have to get the quadrophonics and projectors together and you need a clear vision rather than a vague idea that it would be nice to do something different. Creating something like that would be bloody hard."

One of the problems of Floyd and their special music is the enormous space their equipment takes up. It cost them thousands to ship their six tons of sound equipment to Australia this year. "We're trying to cut it down," says Roger, without much conviction.

"In January we'll be doing a whole tour of England, about 12 days, and we may do the Festival Hall, London, again."

But what of the future of Floyd music, that weird revolutionary sound that set the rock world back on its ears in the mid-sixties?

"I dunno really. I have no idea what is going to happen next. We're just going to be much lighter and more efficient."