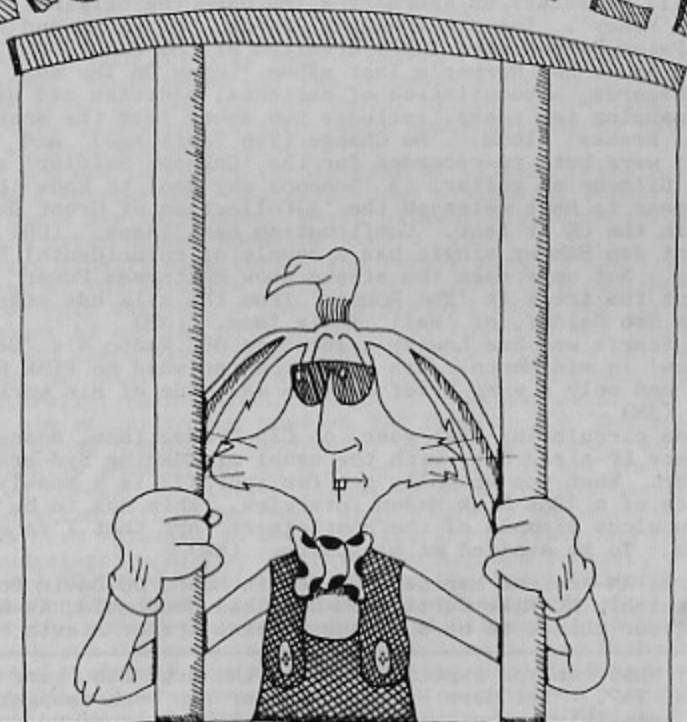




COMING
SOON

Who framed

ROGER WATERS



...TO A MAGAZINE NEAR YOU!

THE AMAZING PUDDING

ISSN 0951-8304

THE ORIGINAL

Pink Floyd & Roger Waters

MAGAZINE ISSUE 36

36
PAGES!
BIGGER N'
BETTER
TAP!



1989 PINK FLOYD TOUR DATES!



APRIL 1989

No sooner had the last issue of TAP hit the streets than we heard word of another Pink Floyd tour. The Spring/Summer jaunt has gotta be good news for all - especially after disappointments like the delays with Floyd's live film and the cancellation of Roger Waters' 'Amused to Death'.

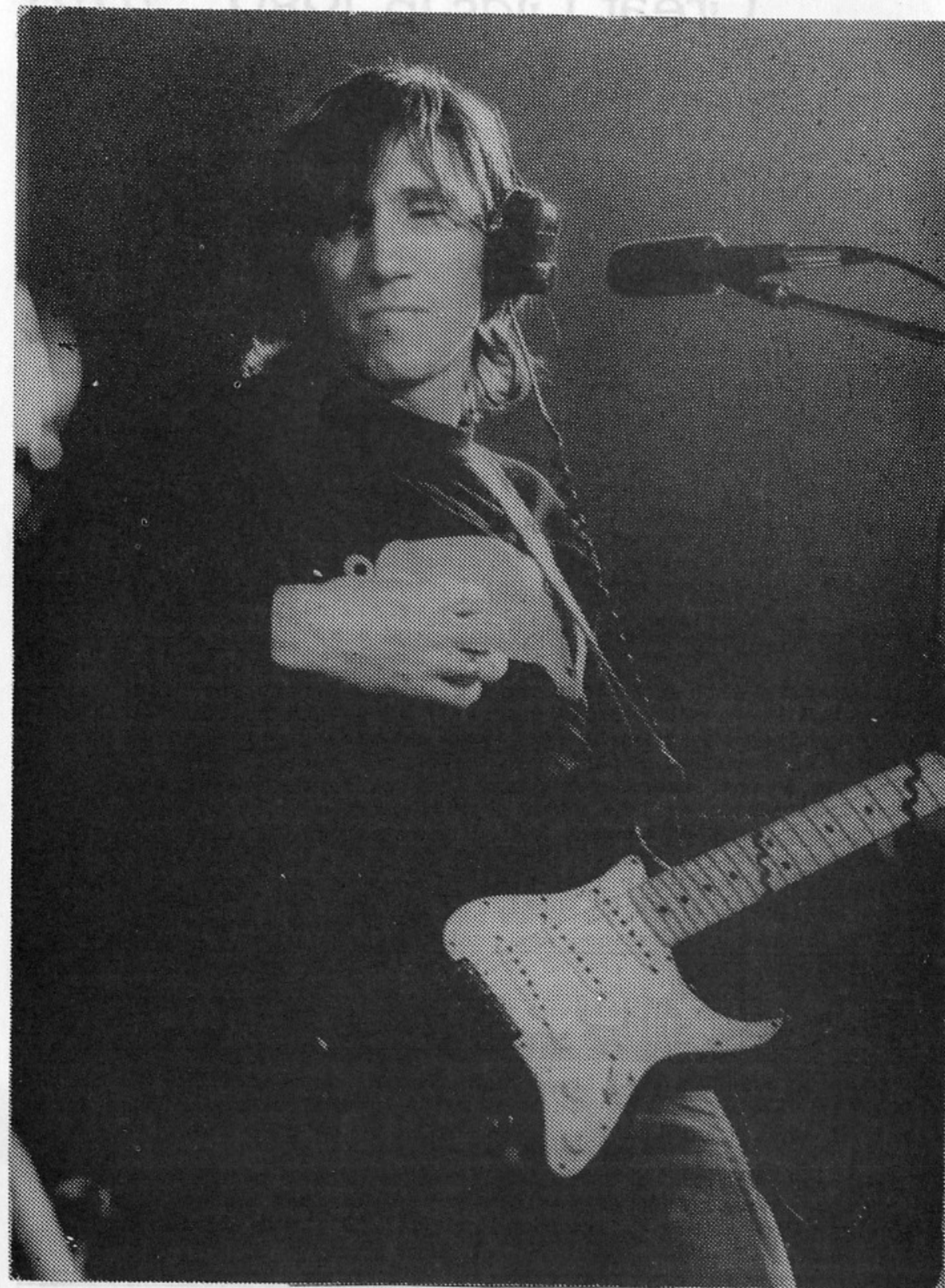
Even the sceptics among us can hardly fail to be appeased by the band's long overdue decision to play indoor venues in certain areas - just think: seats, comfort and NO sunshine! This year, we would like all of you to be involved with leaflet distribution, as there is really no better way to reach our potential audience (save for parascending naked with 'TAP' painted on our parachutes). And if you feel hesitant about pressing leaflets into people's hands, just adopt the 'Mabbett Method': throwing handfuls of the buggers into the air! European subscribers should (hopefully) receive a sheet of leaflets with this issue; UK readers will receive theirs with issue 36.

Moving on, the recent Brit awards have received much criticism for their (dis)organisation. We would like to raise another point - why were Pink Floyd not featured in any category? Since the awards were primarily based on commercial success, surely they should at least have earned a nomination for Best British Band, in view of their record-breaking World Tour? The sleeve notes of the tie-in compilation album, 'The Brits' (Telstar STAR 2346), state that the awards "reward those artists (who) have made a special contribution to the pursuit of excellence". While some writers in these pages have questioned Pink Floyd's motivation in recording and touring without Roger Waters (and the actual artistic merit of the results), the "pursuit of excellence" can certainly be recognised in both their recent stage show and previous works; moreso than in the (again, from the sleeve notes) "drama and excitement" of Tom Jones and the Art of Noise (good as they undoubtedly are).

The only recognition of major British success worldwide came with the nomination of Def Leppard and, even then, they failed to win. We would welcome your opinions on this matter.

Finally, it has been brought to our attention that the budget-price reissue of 'David Gilmour' retains the credits for the photographs which appear on the original gatefold. However, as anguished readers have pointed out, this release, on Fame, has only a single sleeve. While we appreciate Fame's worth as a company, we ask them to exercise a little more care with their reissues.

Regular readers will notice the temporary departure from our usual mix of old and new material to make way for the 'Animals' special - normal (?) service will be resumed next issue.



Roger Waters live in Zurich
Feb '77 (from Gail McLean).

Dave

Bruce

Andy

Addresses on page 22.

Great Gigs In 1989

Pink Floyd's European tour is believed to include the following dates. More are likely to be added on the Continent.

May

13	Germany	Werther
16/17/18	Italy	Verona
20	Italy	Ascoli
22/23	Italy	Livorno
25/26	Italy	Cervaro
30/31	Greece	Athens

June

4-9	Russia	Moscow
12/13/14	Sweden	Stockholm
16	Germany	Hamburg
18	Germany	Cologne
20/21	Germany	Frankfurt
23	Austria	Linz
25	Germany	Stuttgart
27-30	France	Paris

July

3-10	England	London
13	Switzerland	Lausanne
15	Italy	Venice

The Floyd are apparently also to play such exotic locations as the Coliseum in Rome and the Giza Pyramids in Egypt. Furthermore, they will be playing on Jean-Michel Jarre's floating stage in Venice.

Unfortunately, neither these dates nor the ones on the left have been officially confirmed because Pink Floyd's management have accused us of being biased against the group and have consequently refused

to co-operate with us. They may be interested to know that our Readers' Poll results, as of April 11 1989, suggested that of the 19% of readers who thought that we were biased at all, 80% believed we favoured Pink Floyd over Roger Waters.

Please do not, therefore, contact us for further details or ticket information as EMKA (Pink Floyd's management) have not given us any. Instead contact EMKA directly on 01 221 2046.

We would be grateful if British readers attending gigs in Europe could distribute leaflets for us (NB: European leaflets have a different price on them). If you can help, please contact Bruno.

TAP PLUGS



Regular readers will know that singer/songwriter Rog Patterson is highly recommended by your editors, so the release of his first vinyl EP AND a vinyl album is something to shout about. We suggest, nay, insist, that you purchase both 'The Unexpected EP' (£2.50) and 'Flightless' (£6.75) or both (£8). All prices include UK p+p; overseas readers should write for prices and payment methods. Order from Brainworks Records, 101, Radford Blvd., Nottingham, NG7 3BS. Tell 'em TAP sent you!

THE WORLD'S BEST EVER 'ANIMALS' FEATURE - "Evolution of Species" - can be found in "Best of... TAP 1-5"... coming your way this Fall.

bits....

DINKY FLOP & GORE SWEATER: MAKIN' HEADLINES

Before you all lose yourselves on a "'77 trip", we have a few items of more recent origin. Firstly, a cassette copy of 'Delicate Sound of Thunder' autographed by Gilmour, Mason and Wright is to be auctioned to raise money for a minibus for children with special needs at Hurst School, St Helens in Merseyside. The auction takes place at Philips of London's Rock and Pop Sale on August 23, along with items donated by Eric Clapton, Ringo Starr, Genesis, George Harrison, the Stones, Dire Straits and Iron Maiden, among others. The final price is likely to be in three figures.

Secondly, we have received more details on the sleeve for the abandoned 'Amused to Death' album, by Roger Waters. Apparently, it is a cocktail glass with three bodies floating in it. The drawing is by Gerald Scarfe and the identity of the bodies is, as yet, unknown - you can draw your own conclusions.

Thirdly, the Spring '89 issue of the Queen fan club magazine reports that Brian May and Dave Gilmour are to take part in the third installment of Tom and Mel Galley's 'Phenomena' project. The first two died a death commercially, so they are presumably hoping that this one, with the addition of 'star' names, will fare a little better. Others involved include John Wetton (ex-Asia) and Scott Gorham (ex-Thin Lizzy).

Finally, Living in a Box, Aswad and Dave Gilmour have all been involved in a charity record for the Armenian earthquake victims. The cover of Marvin Gaye's classic "What's Going On" will be released on April 29.

John Hodgson and George Loaf.

INDEX

"Everything You Always Wanted to Know About TAP But Were Afraid To Ask".

Ken Langford has compiled a TAP Index for issues 1 to 34. It will be available to British and European readers from September but American and Canadian readers can contact Ken direct at 3686 East Birch Avenue, Parker, Colorado 80134, USA. In the meantime, it would be helpful if you could let us know if you would be interested in the index so we know how many to get printed - Eds.

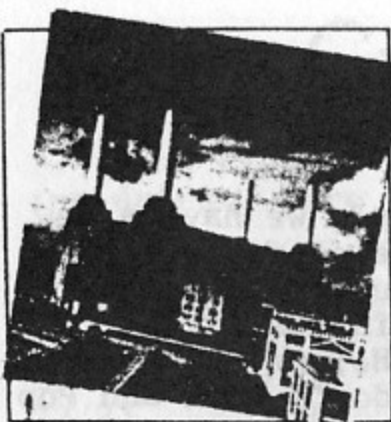
TAP SMALLS



FOR SALE: 'Picnic' and 'A Nice Pair' (dentist sleeve), both in VG condition - contact Dave.

FOR SALE: Spare copies of 'Bricks in the Wall' and the 'Radio Waves' CD single - contact Bruno.

IT'S NOT TOO LATE...: you can still vote in the TAP Readers' Poll (see last ish) - all entries in by May 22, please. Remember, you could win TAPs 1-34 and be the envy of all your friends! - Eds.



PINK FLOYD
Animals (Harvest)

LET NOT THE MEREST SMEAR of doubt ensue — "Animals" is Pink Floyd's most complete and conclusive album in years (yes, count them), if not in their entire career.

Furthermore it's one of the most extreme, relentless, harrowing and downright iconoclastic hunks of music to have been made available for public perusal this side of the Sun.

So now you know. I'm still reeling from the aural evidence before me. I didn't think the Floyd had it in them anymore, certainly not after "Wish You Were Here", which myself I found to be a disarmingly depressing display of terminally complacent lethargics.

But if so venerable an institution as The Pink Floyd can shift its collective arse so impressively at this late (but not too late) stage of its allotted span of years then — well, who knows? The other ageing flatulents of the rock superstructure could do much worse than prop themselves up one last time and take note. I know it's only rock-and-roll music, but . . .

ANIMALS. We are what we eat, we eat what we are. In short we humans are comprehensively shafted.

So says Roger Waters, who may be held responsible for the song lyrics of "Animals" and who may or may not have

Life is just a plate of meat.

NME material from
Martin Baillie.

Can things really be this bad?

Two weeks after BOWIE'S "Low" provoked depression and dismay throughout the land, the FLOYD release their latest dooms prognosis.

Bleak, bitter, vitriolic, and violent, "Animals" seems to offer scant antidote to our increasing collective gloom.

NEW MUSICAL EXPRESS
February 12th, 1977

found his inspiration for them in Brian Patten's horrendous poem "Meat".

Waters has envisaged three states of animality, three stances we can assume. His triad may not be startlingly original, but that doesn't detract from the cogency of its expression.

The Dog urge is one for survival and security. It's a determination to cope with the mechanics of living whatever the means or cost in personal terms. Dog people are competitive, calculating and aggressive, backstabbers if need be. But they grow old like the rest of suffering humanity, they despair, contract cancer and die.

There's something

perversely admirable about their pragmatism — even though Life As She Has To Be Lived misappropriates their more positive and constructive energies.

Pig people are "charades" who repress their own feelings or those of others. They do this either out of choice — like the capitalist who justifies his rapacity by converting it into an honourable work/profit ethic — or out of compulsion — like the self-appointed custodians of public morality who campaign against pornography because they're simply scared shitless by it.

Pig people are pathetic — as in deserving of pity.

But most of us are sheep, easily misled, pushed around and abused.

Sheep people accept their station (the bottom of the heap) with dutiful resignation. Periodically they may be galvanized into exacting some form of bloody retribution on those they hold responsible for their troubles. But despite this show of spirit, they soon slump back into fearful passivity.

Although it's not all quite as cut and dried as that, Waters' schema contains a lot of intricate cross-referencing. He reckons himself to have a little of the Dog and Sheep in him. He seems to rate the Pig mentality as the most influential (in a political sense) and



also the most potentially dangerous. It's tacitly hinted that the 'Sheep' revolts are engineered by the Pigs against the Dogs who're only guilty by default.

But you can unravel it all in your own time.

HARDLY A PRETTY PICTURE, is it? And do we really need to be reminded of human failings?

Myself I find Waters' insistence on the drear and drudgery of it all paradoxically heartening.

I'm pissed off with rock-and-roll as the stuff of which dreams are woven. I'm profoundly grateful to Waters for no longer toeing the line taken by most rock names in positions similar to his own — all that mopey and Ooooh, it's so hard and lonely at the top. For Christ's sake, it's hard for us, all at times, or didn't you know?

Waters' about turn is doubly encouraging since at one time he seemed helplessly enthralled with examining the tedious rock star as scapegoat/martyr mythos — c.f. most of "Wish You Were Here", culminating in the excruciatingly unconvincing petulance of "Have A Cigar".

At least Waters' glib and supremely agnostic fatalism voiced in "Animals" is honest.



It's also basically sympathetic and perhaps surprisingly compassionate, even if sometimes vitriolic or embittered.

His viewpoint's a general one; it's not patronising and it's rather different from the redundant egotism endeared of most rock lyricists. There's not an iota of self-pity to be found in "Animals".

All the same Waters does make one completely personal statement.

"Pigs On The Wing" opens and closes the album. A very tender and heartfelt love song, it sees Waters accompanying himself on archaically phrased acoustic guitar. It's the emotional fulcrum of the whole album and all that Waters can offer to offset the bleakness. It's more than enough, a disarmingly humble gesture.

Another thing — the standard of Waters' lyric writing has improved almost unrecognisably since "Dark Side Of The Moon". His early efforts seem positively infantile in comparison with "Animals". He's no budding Author, but then he doesn't pretend to be either.

As for the musical content. Well, "Animals" is a bloody revelation to my ears. Floyd sound like they actually mean

it, like they're interested in making music again. Stylistically the album doesn't break any new ground, but that doesn't matter a damn.

IN FACT "Animals" is a timely, most emphatic reminder of that majestically elemental power and scope latent (but not always fully expressed) in Pink Floyd music.

There are three songs within the "Pigs On The Wing" sandwich. They're all fairly long, but don't give the impression of being padded out to obtain a respectable running time.

The songs are simple enough in conception. Mostly they're built around elementary ascending scale chord progressions. But that's nothing new. The Floyd have invariably worked from uncomplicated basics which they then reorganise and embellish.

Rick Wright's omnipresent keyboards are as good an illustration of the Floyd Method as any. His acoustic and electric pianos provide the close-up detail whilst his layered organ and synthesiser washes create background perspective. Dave Gilmour's similarly multi-tracked on electric rhythm and lead guitar

parts. The Pink Floyd as unrivalled organisers of sound.

"Dogs" (once "You Gotta Be Crazy" but rewritten) fades in with Waters strumming acoustic over Wright's swelling organ. Nick Mason's unusually crisp drums suddenly erupt into focus, imploding into the mix exactly as they've done ever since "One Of These Days". The pace is urging and breathless.

Gilmour delivers a viciously angular solo before it all wheels solemnly into a defiantly mournful main theme. The song's bridge section follows as a motley collection of barks, yelps and whines are fed through the Vocoder, a device which synthesises sounds into eerie echo and resonance.

And so on.

Gilmour whets another vitriolic break and Waters' vocals (his oddly adenoidal tones are well suited to his themes) are also Vocoded — to be swallowed by the gaping and glacial abyss of Wright's skirling synthesisers. Repeat opening section, add climactic coda, end of side. It's all solidly symmetrical, remorselessly compact and beautifully recorded.

"PIGS" sets Wright's organ toccatas and some bass harmonics against Gilmour's satisfyingly monolithic chords. I'm tempted to think that the

song's archetypal heaviness (right down to Mason's insistent cowbell tapping) is intentionally exaggerated, a deliberate fake of the numbingly mindless riff rock practised by Free and the like.

The song's already minimal melodic content is stripped still further in the instrumental centre-piece, submerged in a maelstrom of voice-box garglings and effects. And that's all it deserves . . .

Whatever the intentions behind it, "Pigs" is the strongest slice of straight-ahead rock the Floyd have recorded and the Vocoded pig gruntings are fittingly hideous.

"Sheep" (once "Raving And Drooling") uses several old Floyd ploys.

Its rippling bass pulse recalls those of "These Days" and the second half of "Shine On You Crazy Diamond", then switches to the ominous on-off motif of "Careful With That Axe Eugene". But in this context, these tricks seem finally, indelibly right — no quibbles.

The song is driven by Gilmour's flailing sheet-metal chording. Its own bridge section saws abruptly across the main melody, slicing it in two and then rephrasing it with sinister malevolence.

Waters recites his gruesome adaptation of "The Lord Is My Shepherd":

... THROUGH pastures green he leadeth me to the silent waters by.

With bright knives he releaseth my soul.

He maketh me to hang hooks in high places.

He converteth me to lamb cutlets.

For lo, he hath great power, and great hunger . . .

Grim, Roger, grim. But inspired.

Waters' voice is again Vocoded and emerges sounding unpleasantly cybernetic. Gilmour rounds up the major chords and exultantly sweeps the song into its fade. And we're back where we came in.

More (final) symmetry and quiet after the storm. They call it catharsis.

SO THERE you go. "Animals" is not easy on the ear. However, its violence certainly isn't gratuitous.

The total experience (yes, I mean that) of listening to "Animals" reminds me of that much-quoted Marxist axiom about Art not being a mirror, but a hammer.

Well, it seems to me that "Animals" goes one step better and combines both possible artistic functions.

"Animals" is great, generous, healing rock music. Let's just leave it at that.

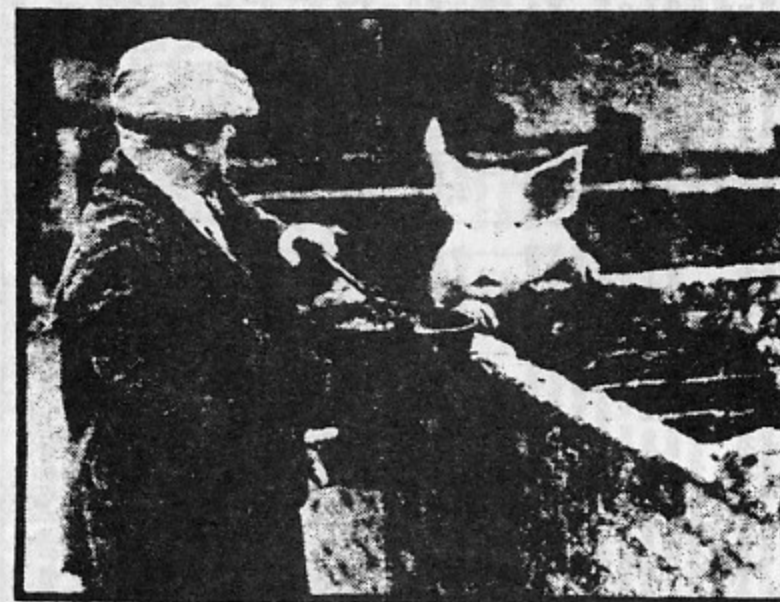
ANGUS MACKINNON

their teeth.

All agreed it had been a pleasurable evening. The grazing had been particularly good and the assembled sheep were now bleating to one another. "It's a Dave Gilmour album," mused a woolly wonder from the Moors. "OK — as the second album in a double set," assured a bespectacled ram and the adorning ewes shook their fuzzy heads.

bleated and went off into the night, telling themselves over and over that what the EXPERTS had said was right.

As I was leaving, a leather-clad dog caught me by the scruff of the neck. "You want another listen?" It can be arranged. Come up to HEADQUARTERS tomorrow afternoon. "Does this apply to the whole flock?" I retorted curiously. "No. All sheep are equal, but some are more equal than others. YOU



PIG FLOYD: top, Nick Mason and Rick Wright. Bottom, Dave Gilmour and Roger Waters

have been chosen." I left at once for the funny farm and found myself humming the rural licks from "Animals".

The following day I went to HEADQUARTERS as instructed. There, there are many sheep who sit obediently at typewriters and a handful of dogs who are allowed to put their feet on the desks and bark orders at the woolly ones.

I was handed the ULTIMATE ARTICLE — a white label of "Animals". I played it over and over all afternoon and well into the evening. I also obtained a copy of the lyrics.

"Animals" has four tracks, is an allegorical LP and will inevitably be compared to "Dark Side Of The Moon". The words are strong, bitter and they ask questions. The instrumental interludes are at times powerful; Gilmour's guitar work does predominate. It asks questions, but never really gives the answers.

The words must come from Roger Waters. I don't know, they wouldn't tell me. In fact, the pigs just didn't seem to want to let us know much at all about

the album. In the words of the opening track (vocals over acoustic guitar backing) . . . "If you didn't care what happened to me, And I didn't care for you . . ." Do the pigs care, or did they just produce this album to fulfil contractual agreements?

I think not. This is a powerful, and thought-out album. It will be as big as "Dark Side". For your information, the tracks are "Pigs On The Wing (Part One)", "Dogs", "Pigs", "Sheep" and "Pigs on the Wing (Part Two)". Who are the pigs, who the sheep and who the dogs, you must decide for yourself. This album may disturb you. It did me, even though the ideals and thoughts behind the words have been rained before.

The sheep looked from dog to dog and they all looked the same. It was 5.30. The ANIMALS left HEADQUARTERS two by two. The little dog laughed to see such fun and life went on just the same, day in, day out. Where were the pigs? — who were they? The questions were soon forgotten and never answered. + + + + +

Albums

From Matt Healey.

ANIMAL YARN

A short story by Johnny the Fox

PINK FLOYD: "Animals" (Harvest). Available first week of February.

THEY HAVE, we are led to believe, been working on this project for most of the past year. Speculation as to the content and eventual arrival date has been rife since the autumn.

Then last week the world's press and his wife were invited to Battersea Power Station for a preview. (Why Battersea? Well, friends, its tall chimneys, plus a large inflatable pig will feature on the album's cover).

The playback started and the furtive scribes commenced note-taking. "We can't have this," sneered the man from Harvest. "We don't want them to review it on just one listen. Go and tell everyone to desist at once." The sheepish scribes obeyed the dog's order and the music played on.

After a chicken meal, the album was played again. "No note-taking again if you don't mind gentleman," grinned the big dog, now walking on two feet and sporting a string of medals across his chest. A raucous laugh from the rafters over-awed the music. The sheep looked up and at each other, mouths open, the dogs strutted about and showed

A YELL from Arena right.

"Wally."
Blank eyed, lank greasetails lean on but-
tresses. The last acid casualty leftovers.

Rock 'n' Roll is not what the Floyd are about.
I wish I knew what the Floyd are about.

CHECK OUT the prelude. The T-shirt sellers,
and the overpriced bars and paper cups, and
spreading grime and empty air expanses, and

Above the stage - no surprise, this
huge, oval projective screen. Banks of lights
surround it, but not so many. Where are the

So here I am, seat 14, row 13, off to the right
side facing the stage, in front of me, speakers.

Hm. Hm. Hm. Hm. Ah. The lights are going
down. But only on the Arena. Upstairs they still
pick out the masses sharply.

Quadrophonic baaaaas. Onstage lights are
up to the sounds of surprisingly unexcited
audience response, a sort of 'come on get

One, two, thr... six musicians? An extra
guitarist and keyboards man, Snowy White
(really?) and Dick Parry, session man on 'Dark

Pink Floyd at Wembley.
TIM LOTT gets an eyeful

(I only know who they are because I asked
EMI. They weren't introduced.)

Well then, 'Sheep'. Well then. That's all it
was. Not one of their best numbers on record,
ditto onstage, not a good opener. It's very loud,

Half way through there's a stirring in the
wings.

WHAT IS GOING TO HAPPEN?

This. Two bloody great claw-like lighting
towers loom out of the edges of the stage.
Enormous, they shoot red and blue and green

What marks the whole shebang is that:
(a) it renders the music completely irrelevant
for about five minutes as the monstrous towers

(b) It marks the first cock-up of the evening.
As the platforms rose from the darkness, each
should have had sparks shooting out from

Whedps
The lighting towers weren't the only
distraction, ten minutes of the band being
onstage, people were still wandering in and

Strummedy strum. Roger Waters sounds a
bit shaky.

Dry ice. I am surprised. It envelops Dave
Gilmour's feet as he takes the lead vocal, then
swirls about his body and head. Down swoops

The beams switch to electric blue and scan

the crowd, as the music lulls. More stirrings
sidestage, faint woofwoofs from four speaker
sources.

This bit I don't believe.

It's a Family, you see. An obscene, fat,
inflatable, blank faced family with white light
pouring from somewhere within their synthetic

What are the Floyd about?

Mrs. and Kiddie fates gradually deflate but
daddy pinstripe lumbers airily across above the
stage, looming down, to maybe a few feet above

What it does is deflate, reflate, and piss off.
Er, look how are we supposed to react? The
whole thing is just a touch ludicrous. All I can

'Pigs On The Wing'
Same as last time!

I think we're all expecting something like
this. Personally, I hoped to see a whopping
great helium stuffed Mary Whitehouse

Instead an ultra loud, metallic KO guitar
passage from Gilmour preambles a shout from
Waters. "Turn it on!"

It is turned on. It comes sailing across the
Empire Pool with flabby grace, dwarfing the
7,000.

It is, of course, a pig.
This time I have two distinct reactions.
Astonishment as the sheer scale of

Like it's tailored predecessor, porky does a
quick shudder, nips backstage again,
assumedly for a quick swill at an inflatable

trough before getting his snout down for a
snooze, ready to emerge breezily for the next
night's epic performance.

AM I saying the right things? I mean what
about the music man?

Have you got the 'Animals' album? That's
what they did. Stuck close to the vinyl score.
The only difference is that Roger Waters'

"We're going to take a twenty minute break
now."

Oh for the love of Jesus. Why? Onstage for
less than an hour, crowd only just settled down.
Maybe the work was just too hard actually

Still a chance to look around as the lights
come up. What have we got?

An unsurprising number of people resem-
bling members of that very airborne family the
band were lampooning minutes earlier.

Behind annoyance at the unnecessary break,
what?
Disappointment. I am left cold. They have

Even the audience seem subdued. Still
hiding from pigs on the wing! I shouldn't
wonder. If that bloody great thing fell on you

Then the audience come out of hiding.
Whistles, general derision, direction uncertain;
the atmosphere-damaging lights shining dis-

Speculation cut short by the return of the
indifferent wonderboys.

(Indifferent, sure, and why not? The tickets
are sold, the albums are selling, the position is
consolidated.)

Money, it's a crime, artistically rather than
politically.)

'Shine On Your Crazy Diamond'.
For the first time, my heart works double
time, the edge of my seat teeters! The best

they blow it?

They blow it.
The visuals distract and fascinate. The giant
screen is now alive with impressionist stop/go

Meanwhile, the live soundtrack is falling on
its knees and begging inspiration.

The main, destructive, ruining, hopeless
avoidable, grating flaw is still Waters' vocal
stumbings.

The obvious thing to do would be to have
Gilmour's relatively strong voice handling all
lead singing with Waters occasionally chipping

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The main, destructive, ruining, hopeless
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The obvious thing to do would be to have
Gilmour's relatively strong voice handling all
lead singing with Waters occasionally chipping

But that voice...
Ah well. Long time to go yet.

'Welcome To The Machine'

'Chink. Durrrrr... Cue onscreen visuals. This

time the film clip is superb - an impossible
steel insect parading across desert landscape,
cut to perspective-warp too-real buildings that

It now dawns on me. All the way through the
music has literally become incidental to the
sight barrage. Maybe Floyd have achieved what

'More', 'Zabriskie Point' and 'Obscured By
Clouds' all ultimately failed but this... I mean
as pure music it's pretty poor but as sound-

Nah, that's not the answer. Not with them
still coming up with numbers like...

'Have A Cigar'
First number of the concert that improves on
the vinyl score. No uppity visuals to distract, no

Not really. A tiny transistor radio and more
seeping dry ice introduce.

'Wish You Were Here'
Enigmatically the radio is playing material
from the new Peter Gabriel solo. Then into the

From this point the music is little more than a

faint organised noise behind the mental volume
of films and mirrors.

Onscreen, a faceless, sexless figure falls
through blue sky, and the sky cracks, the figure
falls through emptiness, into endless corridors

From the depths of centre stage rises
something. The finale is just beginning.

'Shine On Your Crazy Diamond Pt Two'
The... something is like a flower, right; a
flower made of glass. I'm not quite sure what a

So there I am thinking, well, it's outsize, and
unusual, and I guess it'll deflate in a minute or
something and go away when someone, simply

I suppose that made it all worthwhile. The
spotlight separated into a million light-
splinters, shooting out and fluorescing at the

It is beautiful.

What music, what Empire Pool? Con-
sciousness is totally absorbed by the ex-
travaganza. The white... no, blue... no, red
... no, green rays live and pulsate. A zillion

ballroom spheres welded together and ac-
tivated. It's so...

"That's it! Good night. That's it! Thank you
very much."

The tone of a man whose got a tiresome job
thankfully out of the way, Roger Waters brings
the crowd back to earth.

Still hypnotised by the crazy diamond, we
clap! We stomp, we cheer, we work hard for
more than five minutes and they return!

The encore is not, thankfully. 'Echoes', the
encore is:

Appropriate a guess, because that is
precisely what this concert is about, and
choosing 'Money' as an encore is half-

Then the cash register closes for the night
and the lights are on.

I heard two comments on the way out.
'Brilliant' said the businessman. 'Incredible'
said the longhair.

What are the Floyd about?
I think...
Look, I sat right down, waiting for the sound
and vision.

Something was wrong with my reception (or
was it their transmission).

All I got was the vision. The sound was
somewhere else, imprinted on vinyl grooves,
waiting for a stylus.

I STILL don't know about the Floyd. I suppose
I was just looking in the wrong place.

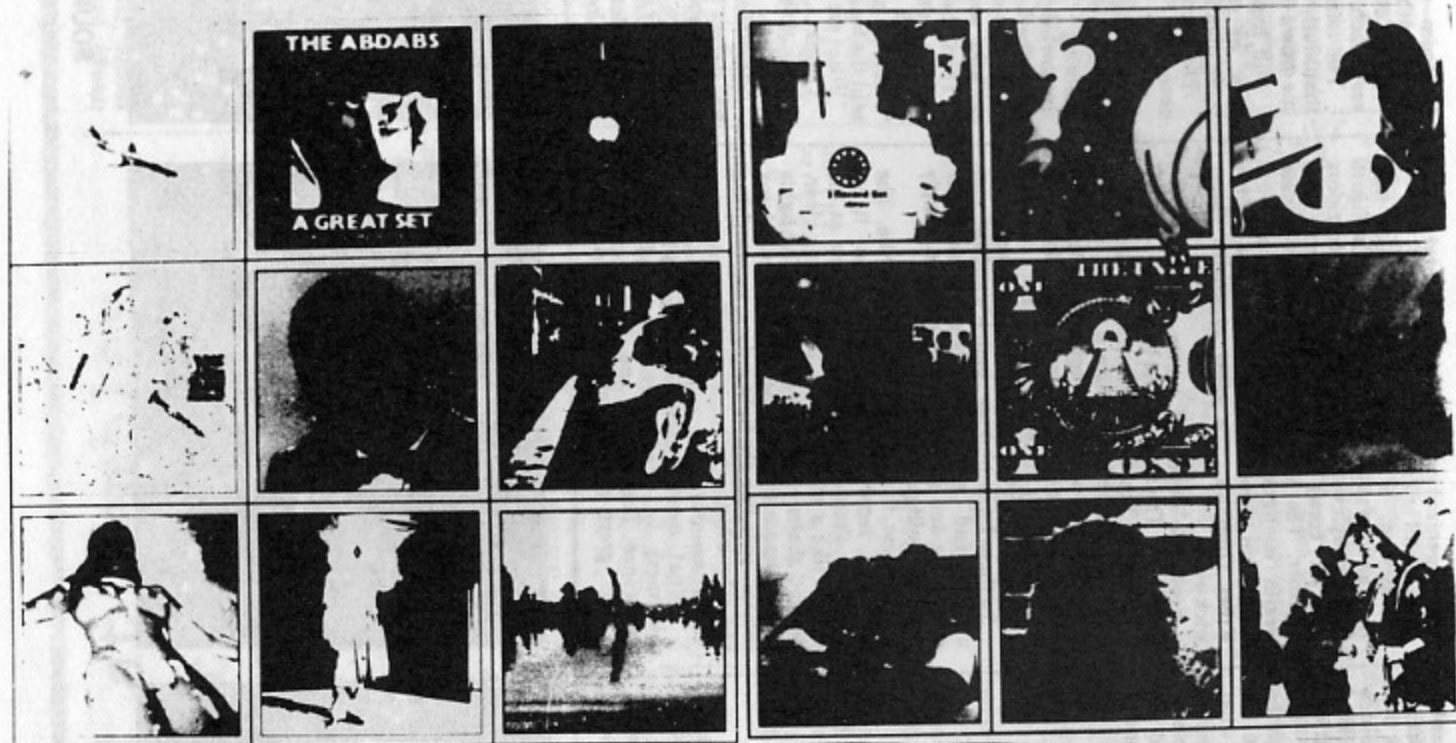


From Kirstin Kennedy

Long Live The New Flesh

The Abdabs: A Great Set (NIGHT PLANE RDRN 50977)

- Side 1: Welcome to the Machine/Sheep (19:21)
- Side 2: Pigs on the Wing 1/Pigs (3 Different Ones) (19:33)
- Side 3: Dogs/Pigs on the Wing 2 (21:02)
- Side 4: Have A Cigar/Shine On You Crazy Diamond 1-5 (20:15)
- Side 5: Shine On You Crazy Diamond 6-9 (21:55)
- Side 6: Us and Them/Wish You Were Here/Money (21:47)



Despite Roger Waters' claims that it was primarily about "mystification and making money", Pink Floyd's 1977 tour saw them turning in some of their best-ever performances. 'Animals' was their best 70's LP, and the band's music came over with a renewed power and vigour - ironic in the year of 'God Save the Queen' and 'White Riot'.

The tour which followed the LP was called Pink Floyd In The Flesh and was, at the time, the most ambitious and spectacular tour ever undertaken, by the Floyd, or anyone else. It started off in January in Europe, finishing up in Canada in July and, on the North American leg particularly, they played to gigantic audiences. It was the alienation experienced by Waters in these vast stadia that was of course the genesis of 'The Wall'.

One such place was the Oakland Coliseum in California, where this triple album was recorded on May 9, 1977. The most immediately striking aspect of 'A Great Set' is its packaging, a parody of 'A Nice Pair' (the title photo has an unfortunate lady with three breasts), right down to the graphics and doodles on the inner spread. Even today, it's rare to find bootlegs this well-packaged. The sound quality doesn't quite live up to the presentation, but for a '77 audience recording, it's still pretty good: the audience is never intrusive, and the tape hiss, distortion and poor pressings that often plague the bootleg collector never really detract from one's enjoyment of the music.

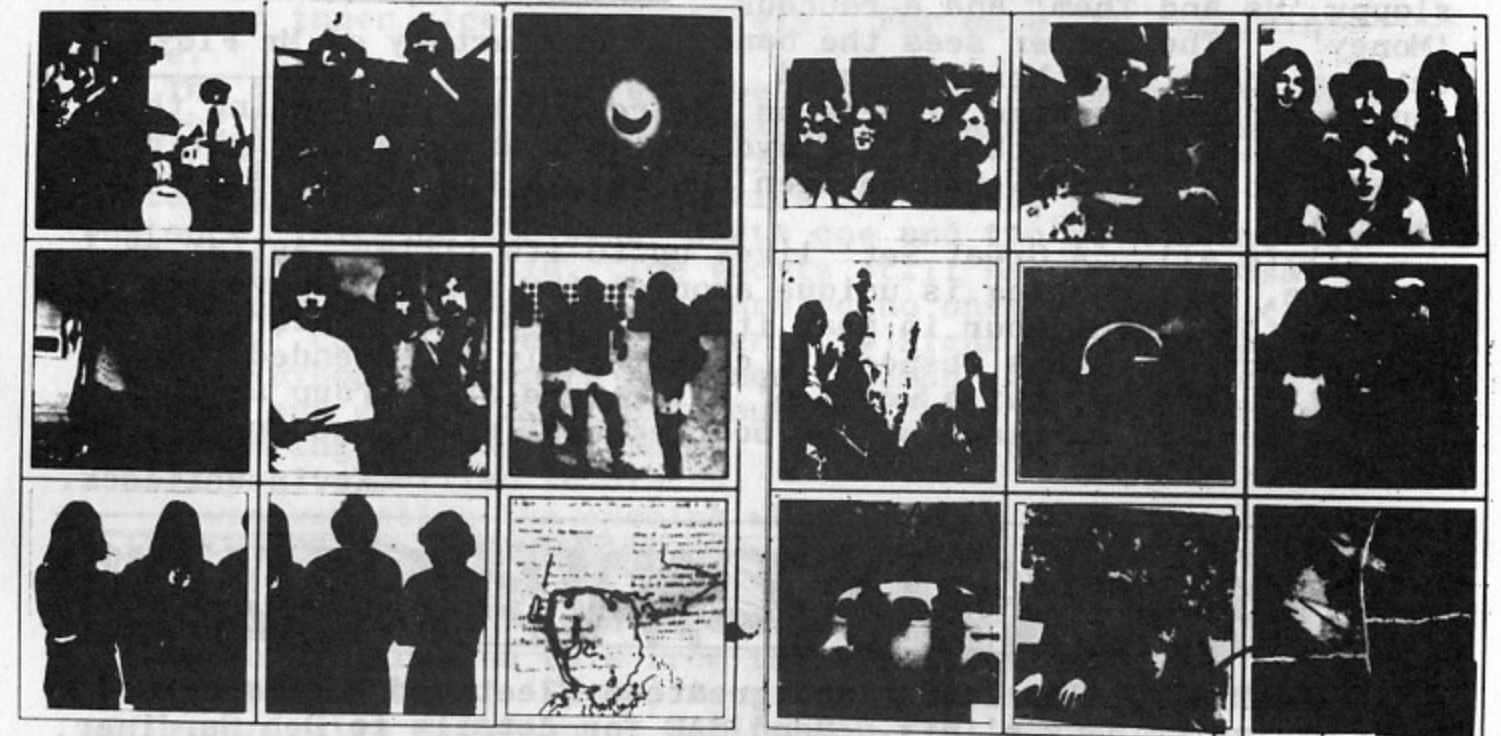
The music is of course, for the most part, superb. Despite the problems that allegedly plagued the tour, the Floyd somehow found it in them to play with more conviction than they'd done for a

decade; turning Waters' raw material into some of the most powerful rock music ever created. Certainly, they occasionally slipped into their old bad habits - of lethargy and over-extending themselves - but on a good night they played with a power and conviction that belied both their age and their reputation.

'A Great Set' opens with 'Welcome to the Machine', and here lies the main fault of this album - that is, the manufacturers have disrupted the running-order of the concert, presumably to fit everything in. Whilst this might seem like a minor quibble, it does sometimes ruin the flow. 'Machine' is one of the weaker songs here - I never really thought they got it right until the 'Momentary Lapse' tour.

The 'Animals' material, however, is the highlight of the album - the brief acoustic interludes of 'Pigs on the Wing' aside, what follows is two-and-a-half sides of raw savagery. Gilmour was the hero of this tour: often he sounded as if his life depended on his playing, particularly on an extended 'Pigs (Three Different Ones)' and 'Dogs', where he plays some absolutely searing solos. Waters completely transcends his limitations as a vocalist - never has his screech sounded so convincing. He, and sometimes the other members of the band, sound as if they are thoroughly revelling in their oft-deserved reputation for gloom. 'Animals', with its ironic savagery, its self-lacerating nihilism, saw Roger Waters' Pink Floyd reach the pinnacle of their expression.

'Have a Cigar' always came alive in concert. Here Waters' and Gilmour's singing is a little untogether, but this doesn't detract



from its power. Waters spits out the lyrics with suitable venom, whilst once again Gilmour allows himself the chance to shine. It's also here that the disruption of the concert's running order most makes itself felt - instead of taking us into 'Wish You Were Here', the taped rush leads into the opening strains of 'Shine On You Crazy Diamond' - a rather unconvincing edit.

'Shine On...' is the other pinnacle of 70's Floyd: rather than falling back on mock grandeur, they created something genuinely powerful and moving. This version is no exception, and once again Gilmour excels himself with the brilliant ringing phrase that leads into part two.

The whole of side five is taken up by 'Shine On' parts six through nine. Yet again, Gilmour steals the show, opening with his trademark slide guitar howl, though Rick Wright impresses with the primal scream synth sound that he first put to such good use on 'Raving and Drooling' nearly three years previously. As if to contradict their reputation for playing some of the most rigidly-structured rock music ever, there's plenty of improvisation here, particularly during an eleven-minute version of part-eight; but despite some fine interplay between Gilmour and second guitarist Snowy White, it soon becomes obvious that the rest of the band, especially Mason and Waters, are having trouble keeping up with their lead guitar player - one of the rare occasions when the limitations of the Floyd's rhythm section actually seemed to matter.

Side six contains the two songs they did as an encore: a rather sloppy 'Us and Them' and a raucous 'Money'. The latter sees the band cutting loose (and here the quad sound produces strange effects on the recording), silencing those critics who claimed that the Floyd couldn't produce straight ahead rock n' roll. Sandwiched between the two is the out-of-sequence 'Wish You Were Here'.

All in all, 'A Great Set' lives up to its title. As far as I am aware, this bootleg is unique amongst the illegal souvenirs of the 'In the Flesh' tour in that it contains a full concert performance - in this respect it comes highly recommended. Not a perfect recording, but a warts n' all record of a group at their peak: a perfect marriage of the bootleggers' craft and one of the GREAT rock groups.

Kevin Whitlock.



Ad courtesy of Mr Floyd

FANZINES

SECONDHAND NEWS: The latest and greatest Fleetwood Mac magazine, with exclusive news n' pix. Send SAE for details to Deb Gardiner, 6 Coronation Road, Cowes, Isle of Wight, PO31 7JY.

T'MERSHI DUWEEN: From the Editors' Editor, fabulous Freddy Tomsett comes this Zappa Zine. Unbelievably, he also produces magazines for Peter Hammill/VDGG and Fripp/Crimson. SAE for details on any or all of the three to: 96a, Cowlshaw Road, Hunters Bar, Sheffield, S11 8XH. Remember, no FT, no comment.

THE ORGAN: ...has moved. Proggy and hippy stuff now from Sean Worrall, 11, Bramley Close, Severn Meadows, Shrewsbury, Shropshire, SY1 2TP.

Things Are Not What They Seem

'ANIMALS' ON CD



I don't know if it was an oversight (I somehow doubt it), but this classic album from '77 took a helluva long time to appear on CD. 'Meddle', 'Dark Side of the Moon' and 'Wish You Were Here' all came out and you would have thought that, logically, 'Animals' would be next. No chance, matey! What came out? 'The Wall', that's what. Of course, it couldn't possibly have been good ol' EMI cashing in on a new market with the more profitable albums being released first could it? Perish the thought! Although it probably made sound business sense, I'm sure I wasn't the only one just a little pissed off at this cynical approach.

Anyway, now that all 41 minutes 42 seconds exist on the 'Yuppie beer mat', what's it like? Well, the packaging is much as you would expect; a booklet containing all the photos and lyrics which appear on the record cover and inner sleeve respectively. For once, no complaints there.

The disc itself, however, doesn't sound as impressive as I thought it would. One usually expects a vast improvement in sound quality with CD, but I think 'Slight' might be the word here (no tittering from all you hifi junkies out there, please!). For instance, 'Pigs on the Wing' parts one and two both sound much the same as they always did. The vocals still have that 'nasal' quality about them and the guitars sound only vaguely clearer.

'Dogs' comes off a lot better. (W)Right from the opening fade -in the keyboards seem to have more 'oomph' to them. Both the acoustic and electric guitars sound slightly clearer too, the latter having a 'sharper' sound. However, the bass and drums remain pretty muffled in places.

I was expecting the opening whistle from 'Pigs...' to be fairly piercing on CD but it didn't even make the dog give the speakers a second glance! Apart from a more distinct bass and various snorts, grunts and squeals being more audible, there is little to distinguish this from the vinyl version.

The beginning of 'Sheep' is excellent with the benefits of CD adding an extra dimension - making you feel as if you're in amongst them (Kinky! - Eds). Keyboards and bass are greatly improved, but I still can't make out the entire Lord's Prayer without referring back to the lyrics.

And that's about it. One of my favourite albums that doesn't sound as good as I think it should. Maybe I was expecting too much but since the CD's of 'Dark Side...' and 'Wish...' are such a revelation, I don't think that's the case. Nuff said, I think.

Nick Dawe.

Floyd album & tour next year?

PINK FLOYD, who, as revealed in last week's SOUNDS have now completed work on their next album, are making plans to play live gigs again next year.

The Floyd have not played in public since the 1975 Knebworth Festival and arrangements for the

British and European concerts are still at a very early stage.

No release date has yet been fixed by Harvest for the release of the Floyd's next album although it is expected that it will be released before the end of the year.

SOUNDS OCTOBER 2 1976

"Well, I'm in love"...
"The flying pig is a symbol of hope"... can this really be the Roger Waters we all know and, uh, love? Nicky Horne (Capital Radio narrator) goggles in disbelief. Gail McLean (transcriber) reaches for yet another cigarette. The

Pink Floyd Story: not for wimps or wombles...

In this, the sixth and concluding part of the Pink Floyd Story, Roger Waters explains the Floyd's new album, 'Animals'. The front cover of 'Animals' features a picture of Battersea Power Station here in London with a pig flying between the enormous chimneys. So why Battersea?

Rog: I think it's a great... it's a very nice building. It's very doomy and inhuman.

NH: (tongue-in-cheek) It's a very doomy picture as well, isn't it?

Rog: Yes.

NH: Very sort of depressing and oppressive...

Rog: ... Yes.

NH: Is that the general atmosphere that you wanted to convey for the album or was it just a...

Rog: Yes. Yes, I quite like the very crude symbolism of Battersea Power Station anyway: of the Battersea Power Station chimney. I like the, you know, the four phallic towers and the idea of power I find rather appealing in a strange way.

NH: But why the pig between the furnaces?

Rog: Well, it came up because of a little song about, you know... That's the flaw... The pig, the flying pig... I don't know, I've never tried to put it all into words really. The flying pig is the... symbol of hope.

NH: The opening sequence on the album - the acoustic bit - is for you almost a rare love song...

Rog: Yes. This is true. That's why... I've written a lot of love songs but they tend not to find their way onto... There was a certain amount of doubt as to whether this one was going to find its way onto this album but I thought that it was very necessary otherwise the album would have just been a kind of SCREAM, you know, of rage.

NH: But it's a very direct love song, I mean...

Rog: Yes.

NH: ...For you.

Rog: Yes. Well, I'm in love.

('Pigs on the Wing pt 1' is played)

Rog: Let it be said that although the violence is tempered with sadness and even a smidgen of compassion here and there, it's a very violent album. They are quite violent songs and so I think that's why the music is a bit punchier than our old stuff is.

I've had the idea for 'Animals' in the back of my mind for many years. It's a kind of old chestnut really, isn't it? It was sometime during the middle of the recording it seemed the right thing to tie it all together. It gave me the lead to rewrite the lyrics to 'Sheep/Raving and Drooling' - turn it into 'Sheep' because 'Raving and Drooling' was just another shout... But it was quite an incoherent shout of abuse in a way that 'Pigs...' is a fairly... Well, 'Pigs...' is a fairly compassionate scream of abuse if you can scream abuse in a compassionate way. Just by virtue of the last lines of each verse; whereas 'Raving and Drooling', as it used to stand, was just a, you know, real bleagghh...

('Dogs' is played)

Rog: ... and I found myself getting deeply depressed by it and I took it off and haven't listened to it since. And I'm not going to listen to it until I get, you know, 'Not For Sale' factory samples and then I might have another listen to it; but rehearsing the tracks off it... In fact, it's going to be the first half of the show - the live show - and rehearsing it's great - terrific. So, it probably is alright. I'd probably just had too much of it.

Side Two of 'Animals' starts off with a track called 'Pigs (Three Different Ones)' and one of the verses mentions anti-pornography campaigner Mary Whitehouse...

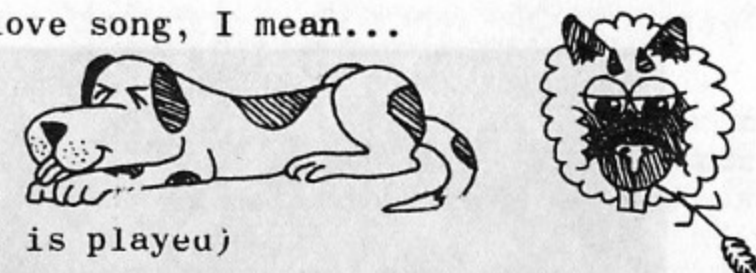
Rog: I kept throwing that verse about Mary Whitehouse away. I've been throwing that verse away for about eighteen months but I never managed to write anything else, you know. I kept coming back to it and changing it and it worried me a lot all the time because I thought maybe, you know, she really doesn't merit it. She really doesn't merit a mention, you know, except in a way she does. I think the reason maybe that I didn't want to do it... use it, even though I'd written it... I obviously did want to do it otherwise I'd never have written it in the first place but the worries that I had about it...

NH: I was going to say that I didn't think that she really merited the attention.

Rog: No, well she doesn't really merit the attention but, you know, she is really a cry... and she is a terribly frightened woman isn't she? Don't you think?

NH: Frightened?

Rog: Yeah, terrified. Why does she make such a fuss about everything if she's not motivated by fear? Why doesn't she





Pink Floyd relaxing backstage with Steve O'Rourke
(photo courtesy of Old Pink, Atlanta) (1977)

Rog: just get on with everything? You know, she's frightened - isn't she? - that we're all being perverted.

('Pigs (Three Different Ones)' is played)

Rog: Actually, yes, maybe you're right. Certainly the lyrics are easier to understand but they're not why I say it's less direct. They are not a direct expression of my feelings as the lyrics on 'Wish You Were Here' were. More of them, in a way, are put into a third person, you know, and are about more distant events. Particularly something like 'Sheep', right which has got nothing to do with me at all really. It's a kind of weird tract... a kind of slightly weird, jumbled, you know, tract (laughs). Some kind of admonition and a warning. But it's not really because it's so confused. A song about revolution mate!

NH: Revolution?

Rog: Yeah, that's what it's about, mate.

('Sheep' and 'Pigs on the Wing pt 2' are played)

NH: Well, you've certainly, with this album, lost your 'Space Cadet' image.

Rog: Oh no, we'll never lose that. People will think that this is about outer space. I mean, people thought... I know it was a bit confusing because it was called 'The Dark Side of the Moon', but if anybody can think 'Dark Side of the Moon' is a space cadet album they'll think anything is. I mean, you couldn't hope to find an album that was more about... was more earthly... really? Except that one phrase, you know - "I'll see you on the dark side of the moon" - it's really... It's all terribly - not terribly - but very down-to-earth, 'Dark Side of the Moon'.

NH: This is even more. This is like bargain basement.

Rog: Yeah, well, maybe. I mean, it's a bit less flowery.

NH: One of the great things that comes out all the way through this thing is that you have this great ability - I use the word 'bastardize' and you disagree with that - to change lyrics to suit. That's one of the great abilities you have to change things, and the concept of the album - I mean the sound of the album - is certainly a lot different from anything else that you've ever done. Is this something that "happens" in the studio? That, you know, the raunchy aspect of it sort of changes and becomes something else when you start working on it. You see what I mean? That it's... Is it shaped?

Rog: No. Certainly not 'Dogs'. It was very clear what 'Dogs' was going to be like. Except for the middle section, you know, with the synthesizers and the dogs through the Vocoder and... You know, that bit in the middle. It was quite clear what that was going to sound like. You know, there are obviously things that developed in the studio like... Oh, I don't know... the sound behind the guitar solos. There's two



Rog: fairly uptempo guitar solos of Dave's. There's one in the first half and there's one in the second half with lots of tom-toms in the background and those sounds developed while we were recording it. But basically we knew what the arrangement was going to be more or less anyway and we knew what it was going to sound like before we started - because we'd been doing it live, with slightly different words and in a shorter form than it is now, for a long time and the same with 'Sheep'.

'Pigs...' had never been done before and that did change a lot. Because when we started recording it was only, you know, a song to a strummed acoustic guitar so that grew a lot in the recording.

NH: We're going to look to the future, and you are a band that does look to the future...

Rog: Yes.

NH: ...This tour that is being planned..

Rog: Yes?

NH: ...is getting terribly complicated?

Rog: Yes, that's right.

NH: The album, I think, has been a complicated process to get right?

Rog: Yes.

NH: What do you see yourselves doing? A very trite question but what do you see yourselves doing in the future? Because the Pink Floyd Gig Machine is becoming enormous. The process of recording is becoming more and more complicated...

Rog: It's not... The gig machine hasn't grown measurably in the last two or three years since we started using movies; which was - what? - three years ago? Four years ago? Something like that. That was the last major thing. We use in the quad stations... we now carry a greater weight with us simply because what we were taking before was inadequate.

NH: Yes, but the degree of sound sophistication?

Rog: It hasn't changed in the last four or five years. There really hasn't... We've always been like that but we've always tried within our means to get it working as well as we could and to make the sound as good as we could and we've failed on many occasions. In fact, we reached a kind of peak a few years ago and then we lost control of it all and I think it's back under control now, you know. We're making some of the right decisions again and that's... There was one Earls Court gig a few years ago when we reached a real kind of peak, and it was very good. After that, we changed our PA and we didn't get it quite right and we were saving money by buying cheap mixers and things like that. We were saving money by buying 36-channel quadrophonic mixers for £1500 which is just silly because of course the things can fall to pieces and in the end there's trouble. But, you know, that's all we could afford at the time.

NH: Are you looking forward to going on the road? Because the last tour you've said before was not...

The Pink Floyd paragraph (remember them?): London readers will have the opportunity to wile away winter evenings with a twenty programme radio series upcoming on London's Capitol Radio.

NME 7:8:76



Rog: No, not at all, the last tour was absolutely appalling. This one's going to be much better. Yes, I'm looking forward... I'm quite excited. Definitely I'm excited about the first ten days or so; I don't know about the rest of it. But there are quite large gaps between the gigs. We're not working all the time. The great danger is really that, you know, you're booked into fifty cities - albeit over a very long period of time - and after the first ten, you know, "(Yawns) Oh dear!", you know: "Not again!".

But I think the show is new enough and with the new film that goes with it, it should be very good this time.

NH: That's the Gerald Scarfe thing?

Rog Yeah. And with the Pink Floyd to provide a diversion from time to time.

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Taking Animals to Market

For the launch of 'Animals' in 1977, publicity people around the world dreamt up several intriguing ideas.

One of the best received was the French campaign designed by Christian Herrgott and Bernard Rosaz which featured pink, plastic pigs being distributed to record shops as 'Animals' display stands. There was also a series of photo's of these plastic pigs in normal porcine situations such as standing in fields and being herded through streets and villages. One of these photo's is the "question mark" picture at the end of the Miles book.

This campaign was awarded the "Oscar PLV 1977" by Pathe Marconi.

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• PIGS ON THE WING (PART ONE)
• PIGS ON THE WING (PART TWO)
• SHEEP
• DOGS

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WHEREVER RECORDS AND TAPES ARE SOLD.

ABOVE: A priority order form for Pink Floyd's first engagement at Madison Square Garden in New York. These were distributed in Central Park's 'Sheep Meadow' (appropriately enough), which is now called 'Strawberry Field' in memory of John Lennon. The event was sponsored by WNEW-FM and a giant pink pig was launched at the same time.

LEFT: This 'Animals' ad was given out at a Pink Floyd parade on Sixth Avenue, again in New York City, one week prior to the above-mentioned event. The parade included live pigs and sheep, and was attended by about one hundred fans - all of whom expected tickets to go on sale that day!

- Mammal memorabilia kindly supplied by Elliot Tayman. 'Wool on the Wing' cartoon by Nick Dawe.



Great Gigs In The Sky

We continue our occasional series of gig listings with the '77 tour dates. Every night on the 'In the Flesh' tour, Roger Waters shouted a different number during 'Pigs...' and so we have included the numbers that we know of. Some of the missing ones are fairly obvious. The listing is kindly supplied by Dave Carlin.

23/01/77	Germany	Westfallenhalle, Dortmund	(01)
24/01/77	Germany	Westfallenhalle, Dortmund	(02)
26/01/77	Germany	Festhalle, Frankfurt	()
27/01/77	Germany	Festhalle, Frankfurt	()
29/01/77	Germany	Deutschlandhalle, Berlin	()
30/01/77	Germany	Deutschlandhalle, Berlin	()
01/02/77	Austria	Stadthalle, Vienna	(06)
03/02/77	Switzerland	Hallenstadion, Zurich	()
04/02/77	Switzerland	Hallenstadion, Zurich	(08)
17/02/77	Netherlands	Oude Ahoy Hallen, Rotterdam	(10)
18/02/77	Netherlands	Oude Ahoy Hallen, Rotterdam	(11)
20/02/77	Belgium	Sporti Palais, Antwerpen	()
22/02/77	France	Pavillion de Paris, Paris	()
23/02/77	France	Pavillion de Paris, Paris	(14)
24/02/77	France	Pavillion de Paris, Paris	(15)
25/02/77	France	Pavillion de Paris, Paris	(16)
27/02/77	Germany	Olympiahalle, Munich	(17)
28/02/77	Germany	Olympiahalle, Munich	(18)
15/03/77	England	Wembley Empire Pool, London	(21)
16/03/77	England	Wembley Empire Pool, London	()
17/03/77	England	Wembley Empire Pool, London	(22)
18/03/77	England	Wembley Empire Pool, London	(23)
19/03/77	England	Wembley Empire Pool, London	(24)
28/03/77	England	Bingley Hall, Stafford	()
29/03/77	England	Bingley Hall, Stafford	()
30/03/77	England	Bingley Hall, Stafford	(27)
31/03/77	England	Bingley Hall, Stafford	(28)
22/04/77	USA	Orange Bowl, Miami	(30)
24/04/77	USA	Bay Rowdies Stadium, Tampa	(31)
26/04/77	USA	Omni, Atlanta	()
27/04/77	USA	Superdome, New Orleans	()
28/04/77	USA	Louisiana State University, Baton Rouge	(33)
30/04/77	USA	Jefferson Stadium, Houston	(35)
01/05/77	USA	Tarrant County Convention Center, Fort Worth	(34)
04/05/77	USA	Coliseum, Phoenix	()
06/05/77	USA	Anaheim Stadium, Anaheim	()
07/05/77	USA	Anaheim Stadium, Anaheim	()
09/05/77	USA	Oakland Coliseum, Oakland	()
10/05/77	USA	Oakland Coliseum, Oakland	()
12/05/77	USA	Portland Coliseum, Portland	()
15/06/77	USA	County Stadium, Milwaukee	()
17/06/77	USA	Freedom Hall, Louisville	()
19/06/77	USA	Soldiers Field, Chicago	()
21/06/77	USA	Kemper Arena, Kansas City	()
23/06/77	USA	Cincinnati Gardens, Cincinnati	()
25/06/77	USA	Municipal Stadium, Cleveland	(46)

26/06/77	USA	Washington	()
27/06/77	USA	Boston Gardens, Boston	(48)
28/06/77	USA	Spectrum, Philadelphia	()
29/06/77	USA	Spectrum, Philadelphia	(50)
01/07/77	USA	Madison Square Garden, New York	()
02/07/77	USA	Madison Square Garden, New York	()
03/07/77	USA	Madison Square Garden, New York	(53)
04/07/77	USA	Madison Square Garden, New York	(54)
06/07/77	Canada	Olympic Stadium, Montreal	(61)

The set-list was to remain the same throughout the '77 tour:-

- 1) Sheep/Pigs on the Wing pt 1/Dogs/Pigs on the Wing pt 2/Pigs...
- 2) Shine On You Crazy Diamond pts 1-5/Welcome to the Machine/Have a Cigar/Wish You Were Here/Shine On You Crazy Diamond pts 6-9

'Money' featured as the encore, occasionally with, or replaced by, 'Us and Them'. The shows generally lasted for around two hours, save for the longest performances in Oakland on May 9 and Montreal on July 6. The former saw the mysterious addition of 'Careful With That Axe, Eugene' to the encore (its first performance since October '73), while the latter featured longer versions of most tracks but met with the following reaction from Dave Gilmour: "I thought it was a great shame to end a six-month tour with a rotten show. In fact, I remember going offstage and back to the sound mixing board in the middle of the audience to watch while Snowy White played guitar on the encore."

The Montreal gig ended after two and a half hours with a blues number, prefaced by Waters as follows:-

"Thank you... take it easy... don't worry about it... I don't. Well, I do, but I wish I didn't. Listen, we can't do any more of our old songs so we're just gonna play some music, you know, to go home to. For you. We're not noted as a blues band, but we're just gonna play a slow blues and then everybody can just calm down a bit and then it will be alright. And thank you again for coming..."

He sounds exhausted, unhappily surveying the screaming crowd of 100,000+ before him. He might just as well have been talking to himself. With hindsight, the foundations of 'The Wall' are clear to see.

Bruno MacDonald, with thanks to Vernon Fitch.



Roger Waters with his wife.
Paris, February 1977.

The Heroes Return ?

pink
floyd
the
final
cut

When Pink Floyd released 'The Final Cut' back in March 1983, they made favourable noises about a tour later in the year. This was strange enough after the disagreements about the album but to go to the trouble of booking venues and lining up musicians before finally cancelling all plans of a tour was even stranger. The cancellation did give both Dave and Roger time to concentrate on their solo albums and almost certainly brought forward their release by several months.

With both sides now reluctant to discuss the final years of Pink Floyd it is almost certain that we will never know exactly what did happen behind the scenes.

However, the recent discovery by a TAP reader, of proof copies of 'The Final Cut' tour programme may go some way towards solving the mysteries surrounding the tour.

The first thing I noticed about the programme is the way that, like the original Wall programme, it has much in common with the music book. The pictures showing 'Final Cut' posters are all here and seem more at home in a tour programme than in a book of sheet music. All the stills from 'The Final Cut' video E.P. are also here together with some extra ones which lead me to believe that the films were to be shown during the concert. There are also pictures that I recognise from Roger Waters' first solo tour performances of tracks from this album, most notably the fields of poppies.

It is the rehearsal photos that are the most interesting though. These show the band playing on a sunken stage surrounded by barbed wire fences, poppies, sandbags giving the impression of them playing in a trench or foxhole. In the background of some shots it is possible to make out inflatable models of battleships, missiles and a film can (!). Mark Fisher and Jonathan Park are again credited with the show.

From the programme it appears that Roger had the greatest control over the tour as the list of tour dates contains only smaller, indoor venues played for several nights rather than just a couple of nights at larger arena. This shows a far greater concern for the audience than the more recent Floyd tour and also appears to have opened up more areas of the country.

Earls Court is listed as the opening night of the tour on November 5th (perhaps a firework spectacular to kick things off), followed by 7 nights each at Birmingham NEC, the SECC in Glasgow and the Edinburgh Playhouse with a week between each presumably for setting up. Then after a month off, back down the country with 5 nights at the Manchester Apollo, 2 nights at Birmingham and 5 nights in St. Austell before returning to Earls Court to finish the tour with a final 7 nights culminating on April 1st.

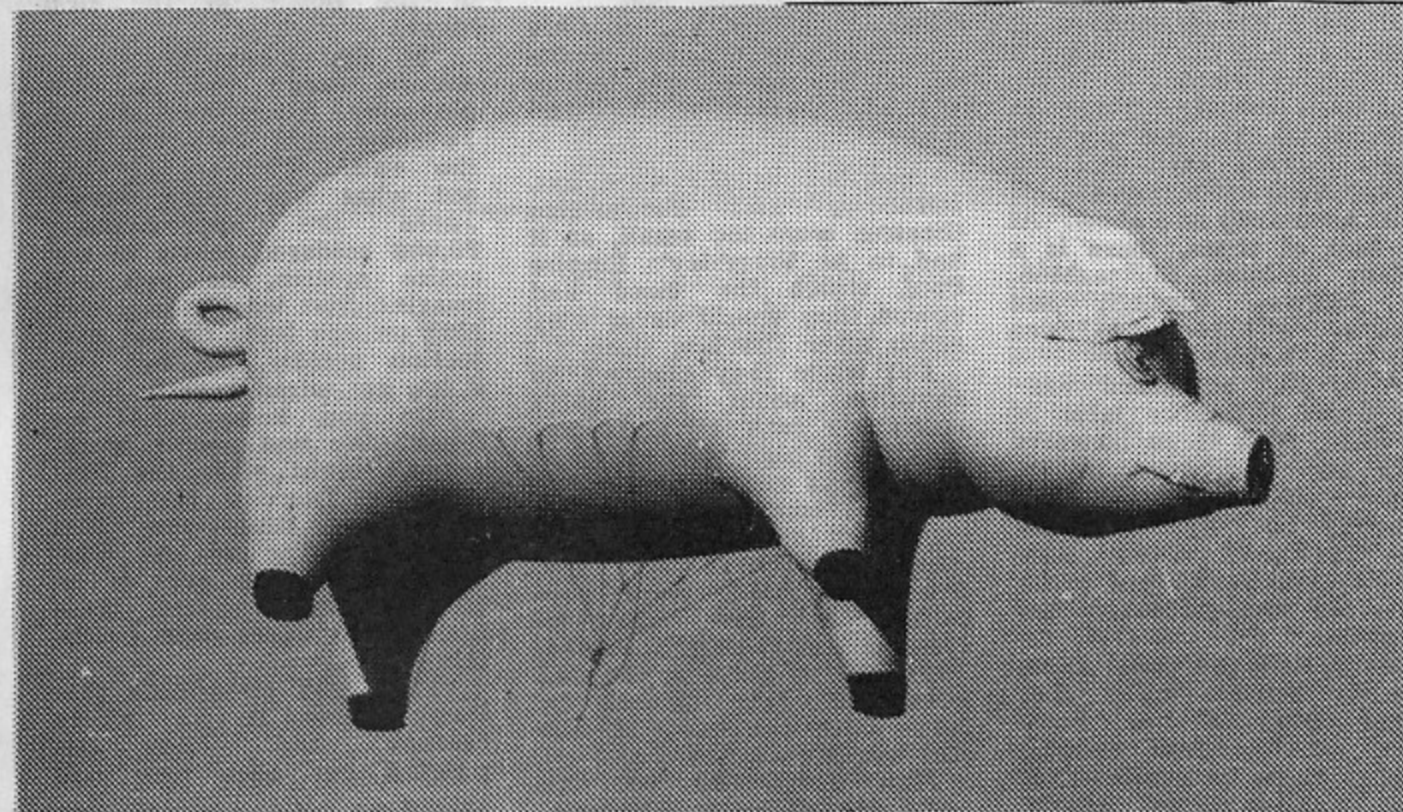
The musicians also make interesting reading with Andy Bown and Bob Ezrin taking over from Rick Wright on keyboards, Andy Newmark

sharing the drumming with Nick and Mel Collins playing sax. For backing vocals Floyd managed to re-unite the 'Dark Side' vocalists Doris Troy, Leslie Duncan, Liza Strike and Barry St. John with Clare Torry listed as 'special guest vocalist'.

However, the really interesting part of the programme is in the listing of tracks to be played. The first half of the show was to be 'The Final Cut' in its entirety and the second half was to run as a sort of 'family favourites'. The second half was to open with 'Another Brick pt 2', 'Mother' and 'Hey You' from 'The Wall' and was to continue backwards with 'Wish You Were Here', 'Have a Cigar', 'Time', 'Us and Them', 'Money', 'One of These Days', 'Green is the Colour', 'Cymbeline', 'Set the Controls', 'Careful with that Axe, Eugene' and 'Astronomy Domine'. Looking at the list of tracks I can only surmise that some of these must have been planned as shortened versions, or as a medley in order fit them all in. Judging by the similarity between this and Roger's solo running order, I would guess that the encores would be 'Brain Damage' and 'Eclipse'.

Looking at the programme, I would guess that Dave and Nick agreed with Roger to tour to promote the album. However, with Roger's reluctance to play large, outdoor venues they agreed to play long runs at indoor venues to accommodate the inevitable demand for tickets. With Roger's increasing dominance within the group, the set list became almost a run through of his better tracks and eventually Dave and Nick finally refused to tour. Faced with their refusal to tour Roger had no option but to cancel the tour despite the advanced stage of preparation. A sad loss to the fans but at least now we know what we missed.

(photo courtesy of Old Pink, Atlanta)



Thanks

Our thanks this issue go to: Ma and Pa Mabbett, Martin Baillie, Edo Bertolotti, Dave Bowler, Bryan Dray, Elliot Tayman, John Leigh, Sonia MacDonald, Bewildered Wildebeest (Scots Division), and Nick Dawe for the front cover and cartoons throughout. Belated thanks to James Johnson for the Piggy Poll logo. Isn't this where...?

the beginning of "Sheep," which opens the show, because as the lights flashed up in sync with the sound of the drums, I really thought for a moment it was Nick Mason drumming, despite the fact that my own eyes told me Nick was sitting in the row in front of me, alongside Roger Waters.

He'd been using the band's limo to do some personal shopping in the West End earlier that day, and was possibly the most relaxed member of the band at that point.

"Is that it?" Waters exploded to Steve O'Rourke at the end. "Is that what it's going to look like tonight? Because if it is we're not going on."

"They THINK that's what it's going to look like," replied the manager reassuringly. "We're working on it."

Later, O'Rourke explained the problem to me:

"The last time we were here we had the whole house blacked out apart from the exit signs. Now the GLC have a new ruling which says that there's got to be a level of lighting equivalent to a bright moonlit night.

"That's what they told me. But, apparently, the actual regulation merely says there must be a certain percentage of lighting, if possible, and providing it's not detrimental to the performance.

"Of course, there's got to be safety regulations, but all our stuff is designed with safety margins. Take the pig. It weighs 80 pounds, and it's carried by a three-quarter-inch steel line with a breaking strain of several tons.

"There is no regulation to say there's got to be a safety-line, but we had to work all night putting one on in such a way that it wouldn't foul anything as it moved over the auditorium.

"I asked for a copy of the regulations on Monday, and they said I'd have to write in.

"This sort of thing doesn't happen to us anywhere else in the world. On 20 shows in Europe we haven't had any of these problems. Normally we set up, at a maximum the day before, but often on the day of the show. Here we had Saturday, Sunday and Monday before the show on Tuesday, and we still had a

f— up show. It was really dreadful, and a large percentage of the blame is down to the GLC. Fortunately last night (Wednesday) was close to being a very, very good show."

With all these problems, who needed an attack of flu, pharyngitis and tonsillitis to make life difficult? But this is what Dave Gilmour was coping with as the show drew nearer. He spent much of Tuesday afternoon having liquid cocaine pumped up his nostrils — quite legally — in Harley Street as part of a crash course to get his vocal tubes functioning more or less normally.

Though his voice had a sexy, Lauren Bacall hoarseness afterwards, the treatment had its desired effect, during the concert at least.

In fact, despite the problems, I thought the Tuesday night show wasn't too bad, though by Thursday the bugs had obviously been worked out of the system. Nor did the hang-ups interfere with the playing on stage — after all, the main object of the exercise.

Rick Wright's keyboards, which had seemed to me rather low-key in Frankfurt, were particularly outstanding, and Gilmour's guitar lines were as blistering as ever, likewise Mason's drumming.

Strangely, though it was Gilmour's throat that was under medical attention, the only real signs of strain were



ABOVE: PINK FLOYD on stage at Wembley.

The song remains

THE time has come for the Pink Floyd to completely re-think their stage act. They play in vast, windy auditoria and do nothing to turn their concerts into human events: the ambience they encourage is that of a few thousand robots responding to a computer.

Last Wednesday evening at Wembley's Empire Pool was no exception. It was rather like sitting at home in the dark listening to their albums a lot louder than the neighbours would permit, with more treble than anyone would wish and a giant inflatable pig hanging over your head.

And this is rock? A band playing through their two latest albums, "Animals" (first half) and "Wish You Were Here" (second half), with as little variation as possible?

No, this had more in common with a classical concert, where interpretation, as opposed to improvisation, is the name of the game. Thus during "Dogs" we got only a more powerful

solo from Dave Gilmour and a throbbing bass pulse that hit right in the throat during Rick Wright's section — no radical departures from the text.

But it was all so cold, clean and clinical. The Floyd have altered the whole concept of rock; they've turned the stage into a one-take recording studio, dispensing with the human bond between artist and audience.

Great performers can make an audience cry, laugh — and especially in rock's case — run berserk. The Floyd don't even want to communicate. They might argue that the music itself says that: yet their music is particularly unemotional to begin with, and when relayed through miles of electric cable, mixers and giant speakers, completely so.

That said, though, I'll give them the first part of the concert. They'd never performed "Animals" on stage in Britain before (and musically I've got no complaints — it's as good as its predecessors). Even taking the most cynical view, that it's a new album

the same . . .

and thus has to be promoted in order to increase sales, it is a logical opener.

But there can be little excuse for turning over the second half to a complete re-run of "Wish You Were Here." Parts of this were performed on their last British tour: since then they've managed to tie it all together and reproduce its recorded performance.

Once more the recording studio on stage. Yet surely there must be something that can be added? For example, "Shine On You Crazy Diamond" is supposed to be about Syd Barrett, so why no break into "Arnold Layne" or some other Barrett association?

The reason that can't happen of course, is that it would interfere with their carefully-arranged series of effects. During "Animals" we'd had the inflatable pig and some grotesque blown-up human figures as well as the ritual strafing of the audience with blue light. During "Wish You Were Here" there was the inevitable dry ice, but mostly it was movie-time. As ever, the films were magnificent —

someone should enter them for an Underground Film Festival: they'd win hands down.

Yet they relegate the band to no more than film scorers, standing up there on the stage (in headphones, I should add), making the soundtrack of their own version of The Song Remains The Same. (The Zeppelin link is continued by one film which features flying obelisks, as seen on the cover of Zep's "Presence").

Also, of course, any spontaneity would make the Floyd become human: the next logical step for them is to hire a bunch of puppets to stand on stage with Floyd masks on and play instruments programmed by the band. (Come to think of it, how can we be sure that isn't happening right now?)

The encore was — groan, yawn — a track from "Dark Side Of The Moon", "Money". I don't mind admitting that I stood up and yelled for "Johnny B. Goode".

MICHAEL OLDFIELD

in Roger Waters' singing. This may have been because he knew the systems were operating generally at rather less than full efficiency, and he seemed to be working harder than ever to project what the songs were all about, which sometimes succeeded remarkably, but also added at times a manic note that worked against, rather than with, the subject-matter of the songs, particularly in the "Animals" sequence, which occupied the entire first half.

"Roger is the one who dreams up most of the effects," said Robbie Williams. He certainly applies an eye for detail that would be unthinkable in any less complex, less structured show.

"I want the smoke to begin at the words 'all tight lips and cold feet' at the beginning of the second verse of 'Pigs'." I heard him instructing some of the crew.

"And I want as much smoke as you can give me. I don't want the audience to see the pig until the loud solo from Dave that comes after the verse."

And sure enough, during the Tuesday runthrough the pig emerges in smoke.

"There's no way we're going to allow that much smoke in the auditorium," pronounces one of the GLC officials. It is certainly rather murky.

"We'll open the doors at the back on the night and the fans'll soon disperse it," says Steve O'Rourke, but Waters isn't listening.

"I prefer the pig to the aeroplane they had last time we were at Wembley," said sound engineer Brian Humphries. "Every time it came

enclave in the centre of the hall which also houses the lighting desks controlled by Graeme Fleming.

To lend him an extra pair of hands, Nigel Walker had been seconded from Air Studios in London to help control the set-up.

Another source of sound is the film projector showing the Ralph Steadman cartoons, which is operated by Andy Shields' team from a 17ft tower behind the stage, projecting on to a 32ft back projection screen suspended at the back of the stage.

One of the reasons Roger Waters wears headphones for so much of the set is that the film carries a "click track" which he hears to keep the band in sync with the film. The band relies on

tween the various parts of the hall, such as Seth Goldman who is mixing the monitor sound on stage, and the control area.

The rehearsal proceeds, and during the "Dogs" sequence, three blown-up shapes rise from stage left, a petty bourgeois family, mum, dad, and fat little boy.

"This is nothing compared to what we are planning for the American tour," said Fisher. "We'll have nine extra blow-ups. One of our ideas is a blow-up refrigerator with a door that opens and spills out sausages. Another is a VW beetle."

On the night of the third concert, everyone goes to his controls like matelots going to action stations on a nuclear Dreadnought. Dave



zooming over I used to duck. It was my first gig with the band — and it was the first time a lot of the music on this new album was played, as a matter of fact — and I was convinced it was going to crash right on to the mixer. Funnily, the GLC gave us fewer problems over that than this pig."

Humphries presides over a fantastic battery of electronic equipment, some of it hired specially, some of it cannibalised from the Floyd's studios in Britannia Row, Islington, within a 30-square metre

him to give them the timing, and it is so tight that until Andy told me I didn't realise that most of the sound wasn't on film.

In addition to Graeme Fleming's lighting team, three or four other people are likely to be gaily employed in the mixing area, such as Nigel Taylor, the maintenance engineer and general boffin from Britannia Row, and Derek Unwin, who looks after cassettes — every Floyd concert is recorded on a Nakamichi — and acts as a communications channel be-

Gilmour passes me on his way to the stage to await his opening cue.

"Break a leg," I greet him, aware of the time-honoured stage superstition that it's unlucky to wish people luck as they go on. He grunts, as if warding off the evil eye.

After all, it might just happen. Everything else has.

Karl Dallas

(Martin Baillie)

MEDIA LOG



Raw (November 7 '88): Favourable 'DSOT' review - "Were it not for the startling omission of the legendary 'Several Species of Small Furry Animals Gathered Together in a Cave and Grooving With a Pict', Floyd couldn't be accused of shirking any of their great standards in Waters' absence... Rodge must be gutted." (LC)

Which Compact Disc (March '89): CD 'DSOT' review, rating the 'greatest hits' of disc 2 far more than disc 1's 'temperamental pomp': awarded 7/10 for performance, 8/10 for sound quality. (AM)

Western Daily Press (March 11 '89): Article on job boom at Swindon CD factory resulting from demand for Floyd back catalogue. Notes that 500,000-selling 'Dark Side of the Moon' is EMI's most successful CD, "closely followed by 'The Wall' and 'Wish You Were Here', of which more than 300,000 copies each have been made in Swindon." (SW)

It is an old joke that if someone released a tape of Pink Floyd coughing it would go gold, but how many Floyd fans will buy the April '89 issue of Fast Lane, with a free tape of a track test of Nick Mason's Ferrari F40? For a mere £1.80, you can thrill to a motor journalist's commentary as he drives the car on Donington Racetrack. The supplement features several photos of the car, but only two small shots of Nick (one at the wheel). NB: Overseas readers have to buy the tape separately. (AM)

What Hi-Fi (Feb '89): CD 'DSOT' review: "After last year's return to top Floydian form with 'A Momentary Lapse of Reason', this live effort is a distinct disappointment." (DB)

Olympus Camera Club News (Feb '89): Article by Nick Mason on his cameras, allied to memories of early Floyd tours and motor-racing. (AM)

Best (March 17 '89): Small mention of "Pink Floyd's date in space" (see TAP 35) with colour pic of the Fab Free. (SD)

Hi-Fi News (April '89): Mentioned that XTC bass player Colin Moulding (he wrote 'Making Plans For Nigel') was offered the bass player's spot on the 87/88 Floyd tour. Could it possibly be true that he turned it down cos they weren't playing 'See Emily Play' (in-joke for Dukes of Stratosphere fans)??? (AM)

Q (April '89): Usual plethora of Floyd namechecks, including a whole paragraph about Syd in yet another Strange Fruit article — not to mention a letter linking PF to Bananarama (amazingly not by Andy Mabbett!). Why not just buy the bloody thing or subscribe or something!!! (Fed up Medialog editor BM)

The Amazing Pudding (Feb 89): Mark Horner would like to point out that he defines the 'Waters Years' as '77-'83, not '73-'83 as printed in his 'What Shall We Do Now?' article. (GL)

SLR Photography (March '89): Interview with 'DSOT' photographer Andy Earl - "To do a Pink Floyd cover is a dream come true; I've always admired their covers since I was at photography college." (AM)

Record Collector (March '89): Part one of a major feature on 'Pink Floyd Live!', spanning their entire career. Watch out for the next installment, hopefully in the April issue (no. 116). (AM)

Contributors: LC-Lee Clark, AM-Anthrax McMosher, SW-Steve Withers, DB-David Bolton, SD-Steve Darlington, GL-George Loaf, BM-Bod Mod.

RELICS

Ringo Starr has recorded a charity single to raise funds to help save the Brazilian Rain Forests. According to The Sun of March 9 '89 (so it must be true, right?), 'Spirit of the Forest' features Fish, Sam Brown and David Gilmour. An album and concert are rumoured to be in the pipeline. (AM)

Floyd had two entries in the top-selling 'vintage' albums chart of '88. 'Dark Side of the Moon' was at 3, behind 'Rumours' and 'Bat Out of Hell' while 'Meddle' featured in the Top 20. (BM)

The release date for Kirsty MacColl's new 'Kite' album on Virgin (see last issue) is now May 2. David Gilmour plays on two tracks, 'No Victims' and 'You and Me, Baby'. He is not featured on the single 'Free World' nor on any of the extra tracks on the 12" or CD versions. A review will follow next issue. (AM)

Milli Vanilli's debut 'All Or Nothing' album (Cooltempo CTLP 11), released late last year, samples the cash registers from 'Money'. (BM)

Bootleggers wondering about the omission of 'On The Run' from the Floyd's set-lists in Japan last year should note that the law over there prohibits the use of fire in concert! (KN)

See For Miles, the re-release specialist record label are planning to put out 'Tonight Let's All Make Love in London' (on which Floyd are featured with a great version of 'Interstellar Overdrive') with detailed sleeve notes. A CD is possible, but not guaranteed. The reason why you've never seen the film is that shortly after it came out (in 1967), Michael Caine took out an injunction to prevent it from being shown because he was featured in it without his permission! (AM)

We are sad to report the suicide of Vincent Crane - formerly of Atomic Rooster and, latterly, Dexy's Midnight Runners - on Valentine's Day this year. David Gilmour played on several tracks on the Rooster album 'Headline News'. (AM)

Floyd finally made the UK Top Twenty singles chart recently - courtesy of The Reynolds Girls. The record is a continuation of producer Pete Waterman's campaign against Radio One (ironic given the amount of airtime allocated to his records) and features the lines "Who needs Pink Floyd, Dire Straits? That's not our music, it's out of date." Being a Stock-Aitken and Waterman release, it is, naturally, rather good, though 'I'd Rather Jack' has succeeded in its aim of irritating some at TAP Towers. (B 'But not me' M)

The Dream Academy's eponymous, Gilmour-produced, debut album has recently sneaked out as a mid-price CD, as has the Nick Mason-produced 'Green' by Steve Hillage. Similarly, Roy Harper's 1985 collaboration with Jimmy Page, the 'Whatever Happened to Jugula?' LP, has been released as a CD for the first time, and re-released as a budget-price album. Both are on Beggars Banquet, priced £6.99 and £3.99 respectively. Unlike the original version, these releases credit David Gilmour with co-writing 'Hope'. (AM)

For the second year running, David Gilmour, Nick Mason and PF supremo Steve O'Rourke took part in a 'Demolition Derby' at Wimbledon Stadium to raise money for the Nordoff-Robbins Music Therapy Centre. The event took place on March 19 '89 and also featured celebs like Bros, Mark Knopfler, Roger Taylor and others. A full report will follow next issue (hopefully!). (MC)

BBC Enterprises have finally released the 'Hitch Hikers' Guide to the Galaxy' radio plays as a series of six cassettes or CD's -

disappointingly, the Floyd joke ('Shine On' used as backing music, only for Arthur Dent to exclaim "That robot sings just like Pink Floyd!") has been edited out. The very opening note can be heard fading out 16 mins, 20 secs into the third episode. We have asked the BBC why this was done, but have yet to receive a reply. (AM)

The Continuing Saga of the Floyd Live Things (see issues 33, 34 and 35!)... A recent court victory in Germany has, in that country at least, put a stop to EEC free movement of goods from territories where copyright laws differ. This means that the avalanche of legal but unauthorised recordings will now not occur, and that it is illegal to sell records pressed or licenced in Denmark and Italy (where mechanicals don't enjoy the general 50-year protection). This will now have to go through the British courts but the general feeling is that by the end of the year only the authorised outlets/labels will be able to issue material. (DB)

A recent CD of 'Twentieth Century Guitar Works' (Simax/Conifer PSC1008) includes Jacques Casterede's 'Homage aux Pink Floyd'. A review will follow as soon as we find a copy! (DM)

We don't usually bother to report on the many instances when Floyd music is used on TV, but two recent programmes merit a mention. The Channel Four rockumentary on the 'Human Rights Now!' tour (screened over Christmas) included a short cover of 'One Of These Days' over the opening sequence (excellent clay animation). Also on Channel Four, a Contragate documentary (featuring Rog pin-up Fawn Hall) broadcast on February 2 '89 used the original version of 'Money'. For a refreshing change, the Floyd and their publisher Peter Barnes were fully credited at the end. (BM)

Harping on... Roy Harper's last album 'Loony On The Bus' on Awareness Records, a compilation of outtakes, oddities and new material spanning ten years, includes two songs from the abortive 'Commercial Breaks' album. 'No Change (Ten Years Ago)' and 'The Flycatcher' were both re-recorded for the 'Unknown Soldier' album with David Gilmour on guitar. (A 'Someone may want to know that' M)

EMI appear to have released the 'A Collection of Great Dance Songs' CD in the UK at last. Confirmation next issue. (DB)

A recent Jan Hammer single has a couple of coincidental Floyd connections. Not only does the sleeve show Battersea Power Station, but the track is 'The Runner' from the milk ads starring His Gobness Bob Geldof, of 'Wall' movie fame. (AM)

Gerald Scarfe was Sue Lawley's guest on BBC Radio 4's 'Desert Island Discs' in mid-March. His selection included no Pink Floyd recordings and only a very brief mention was made of his work with the band. (AM)

A CD was circulating last year, on CID Productions, housed in a rather nice LP-sized box, with the usual misleading Syd-era shot on the cover. What you actually get for your £12 is a measly 12 mins 42 secs of a 1986 Nick Mason interview. This has to be the most unscrupulous example of the bootleggers' art that I've ever come across. To be avoided at all costs. (KW)

Contributors: AM-Ancient Mariner, BM-Bodmin Moor, DB-David Bolton, KN-Ken Nakanishi, MC-Mike Curtis, DM-Douglass MacDonald, KW-Kevin Whitlock. *Your chance to be a famous fanzine writer starts here*

NEXT ISSUE: What can you expect to see in the next fab, gear n' gravy ish of TAP? "Yet more Harper," I hear the wags amongst you cry. Well, possibly... but we've also got Mike Rutherford and Paul Carrack talking exclusively to TAP about Roger Waters, David Bedford on PF, some Barrett stuff and the Readers' Poll results!