

WHAT THE CRITICS
SAID...

...IT'S SO GOOD, I
ALMOST LAUGHED,
AND WHY NOT?

-BARELY NORMAL
TERRIFIC TWO TIT
TREAT!

- SUNDAY SPORT

NOT ENOUGH SEX!

- M. WHITEHOUSE (MRS)



TWINS

ONLY THEIR FANS CAN TELL THEM
APART

THE AMAZING PUDDING

ISSN 0951-8304

THE ORIGINAL **Pink Floyd &
Roger Waters**

MAGAZINE ISSUE 38





Tick tock, rock the clock...

AUGUST 1989

Ah, it seems like only yesterday that we had nothing to report in TAP beyond vague sightings of shady guitarists in the vicinity of recording studios. These days, however, it seems you can hardly breathe without bumping into a David Gilmour guitar solo or a Roger Waters world domination scheme. Naturally, we will do our best to keep you all informed of these developments, but we need your help. Issue 37 saw an upswing in TAP's sales that surprised even us, but - never ones to rest on our laurels or inflatable Debbie Harry dolls - we are now planning to make inroads into the US market.

We would appreciate it if all our American readers could take a copy of TAP into their local record stores and beat the various people concerned about the head until they agree to stock the magazine. Bulk purchases to supply shops involved can then be obtained from our hard-working US representative:

Ken Langford, 3686, East Birch Avenue, Parker, Colorado 80134.

Remember, the greater our readership, the more money we will have to spend on the magazine. This will inevitably be reflected in better presentation and more expensive holidays for the editors - well, something like that. On a similar note, we would like to thank everyone who handed out publicity leaflets for us at the recent European concerts - we have had another healthy response.

Not everyone of course is having such good luck. Roger Waters has recently "amicably" parted with EMI and is presumably after a new record deal. Rumours that he is maintaining his income by filling in on bass for the Craig Logan-less Bros have been denied by Gail McLean. The split (Waters and EMI, not Logan and Bros, fools!) may or may not have had something to do with the continued existence of Pink Floyd on the same label and the dissolution of the long-standing Pink Floyd Music Ltd publishing company, but all concerned are keeping very quiet about it so we're as much in the dark as you are. Should any of the parties involved care to enlighten us, our telephone numbers can be found somewhere in the magazine...

Many of you have written requesting an address from which Pink Floyd tour merchandise can be obtained. Rest assured that we are doing our best. The next issue will hopefully feature further details.

The remainder of 1989 is likely to see several changes in the TAP set-up. Carole Walker is now handling all UK subscriptions, Andy Mabbett will be moving (Don't panic - the Birmingham contact address will remain the same), Bruno MacDonald is entering his final A-level year and Dave Walker... Well, Dave is entering a very dodgy "Listening to Deep Purple" phase, but that's another story... We trust that we can continue to rely on your (much appreciated) support. Keep it loose, ladies and gentlemen.

Dave
~ ~ ~
W

Andy
→ → →

Bruno
⊙

Congratulations to Madeleine



Nicholas Berkeley Mason, Bricklayer
(Live amidst 'The Wall' extravaganza)

Great Gigs In 1989

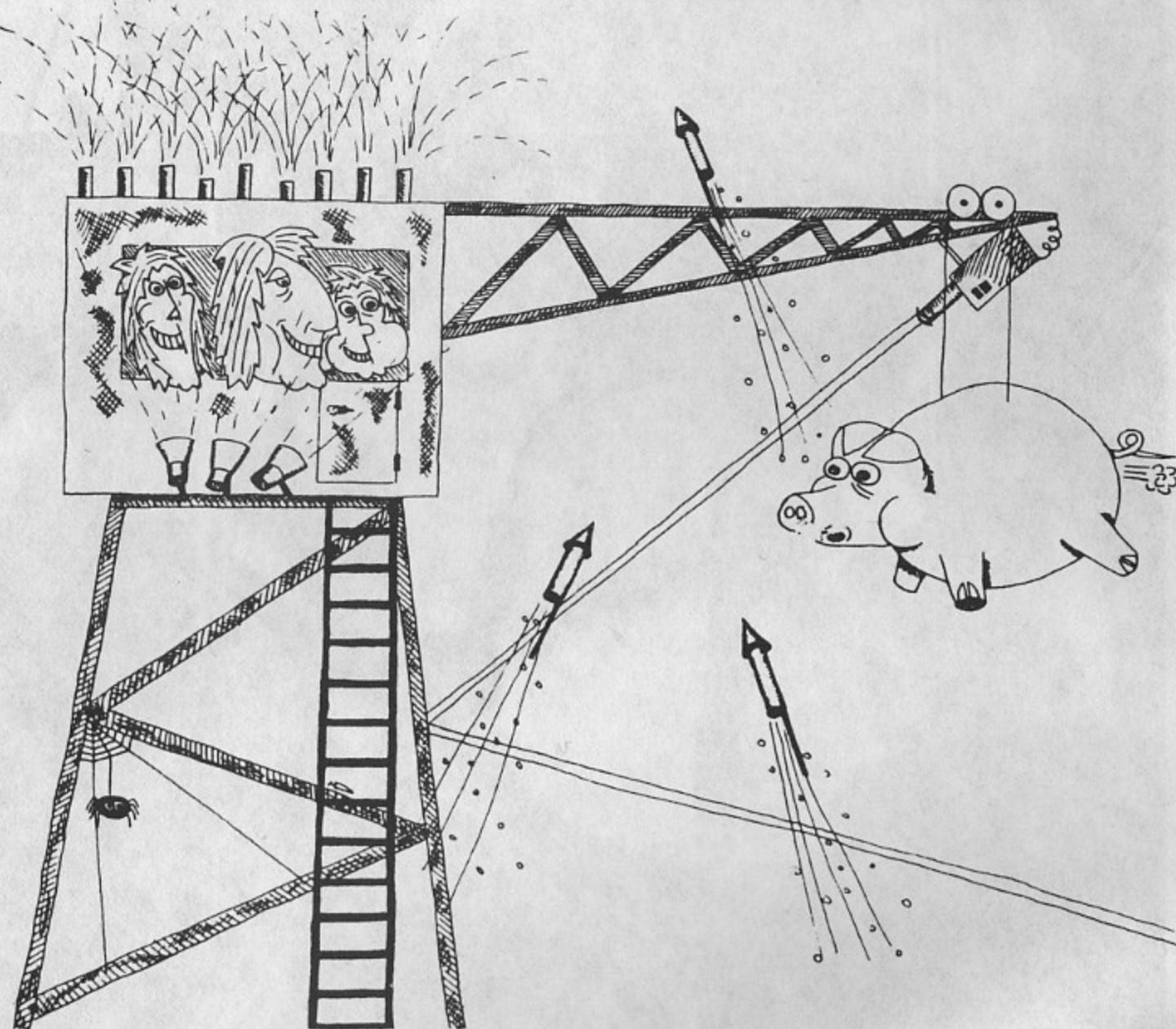
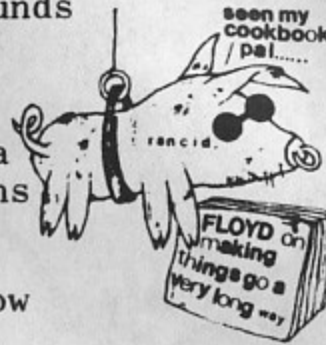
Below is what we believe to be a full and accurate list of dates for Pink Floyd's 'Another Lapse' tour. Please advise us of any corrections or omissions - thank you.

May

13	Belgium	Werchter Festival Grounds
16/17/18	Italy	The Arena, Verona
20	Italy	Autodromo, Monza
22/23	Italy	Stadi, Livorno
25/26	Italy	Cava dei Tirreni, Cava
30/31	Greece	Olympic Stadium, Athens

June

3-7	USSR	Olympic Stadium, Moscow
10	Finland	Surr Hall, Lahti



12/13/14	Sweden	Stockholm Globe
16	Germany	Stadtpark Festwiese, Hamburg (no pig!)
18	Germany	Mungersdorfer Stadium, Cologne
20/21	Germany	Festhalle, Frankfurt
23	Austria	Linzer Stadium, Linz

25	Germany	Nekar Stadium, Stuttgart
27-30	France	Palais Omnisports Bercy, Paris

July

1	France	Palais Omnisports Bercy, Paris
4-9	UK	London Arena, Docklands
10	Holland	Goffert Park, Nijmegen
12	Switzerland	Stade De La Pontaise, Lausanne
15	Italy	Venice
17	France	Marseilles



SUBSCRIPTIONS, BACK ISSUES & BINDERS

Subscriptions for the next six issues cost:

UK: £4.20 (including p+p) USA/Canada: £6.60 (including p+p)
 Europe: £4.80 (including p+p) Australia/NZ: £6.90 (including p+p)

Please state with which issue the subscription is to begin.

Back issues 30, 31, 33, 34, 35, 36 and 37 are currently in stock. They cost 50p each PLUS postage and packing as follows:

UK: 20p for the first magazine ordered, then 10p per magazine for every one thereafter.
 Europe: 30p for the first magazine ordered, then 10p per magazine for every one thereafter.
 USA/Canada: 60p for the first magazine ordered, then 30p per magazine for every one thereafter.
 Australia/NZ: 65p for the first magazine ordered, then 40p per magazine for every one thereafter.

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

UK: £4.30/Europe: £4.40/USA & Canada: £5.90/Australia & NZ: £6.55.

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

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

UK readers should pay by crossed cheque or postal order, NOT cash. Overseas readers should pay by Bank Draft or International Money Order in STERLING ONLY, please. Where these are unavailable, payment will be accepted in Sterling or American bank notes, provided they are sent by registered post at the sender's risk. There is an extra delay when US dollars have to be exchanged. We regret that personal cheques in foreign currency CANNOT be accepted.

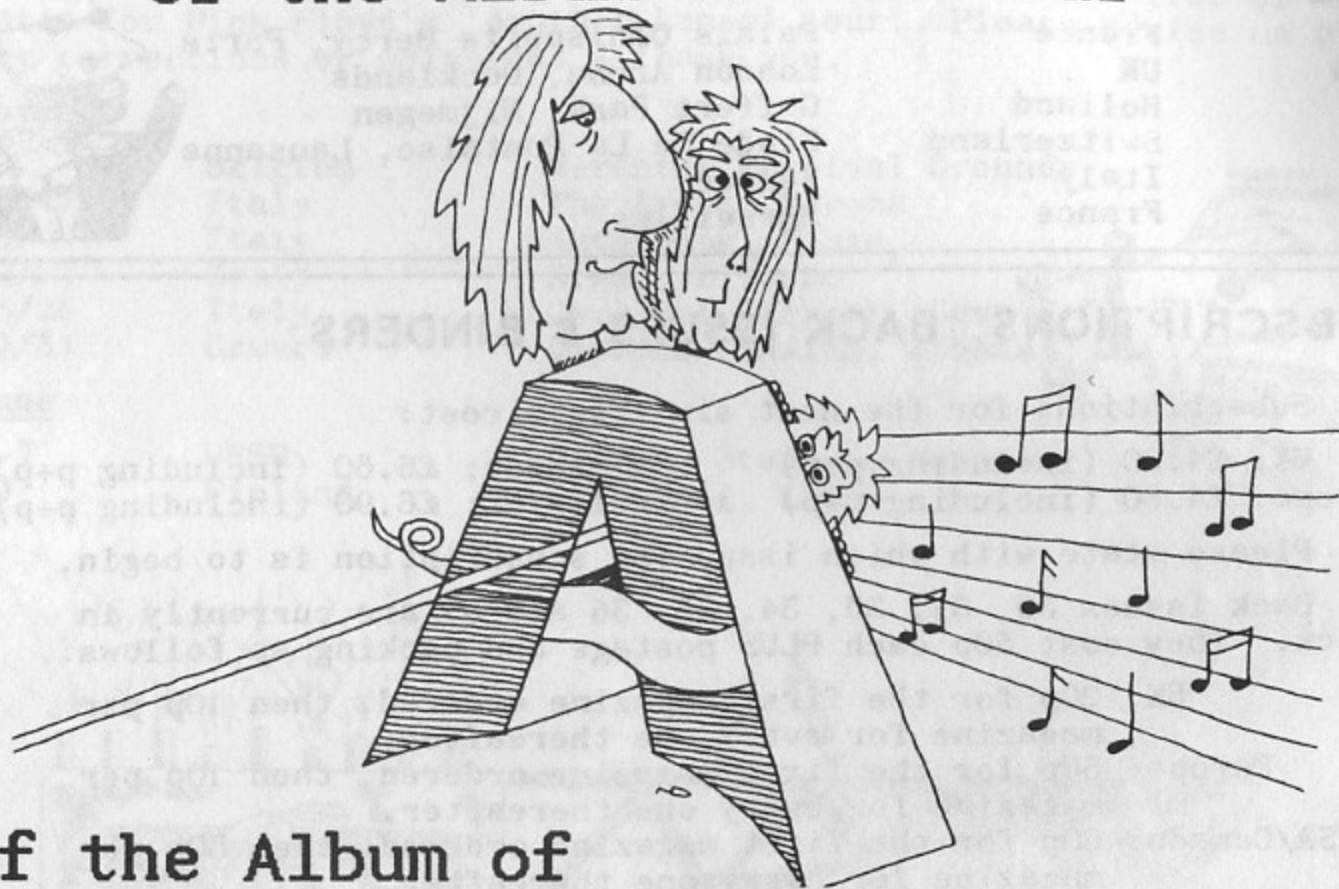
Please send orders (and make cheques payable) to Bruno MacDonald for back issues, Andy Mabbett for overseas subscriptions and binders and Carole Walker for UK subscriptions. When ordering please print your full address in BLOCK CAPITALS to avoid any errors - thank you for your help.

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ANDY MABBETT
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 LONDON E18 2AL
 ENGLAND
 TEL: 01 989 3602

The Review of the Tour of the Video of the Album of the Tour



of the Album of A Momentary Lapse of Reason

After our disappointment with the Wembley shows, we were naturally delighted with the announcement that Floyd were to play a series of indoor concerts. At least this time we would be able to see all the films and the lights throughout the show.

Eventually the 7th dawned hot and wet and we set off for London by car, having to endure appalling weather conditions and roadworks; with Carole suffering muttered curses about the weather, the other traffic, the roadworks and that "The show had better be worth it". We took a break in Birmingham to pick up Andy and have lunch; then on to London where it had dried up but was now very hot. We dumped our things and got ready for the show.

Duly warned about parking problems around the London Arena, we caught the Tube to Stratford and changed to the Docklands Light Railway which took us right outside the venue where we met up with Bruno. After stopping to purchase t-shirts and a programme, we entered the building to find our seats before the show started.

The Arena is quite well set out and signposted so that it only took a few minutes to actually get to the seats. The 11,000 seats are supposed to have unrestricted views of the stage but, while this is true, our seats were to one side and raised up and, from this view, the Floyd's front speakers obscured the top-section of the film screen. This isn't the fault of the Arena but it would have been nice if Floyd could have rearranged the positioning of the PA so that everyone could have a good view of the screen.

Anyway, the sound effects soon began, the audience commenced cheering and shouting and the few empty seats soon filled so that the arena was almost full when Floyd took to the stage. The show contained exactly the same numbers as last year but, this time, we could sit and enjoy the show in comfort. We had a good view of

the group and effects which really helped. After 'Shine On..', Dave welcomed us to the show and thanked us for coming, which helped to establish a rapport between the group and its audience which we had felt was missing from Wembley. Apparently Dave had spoken to the audience on every night and had even, on a particularly hot evening, asked for the air-conditioning to be turned on.

The first half was very good despite consisting of 'A Momentary Lapse of Reason', which is not our favourite album. It was, however, nice to be able to enjoy the films, lights, lasers and illuminated drumsticks. Certainly being able to observe the performance in comfort has made us want to listen to 'A Momentary Lapse...' again - which the Wembley shows never did - but it was obvious that the second half was what people had come to see. This was especially obvious during the sax solo on 'The Dogs Of War' when we were frequently passed by various bar-bound people. This was to be their loss as they all missed 'On the Turning Away', our favourite track from the album.

A superb performance of Floyd classics followed after a short break. Unfortunately some people were late back because of queues at the bar (not helped by the incredible heat) and missed the pig which is extremely impressive indoors. This was really a brilliant set and it is always great to see the films for 'Time' and 'Welcome to the Machine' (will this ever get an official release?) as well as the other films, flying bed, glitter ball and assorted lighting tricks. It really is an impressive finish to the show when they let all the effects go for the final encore.

It was a night to remember and we hope the the Floyd will continue to play indoor venues after the enjoyment we got from this one. Thank you Pink Floyd for a great night out.

Having fought our way out of the Arena, pausing only to buy more merchandise and see if we could keep all the members of our party together (we couldn't), a happy period was spent handing out leaflets (Thanks to everyone who helped out with the leaflets at all the shows) before moving on. We caught a bus to Mile End and from there made our separate ways to bed.

The following morning saw an early start followed by a short editorial meeting complete with rampant egos and open war over the breakfast table. A quick look at the reviews in the papers and then back to Brum to drop off Andy and Smaranda (who had met us at Bruno's) and home for a late lunch. A trip that was definitely worth it.

We would like to take this chance to thank Bruno's family for their great hospitality and Andy's family for putting up with our flying visits. We would also like to say "Hi" to everyone we met at the concert and "Thank you" to Wakar for the loan of the binoculars.

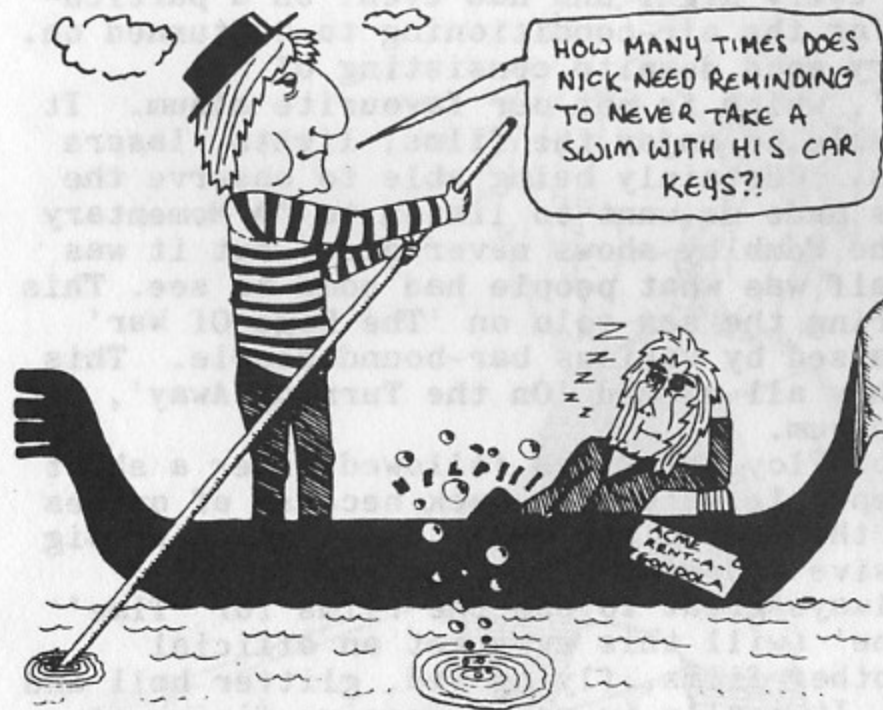
Dave and Carole Walker.

TAP PLUGS



Isildurs Bane sound like a band who will appeal to many of you. They've four LP's under their belt, and are currently recording a fifth, with a compilation CD to follow. The earlier tracks are a little heavy on the Tolkein references, but there are hints of Floyd, Genesis and Tull, without resorting to plagiarism. Send an IRC for details to: I.B., Box 164, S-310 40 Harplinge, Sweden (and don't forget to tell 'em TAP sent you!).

BLUE MOVIES



Pink Floyd fans have had two audio-visual treats recently: the first official live video since 'Pompeii' and a live TV broadcast of the Venice show of July 15. The latter, one of the tour's last, was a marked departure from the rather rigid format of the '88 and '89 tours. The band played on a floating stage, which presumably explains the absence of the pig and bed, to an audience of at least 50,000. It was a free concert, although the band recouped their

costs (and no doubt a lot more besides) by selling rights for TV broadcasts across Europe. The concert was abbreviated, with no interval, and closed with a firework display reputed to have cost £350,000. A special stamp was to have been issued by the Italian Post Office to mark the event, but this is believed to have been scrapped amidst the bad publicity surrounding the show's aftermath - as widely featured in the national press.

A year's worth of anticipation made the prospect of reviewing 'Pink Floyd in Concert - Delicate Sound of Thunder' (PMI video) quite daunting: would over-familiarity with the tour (I must have read a hundred reviews if I've read one) make it seem "just another show"? Well, that certainly wasn't the case but, having watched the film, I had very mixed feelings and wasn't sure just how to describe it; until, that is, I saw the Venice concert.

'Delicate Sound...' is directed by Wayne Isham, also responsible for Fleetwood Mac's 'Tango in the Night' live video. From that film, Isham has brought a very 'atmospheric' feel, aided and abetted by frequent slow-motion shots. Isham was also one of the two directors for the TV broadcast. Both are very much David Gilmour's show and he can be justifiably proud of them. In TAP 37 I described the live album as Floyd's "most unnecessary album"; by that, I meant that it didn't add anything to what we already had - the songs are rarely better than the original versions and there are many bootlegs with better atmosphere and musical spirit. In contrast, the video does add a lot, either as a souvenir for those who have seen this tour, or consolation for those who have not. It goes without saying that both visual and audio standards are superb. However, while 'Delicate Sound...' is probably one of the better live videos on the market, the Venice concert showed how it could have been better still.

One of the first disappointments is the brevity of 'Shine On You Crazy Diamond', cut after part one and reprised only over the closing credits. Likewise, only the first part was played at

Venice. The song does, however, reaffirm Rick Wright's place in the band. Whether seen playing keyboards - or singing, as on 'Time' - Rick seems very happy and it is nice to see him not only back in the fold but enjoying himself so much. Having said that, all of the band display grins like Cheshire Cats on both shows.

Which is more than can be said for me when, after a while, it dawned on me that the colour which is such a key part of Floyd's live show is missing from 'Delicate Sound...'. Much of the film is bathed in a blue haze, reminiscent of a jazz club at 3am - all very nice, but not what we wanted to see. Also missing are the spectacular effects which we have come to know, love and indeed expect. Nobody misses Icarus during 'Learning to Fly', but the mirrorball is hardly seen and an ignorant viewer would be at a loss to explain its part in the show, let alone appreciate its undeniable beauty. Much the same can be said of the crashing bed - if you didn't already know what was happening, you wouldn't discover from this film. Even the pig is denied its fair share of the limelight. The footage from Versailles seems sadly out of place during 'Great Gig'; not only is it hard to jump, mid-song, from an indoor to an outdoor venue, but the images were obviously recorded during a different song and the fireworks, etc, don't fit the music.

'Delicate Sound...' certainly isn't a case of a camera being stuck in front of the stage - indeed at times the fades and super-impositions are too frequent and there rarely seems to be one picture on the screen. However, the biggest disappointment of all, for me, is the back-projected film. Rarely seen in their entirety, most are only caught in fleeting glimpses. Likewise, the omission of 'Welcome to the Machine' (Waters solo composition or not) is hard to understand. This is arguably the best of Pink Floyd's films. Personally, I'd still like to see a video of these visuals, with studio tracks dubbed on, made available, as suggested in TAP back in 1987.

It is interesting to note the lack of any Waters-only compositions. Is this because Waters barred their inclusion (the lengthy delay in the release of the film may well have had something to do with negotiations between the two camps) or because the new Floyd wanted to prove their independence? Whatever the reason, it is equally intriguing that the video is made up mostly of the 'greatest hits' half of the show.

The Venice show remedied most of the faults of the video - there were still too many super-

No hitches in Pink Floyd's Rome gig; satellite b'cast reaches 23 countries

July 19-25, 1989

VARIETY

from Bjorn Dahle

Rome Despite dire predictions of a few prominent Venetians and the threat of rain, the "Pink Floyd In Venice" concert came off without a hitch. Event was broadcast live by satellite to 23 countries, including the Soviet Union, and seen by an estimated 100-million viewers.

The 90-minute concert, produced by Pink Floyd and distributed by Sacis and Granada, combined live music, media hype and local controversy in a way few other music events have since Woodstock.

Pink Floyd footed the \$2-million bill for staging the floating concert, capping a 2-year world tour that grossed more than \$180-million.

According to Sacis manager Gianpaolo Cresci, Italian broadcaster RAI and Granada TV split the \$1-million that group requested for international distribution rights.

Price each country charged for broadcast rights varied, but Sacis and Granada expect to break even "at the very least," said Cresci. Among the countries that watched the group play July 15 were Japan, the Soviet Union, East Germany, Yugoslavia and Israel.

None of those involved stands to make a killing from the event. But Sacis and Granada confirmed their standing as strong new players in what is likely to become an important program market for broadcasters in multi-lingual, post-1992 Europe: international events like music or sports that travel across borders.

Worried about noise

Controversy raged for a week before the concert about whether noise and fans would harm the monuments of Venice, which already suffer the ravages of age and pollution.

Concert almost was canceled two days before the event when superintendent of monuments Magherita Asso said sound vibration would damage the city's monuments. Concert promoter Fran Tomasi agreed to lower volume level to 60 decibels.

Eighty people were treated for mild injury (fainting, cuts from broken bottles) and 12 were hospitalized, including two from drug overdose.

imposed views, but at least they weren't used all the time, and we got some onstage shots and a little between-track banter, all giving the show a more 'human' feel. The colour of the stage show was as evident here as it was missing in the 'Delicate Sound...' video and the films and mirrorball are also well-represented.

All in all, the 'Delicate Sound...' video is well-worth buying - or winning in our competition - but it doesn't do justice to the Pink Floyd stage show. On the other hand, the Venice broadcast showcased some of the elements of the show excellently, but suffered from the inevitable live glitches and missing inflatables. Had the video been filmed in the style of the Venice show, all would have been well. Since that isn't the case, when I come to tell my grandchildren about Pink Floyd, it will be the Venice show which I will use to demonstrate the splendour of their live shows.

Andy Mabbett, with thanks to Smaranda.

DELICATE SOUND OF THUNDER: THE SEQUEL - The Venice show featured 'Shine On... pt 1', 'Learning to Fly', 'Yet Another Movie', 'Sorrow', 'The Dogs of War', 'On the Turning Away', 'Time', 'Great Gig...', 'Wish You Were Here', 'Money', 'Another Brick... pt 2', 'Comfortably Numb' and 'Run Like Hell'. This means that the following songs from the tour are available on neither broadcast: 'Echoes', 'Shine On... (full version)', 'Welcome to the Machine', 'A New Machine I and II' and 'Terminal Frost'.

In Germany, the first ten minutes of the Venice broadcast were lost owing to a technical fault, but were broadcast at the end of the show. Although billed as 'Live', in the UK the show was broadcast about two hours later than in the rest of Europe. We would welcome news of other countries which received the broadcast, and details of any variations in content.

Press reports of the debris and destruction resulting from the presence of thousands of drug-crazed hippies seem, for once, to not be exaggerated (okay, we made up the "drug-crazed hippies" part) - the local Mayor and several of his councillors have now resigned owing to public pressure dating from before the concert even took place. Dark Side of the Mood?

WIN ! WIN ! WIN ! WIN ! WIN ! WIN ! WIN ! WIN ! WIN ! WIN ! WIN ! WIN !

THE FAB, GEAR & GRAVY PUDDING COMPETITION: We have SIX copies of the 'Delicate Sound of Thunder' VHS video (not playable in the US) to give away, courtesy of PMI. All you have to do is explain the name Pink Floyd and send your answer to Bruno by October 31. The most imaginative and/or humorous will win, while those referring to Pink Anderson and Floyd Council or Syd Barrett's cats will not.

THE LAST LAUGH Dept: We would like to point out that Issue 36's Final Cut programme article was in fact an April Fools joke. The perpetrator of this dastardly deed - a Mr D. Walker - was last seen running through the streets of Preston, fleeing from hundreds of irate Floyd collectors. Laugh? We nearly died (amused to death?)

ORDER OUT OF KAOS

In the wake of the abandoned KAOS II project, 'Amused to Death', Roger Waters has announced some intriguing plans for 1989 and beyond; which, if successful, threaten to eclipse even the Floyd's recent work. On July 14 '89, the Daily Mail broke the news that, in typically restrained fashion, the lad was planning to revive "the group's elaborate and acclaimed production of 'The Wall'... in front of the Berlin Wall itself". A piece in Sounds a couple of weeks later carried similar information. Unfortunately, we were unable to prise any information from Waters' office for this issue and we are therefore indebted to Ron Fleischer, who very kindly supplied us with a tape of a recent Waters interview. The interview featured in a US network radio series entitled 'In the Studio', each programme of which takes an in-depth look at a classic album - in this case, 'The Wall'.

On the Berlin show...

"I am toying with the idea of doing it again, because one of the things that I got out of my acrimonious departure from my ex-colleagues was all the rights to all of that. The only thing that I ever really insisted on was that I got 'The Wall'.

"I'm told that they're thinking seriously about tearing down the wall in West Berlin. As a sort of theatrical gesture when they do it, I might try and persuade, erm... - who is it? - Helmut Kohl, who's in charge over there now, to build this thing at the Brandenburg Gate or at Checkpoint Charlie. That's the only place that I would ever do it outdoors.

"We'll have a kind of symbolic tearing down of the wall at the end of the production; because I think it would be apposite at that point if they decide to destroy that thing. I might even let Dave play guitar! There you are (laughs). Now, I can't say fairer than that, can I?"

On 'The Wall' live video (calm down!)

"It was filmed in 1980 and 1981 in London. I've got all that, and I am putting it together. I don't want to sell it really; not because I don't want anybody to see it... I'm not quite sure why I don't want to.

"But it is there and at some point it will be available for anybody who didn't see it. I've always been very reluctant to release it. Well, I've never cut it or anything but I am thinking about it now. But I've always been reluctant because it was a very strong, theatrical experience for the people who were there. But on videotape, it will be a kind of historical document. It can't possibly be The Event, because you needed to be there with another 12,000 people with the quadrophonic sound and with the aeroplane going... But, nevertheless, for people like you who never saw it and who are fans of the music and are interested, it would be a very interesting document. I wouldn't call it a performance, but a record of the event so you can at least see what happened - but you will never be able to have 'been there', if you know what I mean..."

GOTTA MAKE WAY FOR THE HOMO SUPERIOR Dept: The reformed Pretty Things' new album, due for a Fall release, features Big Davey G...

THE PINK FLOYD STORY pt 8 - THE WALL

Hey hippies! Ever wondered about the secret behind the meaning of life, the universe and 'The Wall'? Roger Waters (that's Mr Waters to you, pal) has all the answers, Jim Ladd has the Inner-view '80 and Gail McLean has the transcription. ... we came in?

THE PINK FLOYD release their new double album, 'The Wall', on Harvest on November 30. It contains 26 tracks - more than the band have recorded in the last five years!

It's their first album for nearly three years and has been recorded while the band have been spending a year outside the country for reasons best known to their accountant. The sleeve contains graphics by cartoonist Gerald Scarfe.

And in the midst of all this heady activity the group are releasing their first British single for 12 years on November 16. It's called 'Another Brick In The Wall Part II' and comes from the album.

The Floyd are said to be planning a world tour next year, but British dates aren't contemplated before the summer.

Sounds Nov 17 '79

JL: Tonight you will meet the author of 'The Wall' - Roger Waters.

RW: What we talk about now is going to be helpful to people when they're listening to the album.

It took ten months until I had it in a state where I could play it to anybody. I started in the September ('77) and it was next July that I played it to the other guys in the band. They taped it, and then we started rehearsing it and fiddling about with it and really recording it properly in April ('79).

JL: 'In the Flesh'... on listening to it and reading the lyrics, it's kind of an overture or prelude to what's going to happen - right?

RW: That's exactly what it is, yeah.

JL: It occurred to me, after the second time of listening to it, that it was someone to whom this wall experience had already happened, and he speaks first - is that correct?

RW: Well spotted! Yeah, that's exactly right. The piece, on its simplest level, is about the situation of a rock concert, and feeling alienated from the audience from the point of view of being on stage; which is the point of view that the character is expressing in that song. When we get to the end of that first tune, everything else is then flashback.

JL: At the end you hear this military aircraft. Then begins this other analogy: an artist trying to relate to the public - but there's also this 'sub-scene' of war which keeps coming through.

RW: Yes, that's a personal thing for me and also, I think, for a lot of my generation because we/I was born during the war. In fact, my father was killed in the war and I come from a generation that grew up out of the ashes of the Second World War.

I didn't really want it to be that specific; it's just a kind of feeling of being threatened by parents saying to a child "Watch out, here it comes". It's supposed to be about how I think parents start inducing - or almost injecting - their own fears into their children from a very early age. Particularly in my case where they've just been through a world war or something like that. We all go through devastating experiences and we tend to pass them onto our children when they're very young, I suspect.

JL: Now we go to 'Another Brick in the Wall'. So this is a real personal song if your father was killed in the war?

RW: Yes it is for me, but it's also meant to be about any family where either parent goes away for whatever reason; whether it's to go and fight someone or to go and work somewhere. In a way it's about stars leaving home for a long time to go on tour - leaving their families behind - and maybe coming home dead, or

more dead than alive. This has happened to some.

It's not meant to be my autobiography. Obviously parts of it are... well, quite a lot of it is drawn from my life. But a lot of it is drawn from what I've observed of other people's lives.

JL: In 'The Happiest Days of Our lives', we hear an uncompromising attack on school systems and on teachers who, at a highly vulnerable period of Pink's life, help to begin building a wall which, to some extent, surrounds all of us.

RW: It's obviously not all teachers, but there were a few of them at the school I was that who were really very much like that. They were so fucked up that that was all they really had to offer: their own bitterness and cynicism. Some of them, I may say, were very nice guys who understood what was going on.

Reactivated Floyd

PINK FLOYD are expected to return to active service with concerts and a new album around next September. The band are currently recording tracks in studios in Britain and on the Continent, and as Roger Waters spent most of last year writing, it is said they have enough material for a double album.

On Monday, Harvest Records, the Floyd's label, told the MM: "We are expecting an album from them in late autumn, when they will also play some concerts. We haven't heard any of their work

yet, but they have been re-recording some stuff that was done last year."

Floyd may re-launch with a brand new stage presentation involving a special stage and laser beams. They will have to spend most of this year abroad for tax reasons and as a result will finish recording and planning their show at a studio in France, near Nice.

This week lead guitarist Dave Gilmour was in a London studio producing an album with ex-Pretty Things singer Phil May.



ROGER WATERS

MM Mar 31 '79

JL: But this line about their psychopathic wives...?

RW: We actually, at this school I was at, had one guy... I would fantasise that his wife would beat him. Certainly she treated him like shit and he was a really crushed person. He handed as much of that pain onto us as he could and he did quite a good job of it. It's funny how when you get those guys at school, they will always pick on the weakest kid. So the same kids who are susceptible to bullying by other kids are also susceptible to bullying by the teachers. It's like smelling blood. They home in on it - the fear - and start hacking away, particularly with younger children.

JL: Would he do this in a physical or mental way?

RW: Mentally - sarcasm. Sarcastic bastards.

JL: Do you believe that most people would be better off without a formal education today?

RW: As far as England is concerned, no. I don't think it would be better. You can't just take away what's there and leave a vacuum. Most kids haven't been provided with the necessary tools to educate themselves. You've got to help children to learn.

I agree with you that children will be willing to learn if you help them to follow their interests, but the machinery you would need to give them that help would most probably be derived from changing the existing system rather than wiping it all away and saying that the whole formal thing is of no use to anybody.

Part of the reason that this (education) is in this piece is because, at the moment, there is a great resurgence in England... Educational standards are falling for all sorts of reasons. Standards of literacy are falling - so some people say - and there

is this great resurgence of the "Let's make them sit still and keep quiet and learn to read n' write" school of thought. Which I think is a terrible shame, but it's happening because in the inner cities of England it's becoming more and more overcrowded. I'm sure it's the same here.

JL: It's exactly the same here (in the US). The literacy level is plummeting; a source of great concern.

RW: But lots of people feel that's because there's no discipline anymore, which I think is nonsense.

JL: The last song on side one is 'Mother'. In this country she's up there in the Top Three with a bullet in American culture: the absolute vestige of purity and warmth and security. Is the very fact that she does all this stuff what's wrecking the child?

RW: Yeah: overprotection. I expect that some mothers neglect their children but I think an awful lot more overprotect their children and go on trying to mother you for too long. Don't get me wrong, that's not how I feel about my mother. I don't feel that's exactly what she did. In fact, I think that she gave me, in lots of ways, a kind of reasonable view of the world and what it was like - or as reasonable as she could.

Nevertheless, I think that parents tend to indoctrinate their children with their own beliefs too strongly. My mother was extremely left-wing and I grew up believing that left-wing politics were really where it was at. But of course all the children of right-wing parents all held opposite views. It's very difficult for parents to say to their children "Well, this is what I believe but I might well be wrong," because they don't feel that they're wrong. They've sorted it out and they think they're right.

I think you can waste an awful lot of your life if you just adopt your parents' view of the world or if you reject it completely. If you use their view either positively or negatively to the exclusion of thinking it out for yourself, you can waste ten to fifteen years just like that.

JL: This thing about not letting dirty girls get through. Did your mum check out all your girlfriends for you?

RW: No she didn't, actually. Well... yeah, she did. I think she was old-fashioned enough to think that what would really be bad for me would be to find a nice clean girl and get married; get hooked into some relationship when I was too young - which in fact I did, but that's another story. I can remember her specifically encouraging me to go out and look for 'dirty girls'.

JL: Really? That's great.

RW: Well, I'm not so sure. I think that was a bit more control. It's up to you. What you do with women is your affair really, unless you want to seek someone's advice. You don't want somebody watching you. I didn't anyhow... especially not my mother.

JL: Side Two begins with 'Goodbye Blue Sky'...

HOLE? WHAT HOLE? WE AIN'T EVEN BUILT THE WALL YET: A notable dearth of local craftsmen forced the PINK FLOYD to import three young British chippies to construct "the wall" for the forthcoming concert in Los Angeles. After attempts by local woodworkers to build the massive edifice failed miserably, our post-psychedelic friends desperately wired first-class air-fares to a trio of reliable artisans. And talking of bricks, RONNIE LANE was returning to PETE TOWNSHEND's abode after a late session at the local boozier, found the man in bed and his key missing. Leaning on the doorbell for 20 minutes only prompted Townshend to snip the appropriate wire, so a rather tired and emotional Lane decided to chuck a brick through a window to gain access. Unfortunately for him, Townshend's house is armour-glazed and the brick simply bounced off the glass... onto Lane's diminutive head.

MM '80

RW: That's like a resumé of Side One really: "Okay, we've dealt with that, the roots and the War and the baby and the relation-ship with the mother and everything - where do we go from there?"

JL: So now we're moving into the teenage years and so forth?

RW: Yeah, and beyond. It gets very difficult to follow now.

JL: Okay. We'll see what we can get. The order has changed here because I have 'Empty Spaces' next. Is that correct?

RW: It is on the album, yeah.

JL: Not on the lyrics though.

RW: Yeah, because we discovered, when we were mastering the thing,

Floyd 'Expensive' Stage Show Shock

LOS ANGELES concert-goers were reported 'subdued' by the P. Floyd's latest big-deal extravaganza aimed at furthering the cause of LP 'The Wall' and described by *Billboard* as 'very complex and expensive'.

Asking prices at the box office were 15 dollars and 12.50 for which the Sports Arena crowd got strafed and flakked by a variety of effects that included a giant plane that "comes zooming across the Arena leading into 'In The Flesh'."

Other objets d'art include a giant pig, a 35 foot high wall (as exclusively predicted in *Thrills* well over a year ago) plus the pre-requisite gallons of smoke. For a climax the wall comes crashing down and everyone wakes up. The show lasts three hours and comes to Wembley in May.

C. EMILY PLAY

NME Mar 8 '80



that Side Two was just too long. We had to get rid of something and 'Empty Spaces' and another cut that used to be on there called 'What Shall We Do Now?' were the same tune. So 'Empty Spaces' was a reiteration, musically, of that tune, although it was towards the end of the side.

So we just axed 'What Shall We Do Now?' and left the lyrics because they helped to tell the story. There's a list of things to do, which I'm quite glad isn't on the album now because it's rather banal. When I heard it - when we'd finally recorded it - I didn't really like it very much but it does help to tell the story (recites the lyrics). So, in a way, it's a vivid description of modern life.

JL: I can see now how that does fit into the story very well, although it seems like it would come later for some reason.

RW: Funnily enough, it used to come later and then we changed its place with 'Empty Spaces'. I can't remember exactly why. It was so difficult in the later stages of making this record to make any sense of it at all. Having lived with it for so long, and got so close to it, with so much detail, it's very hard to take a broad view of it and make the right decisions about how best to tell the story. I think it would have been in the right place

there.

But 'Empty Spaces' is the first time he recognises that the wall's there - that it's already happening.

JL: Okay, 'Young Lust': this is the youth starting to feel frustrated, reaching for something to override this loneliness, more noise or more diversion. We get to the dirty girls and you finally get yourself a dirty girl - is that it?

RW: Well, this is meant to be the first answer, if you like. This is where it gets really hooked into Rock n' Roll specifically. Occasionally, throughout our career, we've done tunes that are a pastiche of something and this is one of them. It's meant to be a pastiche of a "Rock Band".

JL: Now I'll ask you about the phone-call scene...

RW: I've been in that situation, you see. My first wife got involved with another man while I was on tour several years ago. The operator says "I have a collect call from Mr Floyd to Mrs Floyd; will you accept the charges?" and it's a guy answering. And that's the point.

We phoned a guy up in England and said "Okay, we're going to call you up and the operator will say something like this, and if she does just hang up". The operator was wonderful. I really liked the way she immediately recognised what was going on.

Then he(Pink)'s obviously upset and he takes this girl - just anybody, a groupie - back to his hotel room. The picture is that he's gone - he's just slumped. She keeps talking to him and he doesn't want to be annoyed. Then he feels one of those turns coming on and he starts getting violent about the whole thing.

JL: 'Don't Leave Me Now' - this seems to be one of his last contacts with someone real outside of this wall that he has. Who is he talking to here?

RW: He's talking to his 'old lady', really. Yeah, that's what he's doing. 'Don't Leave Me Now' is a very general song about men and women, or some men and some women. The song of the surprised male who wonders why they finally leave, after they've been treating each other very badly for a long period of time.

JL: These bricks that are put in the wall. Could they be interpreted as defences against all this stuff that's happened to him so far?

RW: Yes. Well, you can say - on the simplest level - when something bad happens, he isolates himself a little bit more, i.e. symbolically, he adds another brick to his wall.

JL: Now, the simplest level is the one we'll understand it on...

RW: No, you interpret it however you want to. But, yeah - the idea is as simple as that.

BATS: This weekend Pink Floyd will show what they're made of by taking on an American team made up of Little River Band/Boston producer John Boylan and colleagues in a game of cricket in Los Angeles. LRB, due to play, chickened out and scheduled a concert instead. The prize money should go towards the Special Olympics.

— Sounds Nov 17 '79 —

from anything or everything. Not specifically each thing isolates him a little further.

JL: Each and every time something happens to him, he adds another brick so that it won't happen again.

RW: Yeah. Just to protect himself that thing. But

JL: The first half of the album ends with 'Goodbye Cruel World'.

At first hearing you would think maybe that should be the end, but this is where the wall, as I hear it, is completed. He is now cut off - correct?

RW: That's right, yeah. In terms of the way the thing should work as theatre, if you like, he's walled off symbolically but he's also shut himself off in this room - in a specific room somewhere in America.

JL: To someone who is watching the show, is the wall physically completed?

RW: Well, we haven't explained any of that about the show.

JL: No, but we will go back. I'm just asking for my own benefit.

RW: Okay. While I'm singing 'Goodbye Cruel World', the idea for the show is to do it just behind the plane of the wall and to back-light me very strongly. There's strong lights shining out, coming out through the hole that's left and as I'm singing the song the last ten bricks will be filled in so that there's just one left that slots into place at the end of the song.

NEXT TIME: Part two of this Innerview - going to the bathroom with 'Nobody Home' and getting stropo outside the wall... dig it, man?



A NEW DAY: Jethro Tull magazine now available from David Rees, 37, Chaucer Rd, Farnborough, GU14 8SP. Send an SAE for details.

HORIZONS: Big n' bouncy fifth ish with features on Dave Gilmour amongst others. £1 from Dave Bowler, 55, Wheaton Vale, Handsworth Wood, Birmingham, B20 1AH. Q this side (if you will).

PILGRIMS: Info-packed Peter Hammill/VdGG magazine. Ish 4 £1.10 from Fred Tomsett, c/o Pilgrims, 96a Cowlshaw Road, Hunters Bar, Sheffield, S11 8XH. Freddie: A Nightmare on Cowlshaw Road!

FACE THE MUSIC: Editorial drunkenness oversight has meant that we have omitted to mention this excellent ELO magazine. The usual SAE/IRC for details to Andrew Whiteside, 87, Dryfield Road, Edgware, HA8 9JW. Sorry Andrew!

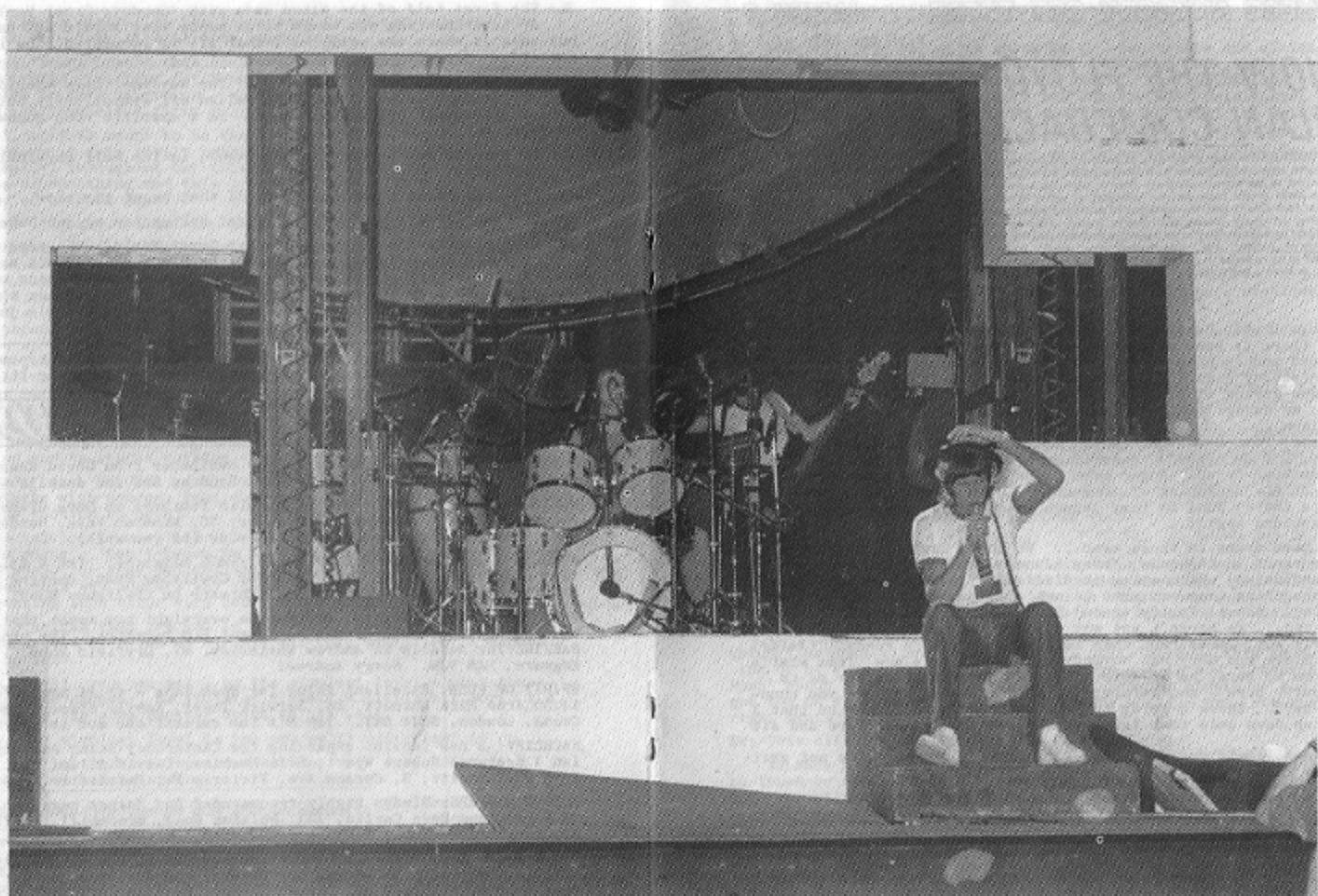
SPIRIT OF RUSH: Excellent value for Rush fans - 48 A4 pages for £1.50 from Mick Burnett, 26, Berwick Tower, Knoyle Street, New Cross, London, SE14 6EY. Ish 8's the cureent one and it's great!

FACELIFT: A new fanzine exploring the Canterbury scene and beyond. Ish 1 features Robert Wyatt, Soft Machine, Daavid Allen, etc. £1 from Phil Howitt, 3, Curzon Ave, Victoria Pk, Manchester, M14 5PU.

HORS D'OEUVRES: Always highly-recommended Roy Harper magazine. Ish 15 £1.10 from Dave Carlin, 131, Whitham Road, Broomhill, Sheffield S10 2SN. Please make cheques payable to 'Hors D'Oeuvres'.

BLACK ROSE: Oops - forgot to put the address of the Thin Lizzy magazine in last time - must try harder. Anyway, you can get it from Adam Winstanley, 80, Carmel Street, Belfast, BT7 1QF. Prices as in ish 37 of the big T-A-P.

Please mention TAP when writing to any of the above magazines! Ta!



Willie Wilson and Snowy White's arm, rehearsing for an Earls Court Wall show, August the 6th, 1980. Roger Waters keeps his hair on.

(Photo courtesy of Hulton-Deutsch)

IS THERE ANYBODY OUT THERE ... JAMES ?

NOW THE FLOYD PLAN COMEBACK

PINK FLOYD are the latest of the long-established top international bands who, after a lengthy absence from live action, are set to make a comeback to the concert platform. They're planning a string of London dates in the early autumn (probably at either Wembley Arena or Earls Court), with the likelihood of additional appearances at leading provincial venues, and they're already working on a spectacular new show. They've decided on a return to live work now that they've finished their long-awaited new album, which is expected to be released in about a month's time — probably as a double, or even a triple, set.

NME June 16 '79

This little bootleg is a gem; not least for the live music, in which there is some unique improvisation. Many of the songs are enhanced and lengthened by Rick's organ being given more of a free range (steady girls, I'm talking about the Roland) than on the LP, and Dave giving it his all on 'Young Lust' and 'What Shall We Do Now?', an exceptional song which, unfortunately, doesn't appear on the album.

Apart from a missed cue in 'Mother' (prompting Roger to mutter "Close, but no cigar"), everything proceeds nicely for the first half an hour or so. Roger even joins in with the taped groupie's voice at the beginning of 'One of My Turns'. However, mere moments later, just as they launch into "Run to the bedroom...", the problems begin...

RW: I need drums in these cans... We don't have any click track or count in the cans, James (James Guthrie, sound engineer extraordinaire) which makes it difficult. Go back to the top of that breathing tape and sort it out.

Stop! (Basil Fawltly voice) Stop building the wall! Please. Thank you... We haven't got any click track in the cans. Sort yourself out, James, and then tell us when you're ready. (Aside) Also, Steve and Gary and anybody else — it feels now, from what's going on up here, as if this would be the best place for me to come out — here — not before; ie. on the words "Why are you running away?". There's going to be a platform across here so that I can step down onto that level there, then go across there and sit down.

James, could you speak to us on matters of why we're not getting any click tracks?

After another minute or so...

RW: This is not good enough. The punters will not like this, James. Compared with this, how the drums sound is totally irrelevant.

Still another minute or two and, quite rightly, Mr W is beginning to sound slightly irritated...

RW: Is there somebody on the headset at the desk? Because there should be — always — as we all know. It's taking a long time to get an answer!

With the help of certain strange influences, I was lucky enough to sit in on Pink Floyd rehearsing 'The Wall' stage show in 1980.

Well, almost... It might have been nine years too late and not actually in person, but it was the real thing. A little knome had sneaked into the session, taped it (warts n' all) and, as luck would have it, decided to drop it — much to my delight — through the letter-box.

Finally, somebody does answer and all seems to be ready again — or is it?

RW: When we carry on, we're going to go back to the end of the tune which we were just playing. I'm going back in here and when we get to "Why are you running away?", that's when I'm going to come out into the middle here and saunter down onto there; but I don't think you should put any spotlights on until the next song starts, because there's plenty of light to see — very good.

This is followed by a further minute or two of tuning up somewhere in the background, until we hear a barely audible whisper, "Hello?"...

RW: (mock astonishment) Hello James!

James Guthrie proceeds to make his (unfortunately inaudible) excuses...

RW: Well, as soon as it's sorted out, you tell us and we'll go back into the end of the other song and do that cross-fade again.

A couple of moments of complete silence follow where even the guitars et al disappear into oblivion.

RW: Hello? Hello James? Answer me... now please! How long is this going to take? Because if it's going to take more than a couple of minutes, we're going to carry on without the click track...

And, yes, the minutes continue to tick by...

RW: Oh, this is... this is just...

JG: OK Roger, I think we have it fixed now.

RW: Well send it then and we'll check it.

Yes, you guessed it: nothing!

RW: Send it now! (Distracted suddenly) Don't keep building the wall, you're cheating! You're fucking cheating, you wall-builders! Stop! You must stop when we stop otherwise we have no idea what's going on. You must stop doing anything at all.

It's quite amazing how he's laughing while he's saying this; which I presume either means he can't quite believe this is happening or he went mad about ten minutes ago and is now 'Comfortably Numb' about it all. Finally, after yet another minute or so, we get the OK from James and we're under way until — yes, you guessed right again...

RW: This click is not loud enough in my cans set!

At this point they must have all given up completely and gone to lunch or booked into a breakdown clinic or something as the tape abruptly ends. When it starts up again, we are all boogying along to the superb, extended version of 'Another Brick in the Wall pt 3'. 'Goodbye Cruel World' ("Is there nothing you can do," sings Mr W, "to fill the rest of this here before we get to the end of the song, goodbyeeee...") is followed by a very harmonious 'Hey You'. However, at the beginning of the third verse, the musical accompaniment abruptly cuts out, leaving Roger singing away solo. One can just picture the scene as he stops, looks from side to side and, somewhat dismayed, calls "Hello?". But, as usual, no answer.

COULD IT POSSIBLY BE TRUE THAT: USA over-the-top merchant Bob Ezrin is producing the forthcoming Pink Floyd album? and that the next Public Image 45 is blessed with the startlingly innovative title of 'Death To Disco'?

Sounds May 26 '79

RW: What's the problem? Dave?

DG: What?

RW: Can you tell us why you stopped?

DG: I didn't - Nick did.

RW: Why did Nick stop?

DG: I have no idea why Nick stopped... He thought everyone else stopped - ask him!

And Roger, slightly aggrieved, sighs "Let's carry on. Play the last four bars of that again. We must never stop," - adding mysteriously "If we stop we might disappear!". After some 'heavy' tuning from Dave, we go back into verse three, except...

DG: Stage-left, the keyboard-player side: we need a tiny bit of light please, Graham. (Pause) Not this side, that's stage-left that is. We want stage-right. (Pause) No, you want stage-right, we want the keyboards side! Whatever side that is.

Cracks in the Wall

BACKSTAGE traumas at Earl's Court on the first two nights of Pink Floyd's week-long booking, when the Floyd machine ran with something less than clockwork precision.

First, second drummer Willie Wilson was taken ill on the eve of opening night and Clive, a Floyd roadie who happens also to be a drummer (nobody seems to know his second name), had to be given a crash course in the set's percussive niceties by Nick Mason and propelled on

stage.

Alas, for Clive the big chance ended on night two, for at the back-stage lig on Sunday Wilson looked chipper and ready to blow on Monday.

Then on Sunday, things went awry with not one but two of the hydraulic lifts meant to raise the Floyd, their doubles and their equipment from the depths of Earls Court to in front of their cardboard "wall" in the second half of the set, fixing a yawning

chasm between Roger Waters and Dave Gilmour and their respective amps.

It didn't worry Waters too much, because he's entirely cordless, monitoring his stage sound through radio headphones. But Gilmour found he couldn't reach his pedal-board and his vocal mike at one and the same time, and he couldn't hear what he was playing.

Afterwards, Waters was philosophical about it all.

"I quite like it when things go wrong," he told me. "It makes it less boring, puts more of an edge on things."

Next big thing after the concerts end will be completion of the long-awaited film of "The Wall", main reason for this repeat performance - but not for Gilmour, who has a rather more important happy event some time next week. His wife's expecting a baby, their third. - **KARL DALLAS.**

RW: Stage... left!

DG: (Pause) What?

RW: Left!

Graham: Dave?

DG: What?

Graham: We haven't got it on the board.

RW: (Tour-guide voice) Sorry about this, ladies and gentlemen.

DG: How about some of the lights round the screen? Can some of the bottom ones on the right-hand side of the screen on the front be lit? (Resigned sarcasm) Can someone stand over there with a torch? (Sighs) Carry on.

RW: Don't start the tape, James. Don't start any tapes. This is my fault, because I wasn't in the right place at the right

Sounds Oct 13 '79

**Floyd
double**

THE PINK FLOYD are expected to release a double album called 'The Wall' on Harvest before Christmas. It's their first album since 'Animals' back in February 1977.

The band, who are currently exiled from Britain for a year for tax reasons, are planned a world tour next year and there's a strong likelihood of British concerts in the summer.

time - but I will be in a minute. Thank you.

It is worth remembering at this point that Roger sang 'Nobody Home' from inside a mock-up of a hotel room, which folded out of the wall - complete with armchair, TV and light.

RW: How do I get up there?

After much clambering...

RW: Can you play the end of that verse again, Dave? Please? OK, if you're set up for the next thing, forget it. I'll do it on my own (does so). Hang on, I haven't got it (?) in my back pocket.

'Hey You' finally ends.

RW: Oops: I've pulled the knob off the telly trying to turn the fucking thing on. Erm... I've no idea how it fucking works - how am I supposed to know that? How can I see which is the 'on' button? What? Oh, I see: it's a remote control... ah! What's that button I just pulled off it then? I don't know what it is - it came off of somewhere. OK, just turn that light off so you can see what it looks like when the telly goes on. OK James, you can

Flayed for the Floyd

BEHIND the news of Pink Floyd's June 13-17 concerts in London's Earls Court - still unconfirmed, but nonetheless certain - is an unusual story. It's unusual because promoter Harvey Goldsmith was outsmarted.

To be sure, the £170,000 he's paid to rent the fading exhibition centre is less than the going rate, but it's a lot more than he might have got it for.

It seems the hall was being offered around other London promoters by a Midlands exhibition organiser who had a cancellation on his

hands for less than a tenth of that, plus a small slice of the action.

Unwisely, someone in Harvey's office let it be known that they were rather desperate for a decent-sized venue at rather short notice. To put no finer point on it, the band had told him bluntly that if he didn't come up with the goods they'd find themselves another promoter.

So Harvey found himself well and truly gazumped.

He was so miffed when he found out, goes the story, that he's refused to let his landlords have any tickets for the show.

MM Apr 18 '81

make your own mind up when you want to start.

I would have thought that this was a bit of a dangerous move, but still...

RW: Now hang on a minute because this TV isn't making any noise (TV obligingly starts up). We don't have anything to prop this mike up with at the moment, but that's sort of what it may be like. (TV suddenly increases in volume) There! Like that. OK, just wait a minute James and I'm going to prop this mike up properly in front of this TV and we'll do that cue all over again because it's very, very simple and we should just get it right, now.

All we need now is a six-inch piece of gaffa tape for now:

that's all, nothing else - and that will do it. OK, 1-2, 1-2... can you just bring this mike up a bit? 1-2! That's better, turn it up. OK, we're going to do that again (sings the last lines of 'Hey You' yet again).

This should give time for the thing (the hotel room) to open up, because it should be shut when we start. Mind you, it'd be nice to have some musical accompaniment to this - Rick or Pete? Some drawn-out E minor chord or something... Then if the TV mike is up...

While this is happening, Rick, you could just be bringing up an E minor chord, so that when James starts the 'Is There Anybody Out There?' tape - like now - it will blend.

'Is There Anybody Out There?' is then performed and immediately followed by the return of the TV soundtrack.

RW: Very good, James. I like that. Just let it run through for a bit... This isn't a terribly good TV...

What's this - a clink and a bang?

RW: It's nothing to worry about, just the microphone's fallen to bits. OK, let's have the click track. (TV sound stops) No, leave the TV - what? Oh, I see, she's stopped, silly cow.

So it's away into the opening bars of 'Nobody Home' and you'd never guess what?

RW: I'm not getting any click track. Stop! Oh, hang on a sec...

I may not be turned up... I'm not turned up. OK, can you start that tape again? I'm sorry, that was my fault, I didn't have my cans turned up...

Well, I think he can be forgiven this little faux pas; after all, it's a wonder he hasn't jumped out of the window by now. But all is calm and we even have...

RW: It's quite nice in here!

Onto the first line of 'Nobody Home'...

RW: I'm not getting any piano.

Second line...

RW: I'm not getting any piano in my cans.

Third line...

RW: That's better. That's nice.

Fourth line... but now the poor sod's completely forgotten the words and do-doo's along for a bit. He remembers the next lines - but after another crunch...

RW: This gaffa tape is bloody hopeless. Hang about, sorry... I'll find something - that stuff's useless...

Much shuffling around, then, to the sounds of a microphone being abused by person or persons unknown and some tape...

RW: That's better. 1-2, 1-2, right, this might work...

Wait for this one, folks...

RW: 1-2, 1-2, I don't have this mike in my cans! 1-2... James? Hello? Just start the 'Vera' thing will you?

But just four lines into 'Vera' and...

RW: I can't hear this vocal in my cans... or this guitar - so I

might as well not have it!

Heavy sighs all round. A brief discussion precedes a thunder-our 'Bring the Boys Back Home'. And when that finishes...

RW: Where's the tape, James? James?

At last, the super efficient James finds the tape and we're into 'Comfortably Numb'. As Roger sings "Is there anybody in there, just nod if you can hear me, is there anyone home?", you can't help but feel that at this particular moment he is dedicating it solely to James Guthrie - man of the moment, sound engineer extraordinaire, bringer of extreme nightmares - who, let's face it, seems, at the very least, to have some kind of coordination problem.



Rog n' Dave get it together behind the wall... (c. Hulton-Deutsch)

Unfortunately, the tape ends just after a very laid-back 'The Show Must Go On' (complete with the original lyrics!). How Roger carried this rehearsal through with (albeit somewhat strained) humour is beyond me. I can only say that, given the circumstances, I would have been pulled out screaming very early on in the proceedings.

Far from being a complete bastard as we are led to believe, Roger handles the whole thing with a somewhat bemused, if slightly tough, disposition, doesn't lose his temper and when he does have a go, it's with more gentle reprimanding humour than scathing verbal abuse. He comes over as a schoolteacher struggling with a class of five year-olds.

My one regret is that although James et al are answering in the background, their speech is, for the most part, inaudible. I

would have loved to have heard 'the other side' of the conversations. As to what was actually wrong, we never quite get to find out; although it might well have had something to do with the fact that Roger's mike was so obviously being bugged - the proof of which we have here - a delightful little souvenir that I hope you enjoyed as much as I did... and whoever you are, my knome, do call again. Gail McLean, with thanks to Grimble GRONble Fleischer.

ROCK 'N' RAINFORESTS



How many of us want to stop breathing? That is just the prospect we face if we continue to destroy the forests of the world at the current rate. The rainforests contain half of all the known species of plant, animal and insect but are disappearing at an alarming rate. Every few weeks, an area the size of Belgium is destroyed and fifty species become extinct every day! After seventy-five million years of development, half of the rainforest has been demolished in one human lifetime.

To aid global awareness of the problem, the group Gentlemen Without Weapons have pulled together over fifty international artists to record a single, 'Spirit of the Forest'. Released in many different countries (each in the appropriate language with local pop stars), the record is created entirely with natural sounds sampled onto a Fairlight. The English language version (on Virgin VS 1191, released June 5 '89 - World Environment Day) features Dave Gilmour, Kate Bush, Fish, Sam Brown, Jon Anderson, Debbie Harry, Ringo Starr, Brian Wilson and many other big names. Sessions for the recording of the single were filmed, directed by well-known spelling mistake Storm Thorgerson. The video and documentary (recently broadcast twice by the BBC) will also be released on a worldwide basis on PMI. David Gilmour features twice, sitting next to a strategically-positioned Sam Brown and has the following to say:-

"A much larger question of overall pollution and environmental issues is involved so it seems rather a good idea to do something about it. I don't think that however Green Maggie gets that she actually really means it - she's not going to do much about it without other people putting their oar in and doing something about it themselves. People can buy records like this and generally make their voices heard in order to put pressure onto our government and every other government whose primary responsibility is to do something about it..."

Many of the recording artists featured on the single are contributing tracks to a 'Spirit of the Forest' album to be released later in the year. This will be a compilation of both original and existing tracks with environmental themes.

Over the next ten years Mankind will make one of its most crucial decisions ever: to let the destruction of the Tropical Rainforests of the world become total, or to find ways of halting the devastation of one of our planet's richest resources. So, go and buy 'Spirit of the Forest' and remember that we are the last generation that can avert this catastrophe.

Dave Walker.

One acre of rainforest is destroyed EVERY second...

WISH YOU WERE HERE ...

FROM RUSSIA WITH LOVE



UN-COMFORTABLY NUMB -
"MY HANDS FELT JUST LIKE TWO BLOODY GREAT ICE CUBES!"

On July 19 '89, BBC 2's 'Rapido' ran a feature on Pink Floyd in Moscow, including film of the city itself, interviews with fans and the Floyd in rehearsal and concert. Most interesting was an interview with Dave Gilmour:

On the Moscow concerts...

I don't think anyone's ever come to Russia with a full show before. There have been concerts here - good ones - but they tend to be 'slimmed down' because of the expense. We said at the beginning of this whole thing that we weren't going to slim it down; we were just going to do the whole thing: lock, stock and barrel. I'm sure there's never been anything remotely like us here before. I think we will 'blow their minds', yes!

On reinstated Rick Wright...

Well, everything's fine. We've asked him to be part of it again. He's playing great, he's been doing what we want him to do and it's working very well. The sound and the contribution that he makes are part of what makes us sound the way we do. I can remember the first day when the three of us got back together and started playing on the boat (Dave's 'Astoria', a houseboat/studio moored on the Thames - Eds) - when we first started, it was like putting on a comfortable old pair of shoes (What a touching tribute - Eds).

On Syd Barrett's recent record releases...

There are actually three Syd-related albums out. One is covers by other people; one is the Peel session one which I don't care deeply about either way... whether they come out or not. But the 'Opel' album - which is all the outtakes and rejects from all the stuff that we made the first two albums out of... I've listened to it and there's nothing really on there that really illuminates very much or gives very much to anyone. I didn't approve of it, personally, but it's not my choice.

On rumours of a solo career...

All I've said, consistently - for ages - is that I don't have any plans at all. We don't have any plans at all past this tour. I don't have any plans to make any sort of record with Pink Floyd or on my own. I just want to let a little time go by and gather myself together and see what I feel like doing - see what we feel like doing.

Lovingly transcribed by Dave "Dave Walker" Walker.

INTERNATIONAL

LIKE all young Russians, interpreter Julie's voice is ardent, full. "If there is one thing I wish more than anything in my life," she said, "it is for my 53-year-old mother to enjoy the music and the laser light effects of Pink Floyd."

"I love my mother, but she does not understand, and I want so much for us to share the feelings in our hearts."

"But there is another thing, too, that I wish so very much. As a translator, I have heard about these short, intensive language courses you have in England. To come to England—perhaps with mother—to hear rock music, to try your short, intensive language courses..." She clasped her hands in rapture. "It is my dream."

A curious combination, truly, to a Western ear, and yet not only is 23-year-old Julie's enthusiasm for all things Western utterly real, it is shared, these days, by almost every Muscovite under 30 years of age.

Nigh on 25 years after it first surfaced in the States, 15 after it broke through in the UK, what seemed like an utterly Western phenomenon has finally crossed the divide: The Generation Gap has made it to the USSR.

And just like here, when we and the Beatles were young, the generation gap's chosen symbolism is rock music.

That most spaced-out, dream-trippiest of Seventies rock groups, Pink Floyd, flew into Moscow last week. They will leave tomorrow knowing the 30,000 capacity Olympic Stadium was sold out for five days.

Not, of course, that there has not been an ever-broad-

A redder

ening stream, in recent years, of Western groups pouring over to the East—everyone from Cliff Richard, through Uriah Heep, Elton John and, last year, Status Quo.

But nobody ever planned concerts as big as this week's from Pink Floyd. And nobody, either, has flown into quite the atmosphere that greeted the Floyds as Russia's consumer crisis gathered pace (queues 50 yards long for a bar of soap), and as that other daily Moscow mega-show, the Kren...in Congress, pumped heresy and subversion into every TV lounge in town.

'Do you feel you are on the Dark Side of the Moon?'

Add glasnost, perestroika and everything an English rock group currently symbolises among the young, and little wonder that the turn-out for Pink Floyd's press conference, in a side room at the Olympic, topped the hundred.

Rural Youth magazine was there, Soviet Variety and Circus as well, Arguments and Facts even, not to mention various Rasputin look-alike hippies with long hair and wispy

beards.

There was a Loadsaroubles aspirational in flash suit and New York vowels; a Serious Roubles feminist, power shoulder pads, glam jewels.

And just in case the all-pervasive Glasnost credibility should be questioned for as much as a moment, there appeared a crew from the Russian promoters who briskly whipped a large bust of Lenin clean out of the room before the TV men even realised it was there.

While in the middle of the scrum, looking slightly dazed, sat the three chief Floyds with lead guitarist David Gilmour chairing proceedings.

A question: the Rasputin look-alike reminded Gilmour of the title of Pink Floyd's 1973 smash album *The Dark Side of the Moon*.

Did the Floyds not feel—a darkling glance—that they were on... the *Dark Side of the Moon*... now they were in Russia?

Well! says Gilmour, one wouldn't really like to go that far, after all a chap must consider...

But what, intervened a Pushkinesque figure from the back of the hall, is your opinion of the Soviet poets?

Ah now, says Gilmour, truth to tell, he isn't really into poetry all that much, although he does like his Tolstoy and Dostoyevsky...

But then: "Mr Gilmour!" Hello, it's Rasputin again. "Mr Gilmour, tell us please: will you make a free concert for the Long Haired Russians?"

So there one is: it is by no

shade of Pink



Rolling back the frontiers of rock: Pink Floyd in Moscow's Red Square

means the same thing putting on a concert in Prospect Myra, Moscow, as it is in Tunbridge Wells. Or as Pink Floyd's booking agent, Neil Warnock, put it: "With the best will in the world, it's culture clash all the way."

In fact, the very situation that has helped produce the popular taste for things Western and Pink Floyd—Russian consumerism's palpable collapse—simultaneously makes it near impossible for your ordinary Russians to copy Pink Floyd's ways.

Twenty-seven year old doctor and Pink Floyd fan Sergei Korsakov, for instance, earns 140 roubles a month. He doesn't even know how much a decent pair of foreign jeans might cost. Even Indian jeans have a black market price of 100 roubles.

And as for the clothes his girlfriend tries to get, there

was this American he heard of who bought a dress for nine dollars in California, sold it for 300 roubles in the USSR and then the woman she sold it to, in turn, was offered 1000 roubles for it, cash, in a Moscow restaurant.

"It is things like this that make us rebels," he said. "We've eyes and ears, we can see how the tourists live."

So it was the more remarkable, come Pink Floyd's first night of five last Saturday, to see what strokes the Moscow hotshots had managed to pull.

There were American T-shirts, all black market, there were sneakers, there were jeans. There were Russian T-shirts with English labelling stitched on: "Der Teacher—please leave those Kinder Alone" proclaimed one.

There were Moscow policemen (in blue) and

Russian Army (brown). But most of all, to the Muscovites' re-echoing joy, there was a massive, authentic, high-tech Western stage rig, pulsing out three hours solid of Pink Floyd's act, an experience somewhere between a singalong, a night launch from an aircraft carrier and Darth Vader's 21st birthday party.

There were Russians capering, shrieking, weeping wherever you looked. There were Russians dancing on the seats (forbidden), Russians holding up lit cigarette lighters (highly forbidden) Russians smashing up chairs (so forbidden as to be beyond belief).

Indeed, there came a stage, towards the end, when the management very nearly tried to shut the concert down.

But by then it was too late. Even the soldiers were dancing. The system itself had finally switched sides.

Q & A

This is a new (ir)regular piece in TAP in which we will attempt to answer as many of your questions as possible. Each week we get buried by requests for information on, and questions about, various aspects of Floydian activity past, present and future. Many of you ask very similar questions so we will deal with those first and then we will answer as many individual questions as we can fit in.

First of all we would like to clear up a question that is starting to appear with increasing regularity:

Where does the name 'The Amazing Pudding' come from ?

The title of the magazine was selected by TAP founder Ivor Trueman way back in the dim and distant past. The actual title 'The Amazing Pudding' was the original name given to a live piece first performed by Pink Floyd in Paris at the Theatre Comedie des Champs Elysees on the 23rd January 1970. The title of this piece was later changed to 'Atom Heart Mother' but its debut is now commemorated by the name of this magazine.

After the last Floyd tour we also get a lot of readers asking:

Where can I get tour merchandising from ?

Regular readers of TAP will know that, where possible, after a tour we arrange a deal whereby TAP readers are able to purchase tour merchandising at a slightly cheaper rate than usual from the companies involved. At present we are still looking into the merchandising situation after the latest tour and will give full details as and when we have any.

In the meantime you can buy tour shirts (off the last tour) from Virgin and HMV record stores.

Other regularly asked questions at the moment are about the availability of the Pink Floyd videos especially:

Is 'The Wall' film still available on video ?

'The Wall' film is still available in Europe on MGM and will again be available in this country later this year.

'Pink Floyd Live at Pompeii' is still available on video although, of course, this version does not contain the footage from the original film of the group recording 'Dark Side of the Moon' in Abbey Road Studios.

The 'Pink Floyd - Video E.P.' which is the four track video of four tracks from 'The Final cut' album and 'Roger Waters - Radio K.A.O.S.' video are also both still available.

Another question that several people have asked recently is:

"What has happened to Roger Waters' Amused to Death album ?"

Roger was unhappy with the album and shelved it, although we can expect a new album from him either later this year or early next year. This may or may not be based around 'Amused to Death'.

Having cleared up those points we would like to finish off by answering a couple of individual questions.

Steve Shoebridge from Snodland in Kent sent us the following enquiry:

"I believe Pink Floyd are currently working on a soundtrack album to a film, can you supply any more details please ?"

Sorry Steve but the film in question was only the 'Pink Floyd Live - Delicate Sound of Thunder' video which Floyd were mixing the soundtrack to.

Finally Michael Chalmers from Carlisle in Cumbria asks:

"Near the end of the track 'Atom Heart Mother' a voice is heard saying 'Silence in the studio'. Is this a mistake by the mixer/producer or is it part of the concept ?"

It is, as far as we know, part of the concept. Certainly, with Floyd's attention to detail it is unlikely that such a mistake would find its way past the final mix.

If you want a personal reply PLEASE enclose an SAE or, if writing from abroad, an IRC (which, for all those readers who have asked, stands for International Reply Coupon).

TAP SMALLS



FOR SALE: Shop displays - 1) 3' Final Cut 'cassette' 2) 2'6"x4' Great Dance Songs 3-D display 3) 3' Naked hitch hiker Pros and Cons display. Best offer secures - buyer collects! Contact Andy.

WILL TRADE: 'A Nice Pair' dentist sleeve (unopened) for 'When the Tigers Broke Free' 7" (must have sleeve). Contact R. Hotaling, 24, Willis Avenue, Ravena, NY 12143, USA.

WANTED: Terrapin back issues/other Floyd memorabilia. Contact Brian Moore, 256, Cartier St., North Bay, Ontario, Canada PIB 5J7.

FOR SALE: Vintage Rock and Pop papers/magazines. For a huge detailed list of 2000+ different items, please send SAE, dollar bill or 2xIRC's to: BETTER DAYS, 20, Trembear Road, St. Austell, Cornwall, PL25 5NY, England. You won't be disappointed...

FOR SALE: Original blue-prints for stage set-up of Floyd Milwaukee County Stadium 30/9/87 - used by local crew to construct rigging (including mirror-ball). The 36 sheets show evidence of use but are still 'rolled' and can be shipped in a tube. Serious enquiries only to: Ron Fleischer, c/o KINETICS, 444, North Wabash Ave, Chicago, IL 60611, USA.

FOR SALE: Rare Floyd singles - 1) One of These Days/Seamus (Jap pic slv) 2) One of These Days/Fearless (Ital pic) 3) Free Four/The Gold It's In The... (Ital pic) 3) Money/Any Colour... (USA STARLINE) 4) Time/Us and Them (USA - poor condition) 5) Have A Cigar/Shine On pt1 (Import pic) 6) Another Brick pt2 (orig Brit pic) 7) Another Brick pt2 (Jap pic + lyric sheet) 8) When the Tigers... (Brit gate-fold) 9) Not Now John (Brit pic). Offers to: Chris Boyes, 50, Meadow Way, Hellesdon, Norwich, NR6 6XZ - or Tel: 0603 410267

FOR SALE: Not Now John 7" promo w/promo pic slv and orange lbl for \$8; Learning To Fly w/1 promo for \$5; Westwood One PF Live in London 2LP for \$65. Enquiries to: Elliot Tayman, 137-25, 68 Drive, Flushing, NY 11367, USA. Some UK only Floyd items also wanted.

WANTED: Floyd, JMJ, Genesis, Tangs video rarities. Contact: Phillip Halper, 13, Totternhoe Close, Kenton, Harrow, Middx, HA3 OHS, England or Tel: 01 907 6796.

FOR SALE: Floyd-inspired postcards, 30p each + SAE or 4 (of same) for £1.20 inc p+p. Contact: Lee Gregory, 8, Louvain St., Barnoldswick, Near Colne, Lancashire, BB8 5LA.

FLOYD AMONG THE FLOWERS



Being a long-time Beatles and McCartney fan, I was asked to review the latter's latest 'Flowers in the Dirt' LP (PCSD 106), which again features Dave Gilmour. After his last release 'Press to Play', which I have yet to listen to in its entirety, I must admit I was not rushing to buy this one.

Despite the help of many people, with four songs co-written by Elvis Costello, and the use of no less than eight producers besides himself, the album fails to contain a memorable song. It is altogether too lightweight; the sort of record to have on in the background - not music to listen to.

The track featuring Dave Gilmour is entitled 'We Got Married'. The guitar-playing is described by Paul as "kinda grown-up", and whilst it is distinctively

Gilmour, it does not appear to add anything to the song and is certainly not of 'No More Lonely Nights' standard. If you're not going to buy the album anyway, this song is unlikely to send you rushing round to your nearest record shop.

The best track on the album is 'Put It There'; also, unfortunately, the shortest at 2:09 mins. The track itself is very reminiscent of 'Martha My Dear' and 'Blackbird' from the Beatles' 'The White Album' of 1968.

No-one would deny that Paul McCartney has written some classic songs in his time, but he no longer seems to do so. Whether this is due to fame, wealth, old-age or apathy I don't know, but if this is to be the standard of the material he releases, maybe it's time he retired.

The cassette and CD both feature an extra track, 'Ou Est Le Soleil'.

Carole Walker.

RELICS

A charity recording of the Deep Purple classic 'Smoke On The Water' is to be released in November, in aid of the Armenian Earth-quake fund 'Life Aid'. Recorded at London's Metropolis Studios, and produced by Gary Langan and Geoff Downes, the single features Ian Gillan, Ritchie Blackmore, Dave Gilmour and Brian May. (AM)

Viewing figures for the Venice broadcast were 1,130,000 in the UK, according to the broadcasting research organisation BARB. (KW)

Guaranteed to set collectors' hearts racing is the recent unearthing of film from Floyd's 1970 Hyde Park gig. The film is Super 8 colour, silent and complete with edits. It lasts for about four minutes and was taken from the side of the stage by the choir, although various angles seem to have been used. The band are featured throughout although the camera does pan across the audience. Some of the close ups are of very high quality. Interest in the film has been shown by Christies auction house, with regard to its being featured in next year's memorabilia sale. They have estimated a price of between £400 and £600. (BM)

The Floyd are allegedly sampled on the new Beastie Boys album, 'Paul's Boutique'. Can anyone confirm this? (PH)

EMI have released a series of CD's to commemorate the 20th anniversary of the Harvest label. Amidst new Roy Wood and Jeff Lynne compilations and the first three Deep Purple albums (with Jon Lord sounding like he's swallowed the Rick Wright keyboard manual) are two items of interest to Floyd fans. 'Banana Productions: The Best of Kevin Ayers' includes 'Singing a Song in the Morning', an earlier and sadly still unreleased version of which, 'Religious Experience' is reputed to feature Syd Barrett. This version has Ayers backed by Caravan, so it's equally satisfying. Unfortunately not included is Ayers' Syd 'tribute', 'Oh! Wot a Dream'. Finally, the jewel of the set is the reissue of Roger Waters and Ron Geesin's 'Music From The Body' (CDP 92548 2, £7.99). Very much in the vein of 'Several Species...', it also includes a few mellow songs such as the wonderful (and un-Waters like) 'Give Birth to a Smile'. (A 'Look, Caravan are great' M)

In Brisbane, a press party was held at 'Club 104' for the launch of the 'Delicate Sound...' video. During the event, it was claimed that Floyd are to play Oz again next year. Hmm... (JA)

At the Coca-Cola International Rock Awards, held in May, Floyd were nominated for 'Tour of the Year '88'. A clip of 'Learning to Fly (Live)' was shown, although it was definitely not from the 'Delicate Sound...' video. The award went to Amnesty International's 'Human Rights Now!' trek. (AM)

Dave Gilmour will be lending his musical weight to the upcoming long-player by Ms. Katherine Bush. 'The Sensual World' will be out in October and we order you all to buy it. (GL)

Contributors: KW-Kev Whitlock, PH-Pete Howard, JA-Jim Agland, GL-George Loaf, AM-Anguished Mother, BM-Bloody Magic. Ah, youth...

THANKS

Our thanks this issue go to: Mad Jock McJock, winner of This Year's 'Mr Jock' Competition; Trevor Mabbett; Kirstin Kennedy (for the tape) and Nick Dawe for all his cartoons. Merci, chaps!

MEDIA LOG



Radio 1 (May 31 '89): "Deep Purple"'s 'Dark Side of the Moon' voted 4th "Most Borrowed Album in the UK". Number one was 'Sgt. Pepper's Lonely Hearts Club Band'. (BM)

Penthouse (March '89): Short, favourable review of 'Opel'. (AL)

Time Out (June 21-28 '89): 2-page feature on Floyd in Moscow, with colour pix. Also: 'Dark Side...' picked as one of Boy George's Top 10 albums. Back issue enquiries to Time Out Magazine Ltd, Tower House, Southampton St, London, WC2E 7HD (Send SAE). (BM)

Ritz (June '89): Yet another article on how much Nick's cars are worth (and we're talking telephone numbers!), with pix. (AM)

Hi-Fi Choice (July '89): Came with '100 Choice Cuts' supplement, list of 100 Best Albums Ever. Floyd scored with 'Dark Side' at 16 and 'Piper' at 26. Top was Beatles' 'Revolver'. (KW)

Video Times (July '89): Favourable review of 'Delicate Sound of Thunder' video. (PH)

Tower Records 'TOP' magazine (August '89): Short, favourable review of 'Delicate Sound of Thunder' video. (KW)

Loud! (no. 16): Favourable review of 'Delicate Sound of Thunder' album, but "the album cover is a bit weird". (AM)

NME: July 1 '89 - Review of 'Delicate Sound...' video ("With the sound turned down and the latest House compilation on the tape deck, it could serve as an invaluable babysitting device"); July 15 '89 - Favourable live review ("I was well-shocked to find myself actually enjoying the music. Hideous, pomp-ridden barf outs sounded, well, rather jolly and majestic in this setting") but highly unfavourable review of 'The Body' CD reissue ("This is the sort of record that not even students bought in 1970"). (KW)

Kerrang! (July 15 '89): Favourable live review, praising Dave Gilmour as an "overlooked, talented and very individual stylist... with the power of the best of them". (PH)

Melody Maker (July 15 '89): Live review, reasonably favourable by paper's standards, but characteristically snide. (KW/AM)

Daily Mail: June 2 '89 - Roger and Carolyne Waters make triumphant return to Nigel Dempster's Mail Diary at society bash; July 8 '89 - Live review avec usual references to longhairs, dope, etc. Verdict: "2½ hours of the Floyd without the effects would probably be rather trying"; July 14 '89 - Feature on Waters' plans for Berlin 'Wall' show; July 17 '89 - "Venice left in shock by Pink Floyd invasion"; July 24 '89 - Another Mail Diary cameo, Nick's actress girlfriend preferring to stay in London with him than stay to act in California. (BM/KW)

TVS 'Off The Wall' (May 18 '89): Short feature on the Floyd, including clip from the 'One Slip' promo and brief interview with Nick Mason in front of London Arena. (KW)

London Evening Standard (July 5 '89): Unfavourable live review - "Fans come for the pyrotechnics, the impressive lasers and films, as much as for musical enlightenment. At least, one hopes so, because the songs sound dated and pompous... truly they have become the Andrew Lloyd Webbers of rock". (KW)

BBC 1 'Points of View' (Aug 1 '89): 2 viewers' letters, complementing BBC on having sense to show Venice gig, followed by short clip of 'Another Brick in the Wall pt 2'. (AM)

Daily Mirror: May 31 '89 - Floyd listed as top-grossing tour in States last year, with £17.25 million from 35 shows; June 5 '89

- 'Pink Floyd's Red Rave-Up' (Mason: "This was the best reaction we have ever seen") live in Moscow; July 5 '89 - Preview of Venice show (Spokesperson: "Venice is an endangered city and it is a big gamble having a loud rock band play right in the middle, but Pink Floyd are spending a fortune to get the show right"); July 10 '89 - Venice TV preview; July 17 '89 - "Rock concert 'ruins' Venice"; July 19 '89 - report on resignation of Venice mayor ("Venice has now pledged never to hold a superstar concert again"); July 20 '89 - 'The Floyd send Venice rocking' (Spokesperson: "Pink Floyd are very upset. It was never meant to be like this"); July 21 '89 - "Hot: Pet Shop Boys - Not: Pink Floyd". (AM/BM/JD/KW)

Encyclopedia Psychodelia (vol. 5): Lengthy feature on 'Dark Side of the Moon', rating it as "the most important work of art in the last fifteen years". (PH)

The Sun: June 3 '89 - Moscow preview (Gilmour: "We will be paying for the privilege of playing here"); June 5 '89 - 'Tickled Pinkski' live Moscow report (Gilmour: "It was the greatest reception we've received anywhere"); June 9 '89 - Report of Mason turning down a £4 million offer for a Ferrari 250 GTO; July 10 '89 - Very favourable Docklands review; July 17 '89 - 'Gondolas rocked by Floyd'/'Venice rocked by Floyd Riot'. (AM/BM/JC/KW)

The Guardian: July 6 '89 - Generally favourable live review ("The partners may change, but the company looks set for the next 50 years at least"); July 17 '89 - Venice "fiasco" report; July 18 '89 - Venice update ("Notices pinned on town hall doors said the decision to let Pink Floyd play was shameful"); July 28 '89 - Amusing 'Pomp Rock Almanac' for 1993 ("Pink Floyd's stock market flotation is given a cautious welcome by the City... The group unveil their plans for a buy-out of British Aerospace"). (PHd/KW)

The Independent (July 7 '89): Extremely hostile Docklands live review - "That two drummers were deemed necessary for a band whose rhythmic complexities would not tax a clockwork monkey summed up the whole bloated enterprise". (JC)

Daily Telegraph: July 6 '89 - Unimpressed live review, praise only for "the major visual distractions of the evening - singers x in cocktail dresses that begged for sexist comment"; July 16 '89 - Strange Floyd-inspired letter ("Since their is no talent involved in the purveying of 'rock music' why on earth should its purveyors be criticised merely on the grounds that they have aged and not got any better?"); July 18 '89 - lengthy 'Venice gets that stinking feeling' article, deploring "the use of the beautiful Italian city as a backdrop for an overblown rock concert"; July 19 '89 - Another Venice feature ("The mayor admitted: 'We all make mistakes.'"); July 19 '89 - Readers letters in response to July 18 feature ("The fact that the municipal authorities were ill-prepared through their inexperience was of course a shame, but no reason to condemn a quite spectacular event..."). (JC/ND/DM/JM)

The Times: July 4 '89 - Docklands preview; July 15 '89 - Limit on Venice volume report and TV preview; July 17 '89 - 'Pink Floyd concert rocks Venetians'; July 19 '89 - Follow-up to 17th, report of two separate inquiries set up by Italian Culture Ministry and Palace of Justice to "ensure that such an event could never happen again". (KK/JC/PH)

Record Collector (no. 121, Sept '89): Long-overdue conclusion of article examining Floyd's live career. Unfortunately, it was written last year and is already badly out of date. (KW)

Contributors: KW-Kev Whitlock, PH-Phillip Halper, JC-James Cressy, PHd-Peter Howard, KK-Kirstin Kennedy, ND-Nick Dawe, JD-Jude Dines, DM-Douglass MacDonald, JM-Jean MacDonald, AL-Arnold Layne, + AM/BM