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THE AMAZING PUDDING

ISSN 0951-8304

THE ORIGINAL
**PINK FLOYD &
ROGER WATERS**

MAGAZINE ISSUE 39



THE

KATE BUSH

SPECIAL



OCTOBER 1989

Welcome once again, guys n' gals. Following on from last issue's editorial, we have now decided to raise the price of TAP, effective from the New Year onward. While we have yet to finalise the new rates, we envisage that the cover price will rise from 50p to 80p, giving a UK subscription rate of £6. We appreciate that this is a large jump, but it is the first since issue 19, back in 1986 - and only the second in our six-year history.

We have been able to absorb rises in production costs, printing and postage in the past, but the time has come to pass some of the increase on to you. We would hope, however, that the price will not rise again for some considerable time. Furthermore, as always, TAP will remain a non-profit making concern, whereby all profit is channelled back into the magazine rather than into the editors' pockets!


We hope to be able to print the new rates for overseas next issue, once we have had time to calculate the newly-increased postal costs. The price of back issues may also be subject to alteration. Included in the rise is a small amount to allow us to spend more on photographs (the two 'Wall rehearsal' ones in the last issue, for example, cost over £25 each), research and advertising to offer you a better magazine. We hope to begin these improvements with a glossy cover, to start (hopefully) with issue 41 (famous last words).

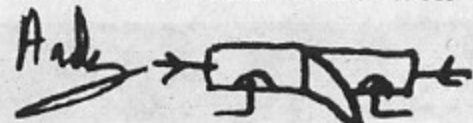
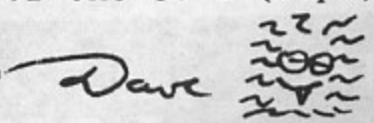
On a separate matter, it has come to our attention that some of the releases which we refer to and review in the magazine (such as the 402 albums that Gilmour played on - last week!) are proving difficult to track down overseas. While we do not, unfortunately, have the resources to establish a mail-order scheme of our own, we would be delighted to hear from any companies who may be able to assist.

New and old readers alike may be surprised at the amount of space afforded to Kate Bush in this issue. We would like to stress that this is a one-off - founded on our belief that the majority of our readers enjoy her work or, at the very least, will be interested in the professional relationship between Kate and David Gilmour.

Finally, may we please ask you for an SAE (or International Reply Coupon from overseas) if you want a reply to your letters and please try not to phone us after 10pm!

We'll see y'all next time for the last ish of the 80's (ulp!):

Bruno 

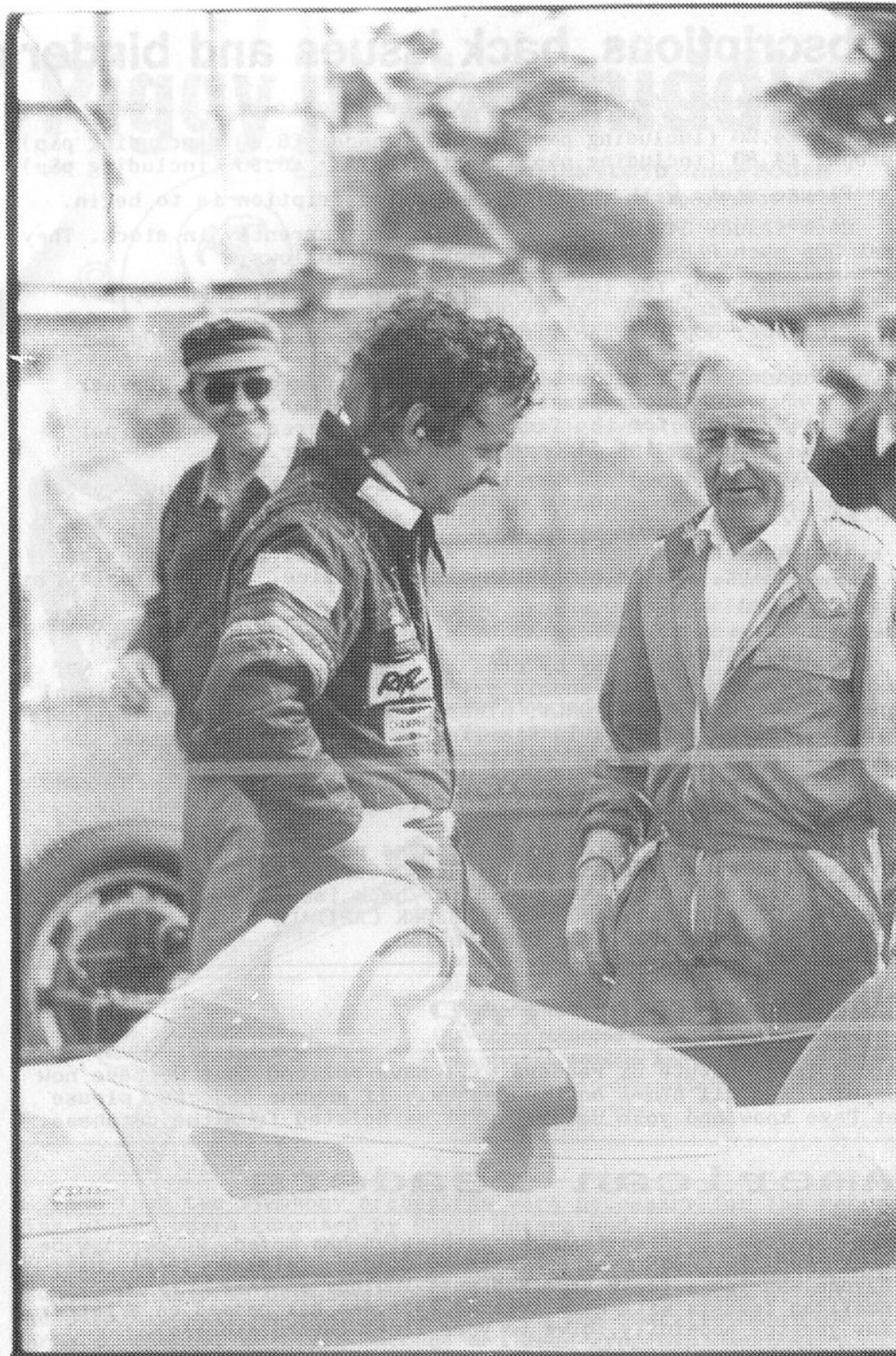
Andy  Dave 

Andy has now moved, so please note the new address below. If you have written to his Great Barr address, don't worry - the long-suffering Mabbett family will forward all mail:-

BRUNO MACDONALD
64 CLEVELAND ROAD
SOUTH WOODFORD
LONDON E18 2AL
ENGLAND
TEL: 01 989 3602

ANDY MABBETT
61 MEYNELL HOUSE
BROWNS GREEN
BIRMINGHAM B20 1BE
ENGLAND
TEL. 021 523 3816

DAVE & CAROLE WALKER
81 FOSSDALE MOSS
LEYLAND
PRESTON PR5 3WS
ENGLAND
TEL: 0772 456508



Nick Mason at Oulton Park on June 8, '86. His car, for those of you interested, is a Maserati 250F (pic courtesy of Darren Crisp).

Subscriptions, back issues and 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 34, 35, 36, 37 and 38 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 five issues costs:

UK: £3.10/Europe: £3.20/USA & Canada: £4.30/Australia & NZ: £4.75.

High quality, dark blue binders, which will hold twelve issues of the Pudding, 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 Andy Mabbett for overseas subscriptions and binders, Carole Walker for UK subscriptions and Bruno MacDonald for back issues. When ordering, please print your full address in BLOCK CAPITALS to avoid any errors - thank you for your cooperation.

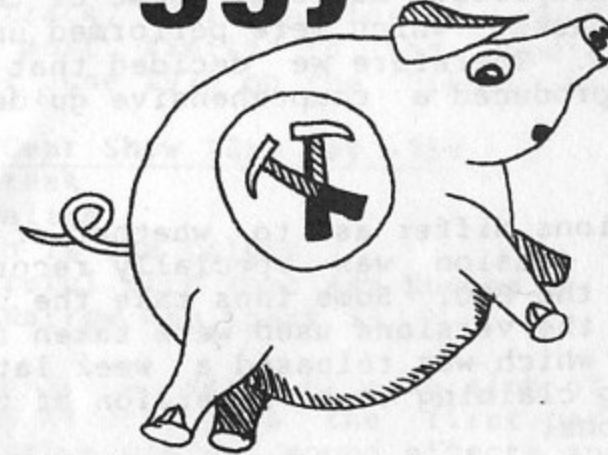
Computer TAP

Particularly astute UK readers will have noticed that we have now computerised all names and addresses. If anyone objects, please let Dave know and your details will be deleted from the database.

American readers

Ken Langford, our American representative has moved. He can now be contacted at: 16385 West 8th Avenue, Golden, Colorado 80401, USA. Anyone wanting a reply from Ken must include an SASE. American readers will have noticed that Ken has passed on a letter for you to, hopefully, give to your local record store(s).

Piggy in the middle



NME Sept 16 '89



FORMER PINK FLOYD member **ROGER WATERS** is to seek damages against his ex-colleagues in the high court over the band's infamous inflatable pig.

As reported in *NME* last week, Waters is at odds with his former group over copyright fees for the use of the pig as part of the band's stage show during the recent world tour.

Waters claims to have created the pig design which became a symbol of the band after it appeared on the cover of their 'Animals' LP.

And he's now seeking \$35,000 in damages against present band members **DAVE GILMORE** and **NICK MASON** for alleged breaches of copyright agreements.

The Floyd pair, together with EMI Records, are also being sued by Poselane, a company which claims to own several valuable Floyd copyrights.

The writ alleges that Gilmore and Mason agreed to pay Poselane a licence fee of \$800 per performance for the use of the inflatable pig before a tour in September '87.

Waters and Poselane claim the same fee was also to be paid for future performances where the pig or other copyright material was used.

But the writ alleges that the licence fees haven't been paid for the period covering Floyd's successful 39 date tour which began back in May this year.

Poselane claims Gilmore and Mason owe \$35,295 in unpaid licence fees which, despite requests since June, they've allegedly failed to pay.

Waters and Poselane also claim that videos have been recorded which make unauthorised use of the pig emblem. And they're pushing for an enquiry into the profits made from the alleged breaches of copyright.

No less than two symphony orchestras were necessary for the recording of the opera composed by Roger Waters and Etienne Roda-Gil for the bicentenary of Federation Day. The latter wrote the lyrics - for singers including Johnny Halliday and Vanessa Paradis - while Mr Waters, presumably, handled the musical side of things. The premiere will be on July 14 1990, at the Bastille Opera in Paris... (Report by Alain Lachaud and Jean-Francois Hangouet).

GET BACK TO RADIO

With the current popularity of Pink Floyd there has, inevitably, been a spate of bootleg releases. Several of these contain various combinations of tracks from Floyd's BBC radio sessions without stating which tracks are from which sessions. To further complicate matters, some of these new bootlegs list some radio session tracks, which were performed under different titles, as studio out-takes. Therefore we decided that it would be useful for our readers if we produced a comprehensive guide to Pink Floyd's BBC radio sessions.

Saturday Club 28th July 1967

The Scarecrow
The Gnome
Matilda Mother

Opinions differ as to whether or not this session was specially recorded for the BBC. Some fans take the view that the versions used were taken from

the 'Piper at the Gates of Dawn' album which was released a week later. Certainly, we have never heard anything claiming to be a version of this session which contains non-album versions.

Top Gear Show 30th September 1967

Flaming
Apples and Oranges
The Scarecrow
The Gnome
Matilda Mother

This session gave the Floyd chance to perform some of the tracks from their first album and to debut 'Apples and Oranges' nearly 2 months before its release as a single, although the track had already been recorded by the group

back in August. Interestingly, this is the only known performance of this piece by the group.

Top Gear Show 19th December 1967

Vegetable Man
Scream Your Last Scream
Pow R Toc H
Jugband Blues

This is the most legendary of all the BBC sessions recorded by the Floyd as not only was it the last to feature Syd as a group member, it was also the one that brought us the otherwise

unreleased tracks 'Vegetable Man' and 'Scream Your Last Scream'. Studio versions of these tracks do exist, complete with studio trickery, but these are the only versions officially heard by the public. The studio versions had already been recorded by the group earlier in the year together with an early version of 'Jugband Blues' although this latter track was to be re-worked in May 1968 for inclusion on 'Saucerful of Secrets'.

Top Gear Show 25th June 1968

Julia Dream
Murderistic Woman
Let There Be More Light
Massed Gadgets of Hercules

This session is one of the few times that 'Julia Dream' was performed by the group and also premiered 2 tracks from the 'Saucerful of Secrets' album which was released soon afterwards:

'Let There Be More Light' and 'A Saucerful of Secrets' which appeared under the title 'Massed Gadgets of Hercules'. 'Murderistic Woman' is a very early version (and the first known performance) of 'Careful With That Axe Eugene' which, at this stage, did not contain the now familiar screams. This version pre-dates the recorded version by 5 months.

Top Gear Show 14th January 1969

Point Me At The Sky
Baby Blue Shuffle In D Major
The Embryo
Interstellar Overdrive

This could be the only live version of 'Point Me At The Sky'. It certainly contains a slightly changed lyric to the single version released a month earlier. 'Baby Blue Shuffle In D Major'

is an early version of 'The Narrow Way (part 1)' and the story of the development of this piece can be found in TAP 35. At this time Pink

Floyd had started work on the 'Ummagumma' studio album and 'Baby Blue Shuffle In D Major' was one of the first pieces recorded for this album together with 'The Embryo'. This latter piece was originally intended for 'Ummagumma' but was dropped when it was decided to divide the album into 4 parts - one for each member of the group. This short version of the track, being performed around the time of recording, is obviously the most similar to the studio version although that wasn't released until June 1970 on the 'Picnic' Harvest sampler album.

Top Gear Show 12th May 1969

Daybreak
Cymbaline
Green Is The Colour /
Careful With That Axe Eugene
The Narrow Way (part 3)

This session reflects the state of Pink Floyd's concerts at that time with various parts of 'The Man' and 'The Journey' although all, apart from 'Grantchester Meadows', are given their studio names. 'Daybreak',

which is a very nice version of 'Grantchester Meadows' complete with sound effects, is the first part of 'The Man'. The session makes extensive use of sound effects and is also typical of their live shows from this period with 'Green Is The Colour' and 'Careful With That Axe Eugene' being segued together. With 'More' not being recorded until 2 months after this session these are very interesting versions of 'Cymbaline' and 'Green Is The Colour'.

Paris Theatre, London 16th September 1970

The Embryo
Fat Old Sun
Green Is The Colour /
Careful With That Axe Eugene
If
Atom Heart Mother

This session is a further development of the Floyd's live performance with 'Green Is the Colour' and 'Careful With That Axe Eugene' resembling the concert versions and 'The Embryo' having become a much longer version than it was in January 1969. Three

tracks from the forthcoming 'Atom Heart Mother' album are also played here with 'If' being given a very rare live performance whilst 'Fat Old Sun' was to become a concert favourite. This is also a memorable broadcast because, eight months after its debut in Paris, 'Atom Heart Mother' is given one of its few performances with an orchestra.

Paris Theatre, London 3rd October 1971

The Embryo
Blues
Fat Old Sun
One Of These Days
Echoes

This session was recorded by the BBC but never fully broadcast. The first two tracks, 'The Embryo' and 'Blues' have only been broadcast on American radio which is a pity because a blues track by the Floyd has never been

released or broadcast in Britain. 'Fat Old Sun' was back as an audience favourite and the last two tracks were a taster for the forthcoming 'Meddle' album with the strangely (and lengthily) titled 'One Of These Days I'm Going To Cut You Into Little Pieces' featuring Nick Mason's vocal debut. Trivia buffs may be interested to know that Roger Waters described this piece as "A poignant appraisal of the contemporary social situation". 'Echoes' itself had been through several name changes during its five months as a live piece and had evolved into what Floyd roadies Pete and Scott described as "...an extraordinarily good number".

It is unfortunate for Floyd fans but, despite the success achieved by Clive Selwood with his Strange Fruit label's releases of other artists' sessions, Floyd's remain unreleased. This is due to the groups insistence to Clive that the tracks were 'never intended for commercial release'. Consequently, money which could be going to the group, is being diverted to a handful of bootleggers. The biggest irony of all is that an official release would not only remove the attraction of the bootlegs but would also give the group a chance to control the quality of the releases.

Dave Walker

"I owe it all to him; the fact that I got my contract and that I am where I am now." Thus spoke Miss Catherine Bush in 1978. The 'him' in question is Mr David Gilmour. This is their story... The Whole Story.

ROLLING THE BALL

The end of June 1973 saw the return to England of Pink Floyd, having successfully completed a second tour of the United States. With their recently released album 'Dark Side of the Moon' perched comfortably in the album charts around the world, and with no new band projects in the pipeline, the individual members of the Floyd decided to go their separate ways for a three month extended summer recess. Having spent the previous five years constantly recording and touring within the limited confines of Pink Floyd, the summer break gave Dave Gilmour the ideal opportunity to work on his own pet projects and to realize one or two unfulfilled ambitions.

Dave had been toying for a while with the idea of putting his experience in the music industry to good use - by helping young, unknown talent to get themselves noticed by A & R men. It was to this end that Dave spent part of his summer 'holiday' recording the group Unicorn at his home studio on the outskirts of Harlow. He had originally met the band at a wedding reception for a mutual friend, Ricky Hopper. They may have been providing the music, for Dave was suitably impressed to invite them to his studio to lay down some recordings. The twenty or so demos they were to make were sufficient to gain them a recording contract; and over the next three years Dave would go on to produce three albums for the group: 'Blue Pine Trees', 'Too Many Crooks' and 'One More Tomorrow'.

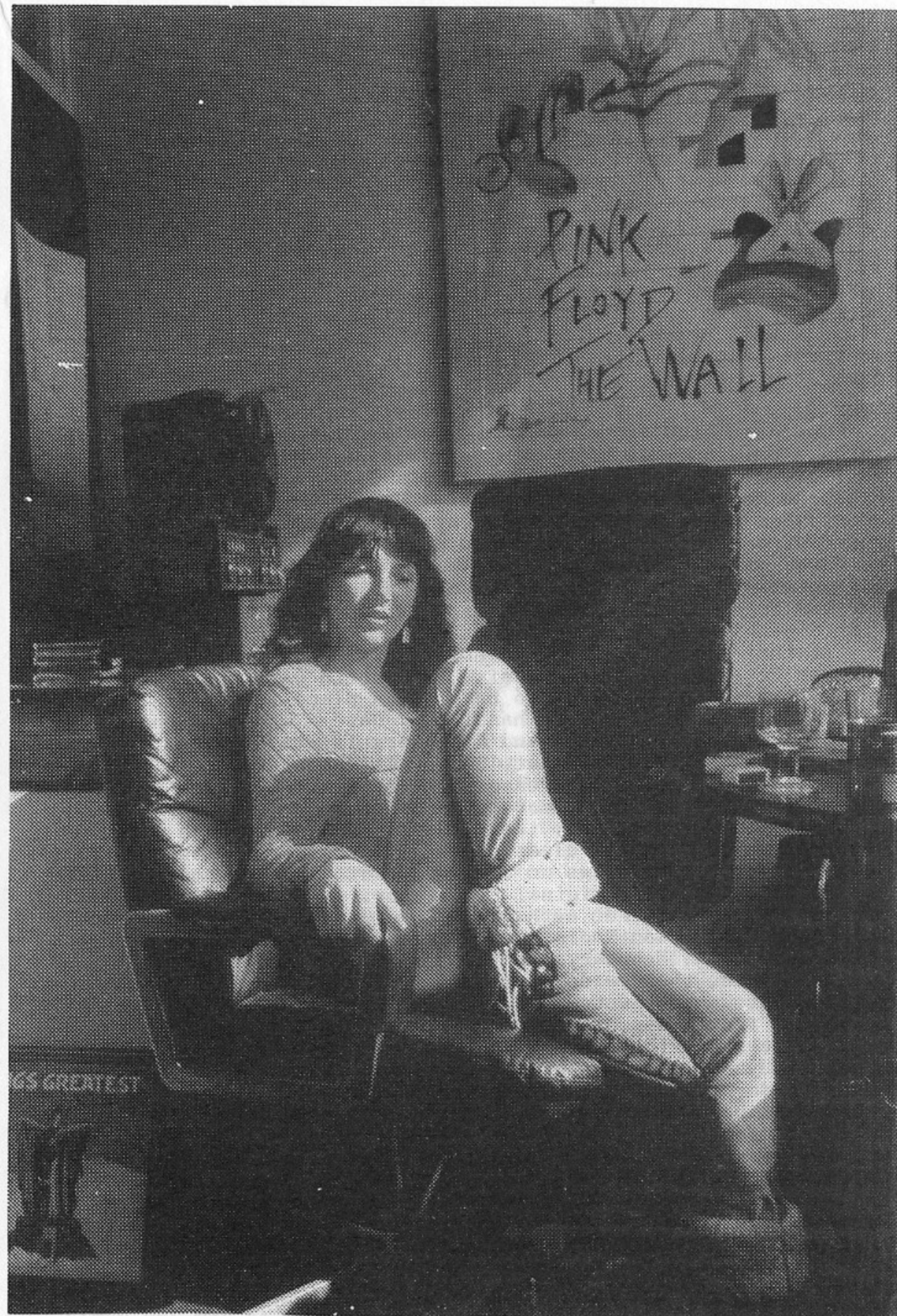
However, back in the summer of '73, whilst producing these initial demos, Dave was to receive a call from Ricky Hopper...

* * * *

Catherine Bush was born on July 30 1958 in Kent. As all of her immediate family were in some way musically or artistically inclined, it was to be of no real surprise when, in the summer of 1969, Kate took up playing the family's piano, initially to accompany her brother Paddy's violin playing. More importantly, Kate had, by the age of twelve, developed into a precocious and prolific songwriter. So prolific, in fact, that within a couple of years, she had composed well in excess of a hundred songs.

In retrospect, Kate's family could hardly fail to notice her blossoming talent, and it was soon suggested that perhaps her songs were of sufficient quality to merit being published professionally. At some stage during 1972, Kate began sorting through her compositions, weeding out the weaker material. The end result of this process saw a collection of some sixty or so songs ready for demo-ing, which were quickly recorded at home on a reel-to-reel tape recorder; each simply featuring Kate singing at the piano. These recordings are thought to be live, single track recordings, as opposed to demos Kate was to make at home four years later, which were two track recordings (two separate tape recorders having been connected).

Having recorded the 1972 demos, copies were made of the resultant two tapes. These were circulated around various record companies in the hope of securing a much-desired publishing



contract. By the end of the year, unfortunately, company after company had rejected the tapes, claiming to have found them generally 'Morbid, uncommercial and boring'. Disappointed, the Bush family decided a different approach was called for and, at some point during either late '72 or early '73, attempted to enlist the support of Ricky Hopper, who they knew to have connections within the music industry. Contact was made through mutual friends of Ricky and Kate's eldest brother, John (the two having met at Cambridge University some eight years beforehand).

John invited Ricky to his parents' home to listen to his sister's demos. Ricky liked what he heard and decided to help: hawking the tapes around various companies in the ensuing months. However, as before, they attracted little interest. The summer of '73 saw Kate reach her fifteenth birthday, but, with still no contract in the offing, Ricky decided to enlist the help of an old Cambridge mate whom he knew to be on the lookout for new talent.

* * * *

Contact established, Dave Gilmour was sent a copy of the tapes for his opinion. As Ricky had been before him, Dave was sufficiently impressed to travel South down to Welling to meet Kate and hear some of her material. He had already reached the conclusion that the main reason why the tapes had failed to interest the record companies and publishers was because there were too many, similar-sounding, songs (over sixty with just piano and vocals). With this in mind, and having decided to help, Dave invited Kate up to his farm to record just a few of her best songs with a backing group.

At that time, Unicorn were still working on their demos, so drummer Peter Perrier and bassist Pat Martin were invited to sit in on the session (thought to have taken place in August '73). The electric guitar duties were handled by Dave - who also engineered and produced the session - and Kate herself played piano. How many songs were recorded that 'Sunny afternoon at Dave's' is uncertain, but, given the reason for the failure of the original demos, it's unlikely that more than three were made. Of these, only two can be positively identified: 'Passing Through Air' was remixed and officially released seven years later in September 1980, as one of two songs on the b-side of 'Army Dreamers', while the second, 'Maybe' (original title, curiously enough, 'Davy!'), has yet to be released, although Kate did allow forty-odd seconds of it to be aired on Radio One, when she was the special guest on 'Personal Call', February 27 '79.

As before, the new demos were circulated around the companies, but, again, were rejected. September 1973 saw Kate begin her all-important fifth year at school. With vital GCE coursework ahead of her, it seems that Kate's parents decided to avoid any unnecessary distractions by discontinuing the search for a contract for the foreseeable future. During August 1974, Kate found that her GCE exams had been a success, and decided to return to school for a further year.

It seems Dave Gilmour had all but disappeared from the scene by now. Committed to various Floyd projects, the demos were put on hold. Then, suddenly, after a near-twenty month hiatus, a further (and perhaps last?) attempt was made to secure Kate that contract.

* * * *

In May 1975, the Floyd were London-based; working on their

'Wish You Were Here' album at Abbey Road Studios. In an all-out attempt to attract the record companies, Dave decided to make a new set of demos. Taking no chances this time, he booked studio time at a professional recording studio, brought in Andrew Powell to arrange the songs and produce the session, and hired top musicians to back Kate on the three carefully chosen songs. Dave personally met all costs.

In June 1975, one month short of her seventeenth birthday, Kate entered AIR London Studios in Oxford Street and recorded three songs, 'The Man With the Child in His Eyes', 'Saxophone Song' and, again, 'Maybe'. For these sessions, Dave was later officially credited as 'Executive Producer'. However, in recent years, it has been suggested in some quarters that Dave actually attended the sessions and was the producer, with Andrew Powell being simply the arranger. To my knowledge this has never been officially confirmed, and with the Floyd touring the States for much of June, it does seem unlikely.

Over the years, Kate has been a little put out at the constant references that have been made with regard to 'The Man With the Child in His Eyes' and 'Saxophone Song' being 'demos'. Both recordings were eventually used on her debut album 'The Kick Inside', and although it is true that they were made for demonstration purposes, all three songs were actually too professionally recorded to be actually termed 'demos', in the usual sense of the word. In 1980, Kate commented on the inclusion of the songs on 'The Kick Inside':

"They do fit very well on that album, don't they? Maybe there's a few reasons for that. But the thing that I notice is the difference in my voice; that's the only thing that gives it away for me. They probably fit well because Andrew was the arranger on all the tracks."

Once again, 'Maybe' was to remain unreleased. By way of an explanation, Kate described the song in a 1978 interview as "pretty awful"! But back to 1975. Mid-July saw Pink Floyd undertaking a two-week stint at Abbey Road, finishing off 'Wish You Were Here'. Kate herself was invited to one of the sessions to watch the band at work: "I was absolutely staggered," she remembered, "I really thought I'd never be able to record in a place like Abbey Road."

Dave took the opportunity to play the new tape to Bob Mercer, a senior manager with EMI, who expressed interest. So too did Terry Slater, the head of EMI Publishing, when he heard 'The Man With the Child in His Eyes' a week or two later. Consequently, with EMI seriously considering not only a publishing contract, but also a recording contract, Kate decided to leave school that summer to concentrate on the long-held ambition of a career in music. However, it was to be nearly a year later when EMI finally signed Kate up. During that period, various meetings were held, a few of which were attended by Dave. It was to be a further year before EMI finally called Kate in to begin work on her first album in July 1977.

During those two years, Kate had used her time by undertaking numerous mime and dance lessons. She also continued to write new material, demo-ing the songs for EMI's approval (some of these recordings have recently surfaced as part of the 'Cathy Demos' bootleg series). Kate also took a series of singing lessons to widen her range and improve her technique. In April 1977, she formed her own group, The KT Bush Band, with a few friends of her



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KATE BUSH

EMI

brother Paddy. Two of its members, bassist Del Palmer and drummer Charlie Morgan (of 'The Bill' theme fame) are still with her today - appearing on 'The Sensual World'. The band played a series of gigs in the pubs of Central and South East London, until Kate got the call from EMI.

* * * *

'The Kick Inside' was finally released in February 1978. As previously mentioned, Dave was credited as 'Executive Producer' on 'The Man With the Child in His Eyes' (the follow-up single to the chart-topping 'Wuthering Heights') and 'Saxophone Song'. Another song, 'Them Heavy People', was written about her mentors, including Dave. Indeed, on the back cover credits, Dave is thanked for "Rolling the ball" in the beginning. Dave was also thanked on Kate's second album 'Lionheart', although he had no personal involvement. He did, however, suggest its recording location, Superbear Studios in the South of France. Both he and Rick Wright had recorded their solo albums there six months earlier.

Considering both Dave and Kate are England-based and both work for the same company, it is surprising that they have met professionally on so few occasions over the years. Even when they have participated on the same recording, it has been in a different studio on a different date. A classic example is the Roy Harper album 'The Unknown Soldier'. In late 1979, a temporarily-tax exiled Dave cowrote five songs with Roy, supplying the guitar parts for some of them at a recording studio in New Jersey, USA. Continuing work on the album at Abbey Road in early 1980, Roy invited Kate (who was recording 'Never Forever' in the neighbouring studio) to sing a duet on one of the tracks featuring Dave, 'You (The Game part II)'.

When it was released in September, 'Never Forever' contained a track called 'All We Ever Look For', which has 'bird song' sound effects which may have come from the same source as those that appear on the Floyd track 'Cirrus Minor' (Eds' note: The FX on 'Cirrus Minor' are taken from a BBC recording entitled 'Dawn Chorus'. Those on 'All We Ever Look For' are not credited as being from the same source). In August of that year, Kate did get to see Dave when she attended one of 'The Wall' shows in London, a reflection of her fondness for that album.

In 1981, Kate invited Dave to contribute backing vocals to 'Pull Out the Pin', a track on her fourth album 'The Dreaming', released in September 1982. His contribution is thought to have been recorded at Abbey Road in a special one-off session during the previous September. It has been speculated that Dave is also on 'Leave It Open', but Kate has referred to him being on one track only.

Kate's 1985 album, 'Hounds of Love', was co-engineered by James Guthrie, a former Floyd collaborator. Michael Kamen, whose name has also appeared on various Floyd projects, did the orchestral arrangements on the tracks 'Hello Earth' and 'Watching You Without Me'. Furthermore, the track 'Waking the Witch' features a helicopter sound effect, sampled from 'Another Brick in the Wall pt 1' and credited as such. Roger Waters says that those helicopter sounds were recorded at an airport near Los Angeles by another 'Wall' engineer, Brian Christian:

"He went to Burbank and recorded, I think, a Jet Ranger. He did it with a Sennheiser Gun Mike - and that's the sound and he did a great job of it; it's a really nice

track. In fact, Kate Bush wanted to use a helicopter on one of her records and she tried to record helicopters and couldn't. So she rang up and asked me if she could use that sound effect and could I give it to her. I said 'Sure, just give the band a credit on the record and you're welcome to it; we'll send you a copy of it over'."

After the 1981 session, it wasn't until 1987 that Dave and Kate worked together again. Both had been invited to participate in the Amnesty International benefits, 'The Secret Policeman's Third Ball'. In all, four concerts were held, on March 26 to 29. The first two nights were devoted entirely to comedy, with the remaining two for the music. Staged at the London Palladium, all four were recorded and filmed. For the occasion, Dave and Kate formed a band consisting of Stuart Elliot (drums), Tony Franklin (bass) and Kevin McAlea (keyboards). On both 'music nights', the band played Kate's 'Running Up That Hill' and the Beatles song 'Let It Be'. They also joined in with the all-star finale of 'I Shall Be Released', as did Nick Mason. Both performances were later bootlegged, one of which can be found on the EP 'What Katie Did for Amnesty International'. An official album and video (and book) were later released, featuring 'Running Up That Hill' from the fourth night.

On August 6 '88, Kate saw Dave in action again when the Floyd played Wembley and, earlier this year ('89), both contributed vocals to the ecological charity single 'Spirit of the Forest' (see TAP 38), released in June.

After a three year gap, September 18 saw the release of a brand new single by Kate. 'The Sensual World' opens with a peal of bells, a la 'Fat Old Sun'; and so the Floydian connection continues. The single is the title track from the new album, on which Dave is featured on 'Rocket's Tail' (Rocket is the name of one of Kate's cats) and 'Love and Anger'. As the album was recorded between February 1987 and May 1989, it is difficult to pinpoint precisely when Dave recorded his guitar contributions.

When asked, in 1978, about his part in Kate's career, Dave was characteristically non-committal:

"I was the only person willing to put money into believing in her. That's all it boils down to. I didn't put an awful lot of time into her, and that was two and a half years ago, anyhow."

Asked the same question, Kate was a little more enthusiastic:

"It's strange that for someone I know so little of, he's probably done the biggest thing for me that anyone's done in my life. I think about that sometimes - why he did it - coz he hadn't any need to. But if he hadn't given me that little bit of money, and the odd phone call here and there, I'd have had a hard time..."

Robert Brown

Robert is a regular contributor to Homeground and CK International

KATE BUSH / DAVE GILMOUR DISCOGRAPHY

Kate Bush - Army Dreamers / Delius / Passing Through Air (EMI 5106)

Albums
 Kate Bush - The Kick Inside (EMI EMC 3223)
 - The Dreaming (EMI EMC 3419)
 - Hounds Of Love (EMI KAB 1)
 - The Sensual World (EMI EMD 1010)

The Secret Policeman's Third Ball - The Music (Virgin V 2458)

Roy Harper - The Unknown Soldier (Harvest SHVL 820)
 Not only do Kate and Dave appear on one track together but Dave also plays throughout the album having co-written several tracks, including a version of 'Short and Sweet' from his debut solo album.

HOMEGROUND: Long-established Kate Bush magazine, the first with all news. Issue 36 available now for £1.45 from Homeground, PO Box 176, Orpington, Kent, BR5 3NA.

CARIAD KATE: Another jolly Bush zine. Ish 10 is £1.40 from 'CK International', 28 Millbrook Street, Plasmarl, Swansea, SA6 8JY.

WIFEY WHISPERS: Can it possibly be true that Kate Bush is to sing on 'Butterfly On A Wheel' from 'The Mission's 'Carved Like Sand' album? We think so, but if not, forget where you read it first!!!

Thanks

Our thanks this issue go to: Douglass MacDonald (snr. Dogsbody); Sonia MacDonald; Kev Whitlock; Ray Martland; Mabbs Snr.; Big Bob Brown; Miles and Mark Drewrypeople; and George Loaf. Belated thanks to Andrew McDonald for the ish 38 cover. This ish's cover taken at the Secret Policeman's Third Ball in '87 by Julie Angel. Back cover and other cartoons, as always, by Twisted Nick Danger...

Pink Floyd paints the town red

VETERAN Pink Floyd rocker Dave Gilmour has been spending the wee small hours checking out some of Sydney's hot night-spots. Early yesterday Gilmour was twisting with a blonde at

Round Midnight in Kings Cross. And it wasn't the first time he had stepped out after Pink Floyd's super shows at the Entertainment Centre. "I love the Sydney scene - you can

really get away from other things," he said. Gilmour and fellow Pink Floyders frequented the club this week and even surprised patrons one night with an impromptu jam.

From Stan and Doris Mabbett

MORE FURIOUS MADNESS FROM THE MASSED GADGETS OF AUXIMENES

Since Ivor Trueman's round up of bootleg tapes in TAP's "1969 Special" (TAP 16), another tape has emerged. Although of predictably poor quality, it's interesting because it represents an almost complete record of one of the most important concerts of the Floyd's career, their famous "More Furious Madness From The Massed Gadgets Of Auximenes" show at the Royal Festival Hall on 14 April 1969. Fans wondering exactly what "The Man" and "The Journey" mentioned in Miles were will be enlightened by listening to this tape. I bought it a couple of years ago at a market stall, heard the extraordinarily muddy sound quality, left it to languish in an obscure and dusty part of my collection, then rediscovered it recently.

Unfortunately, the first part of "The Man" (one of the Floyd's first attempts at constructing a concept, where they used new and existing material to describe a typical day in the life of a working man) is missing from the tape: this is "Grantchester Meadows" (or "Daybreak" as it was then called). Therefore the first song is Part 2 of "The Man" - "Work", or "Biding My Time", a very uncommon concert selection. This features Rick playing vibes and trombone before Gilmour embarks on a long solo wherein he really lets rip. This is followed by "Afternoon", a break where the Floyd's roadies served tea to the group on stage, and "Doing It", a short drum solo by Nick Mason with Rog bashing his gong and Rick adding organ embellishments. This, we are to presume, represents the act of sex, for the piece builds to a rapid climax and is followed by the 15-minute "Sleep/Nightmare" suite.

"Sleep" is an electronics-laden piece accompanied by vibes, eerie organ and guitar work, and a tape of heavy breathing which gradually merges into "Cymbaline", which is of course a song about a nightmare. This particular segment is my favourite on the tape; the group sound stately and dignified, but there's an underlying tension and sense of menace. "The Man" ends with "Daybreak" once again. This seems just to be a tape of breathing and a clock ticking for a minute or so. After a quick ripple of applause (the group's audience seemed to be very reserved in those days, maintaining a respectful silence throughout), Part 2 of the show begins - this is "The Journey", a kind of musical description of a fantastic voyage.

A tape of seagulls leads us into "The Beginning", which is "Green Is The Colour", followed, as was usual, by "Careful With That Axe, Eugene" (retitled "Beset By Creatures Of The Deep"). This features Nick really bashing away at his kit, and some good work by Gilmour; a fine version, closer to the "Ummagumma" take than later, more dreamy versions. It's a very great pity indeed that the Floyd dropped "Eugene" from their sets after 1973 (apart from a gig in Oakland on 9/5/77): any chance of it next time round, boys? (Probably not - Eds).

"The Narrow Way", another uncommon concert song is next. Those familiar with the group's 1969 performances will know that they only performed Part 3. A few freaky noises follow and the tape moves into "The Pink Jungle" ("Pow R Toc H"), which is fairly similar to the "Piper" cut, although it doesn't of course feature Syd Barrett. The best part of the song comes in the middle, where there's a "Set The Controls"-type freakout with Roger screaming.

Shortly after this the tape is cut and the listener is forced to pick up the threads on the other side of the tape.

As "The Pink Jungle" draws to its dreamy conclusion, we hear the cries of somebody falling and "The Labyrinths Of Auximenes" begins. This is a really heavy version of this unreleased instrumental. Roger's bass line, around which the piece is based, is in fact very similar to the riff he sometimes used in post-Syd versions of "Interstellar Overdrive". Dave and Rick make all manner of strange noises over the riff until the group stop and a tape of footsteps begins to a ripple of applause. The footsteps and opening and closing of doors (presumably these were to show off the group's quad sound system) goes on for about three minutes until bought to a close by a gong, and we move into the final section of the concert.

"Behold The Temple Of Light" begins with gradually intensifying guitar chording from Dave accompanied by Rog on his gong once more. This instrumental segues into the closing section of "A Saucerful Of Secrets", "Celestial Voices" (but retitled "The End Of The Beginning" for this concert). What's unusual about this particular version of a familiar piece is that the group were augmented by a brass section and chorus. Unfortunately, this section is ruined by distortion.

Although clouded by a curtain of hiss, and suffering from distortion, this tape is a fine record of an almost complete performance from one of the most interesting, and crucial, parts of the Floyd's career. Recommended.

Kevin Whitlock.



T MERSHI DUWEEN: Ish 9 of Cowlshaw Road's foremost Zappa mag is out now for £1.10; from Fred Tomsett, 96a Cowlshaw Road, Hunters Bar, Sheffield, S11 8XH.

WHITE SHADOW: Another sterling effort from Freddy's Fanzine Factory. This time it's a Gabriel magazine, £1.10 (address above)

ZI DUANG PROVENCE: Very detailed Bowie zine, great value for fans. SAE for info to: Dean D. Balaam, PO Box 127, Ipswich, Suffolk, IP2 0AS. Write and tell him how good Tin Machine are (choke).

THE STONES: An excellent Rolling Stones magazine. Contact Robert Furrer for details at PO Box 603, Suisun City, CA 94585, USA.

GOING FOR THE 2: Essential Yes zine, also featuring ABCD & Sons. £1.50 from Tiz Hay, 44 Oswald Close, Leatherhead, Surrey KT22 9UG.

AIRBORNE: The Hitch Hikers Guide to (NME darling) Mike Oldfield. SAE for info to: Ray Martland, 62 South Pk, Lytham, Lancs, FY8 4QH.

ISMO: Dementoid fifth ish features An Exclusive Interview With John Paul Jones + The Groundhogs and Arthur Brown (!). £1.25 from Spanish Train Publications, 15, Holne Court, Exwick, Exeter, Devonshire. They also run the STEVE HARLEY fan club (and why not?).

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



Shall we drive a more powerful car?

(photo courtesy of Darren Crisp)

GOLD MEDDLE

17 YEARS AND I
STILL CANT GET
THAT PIANO NOTE
AT THE BEGINNING
OF 'ECHOES'
AGAIN!



Mobile Fidelity are a small U.S. company who specialise in limited edition, high quality reissues and repressings of exemplary rock, jazz and classical recordings. Their MFSL series consists of remasterings from the original, first-generation master tapes, pressed on premium quality virgin vinyl or 24 carat gold (as opposed to aluminium) CDs. Given Pink Floyd's legendary reputation for attention to sound quality, it's not surprising to find two Floyd albums in MFSL's catalogue. The first of these was "Dark Side Of The Moon", issued around ten years ago on LP but now unfortunately deleted; it was followed earlier this year by a limited edition LP reissue of "Meddle". However, the CD version of albums are still currently available - a review of the "Meddle" CD follows below.

Well, it sure shocked the hell out of me. I was in a record store, looking for something worthwhile to blow my money on. Whilst browsing through the Pink Floyd section (more out of habit than hope), I came across the Mobile Fidelity Sound Lab release of "Meddle" on 24K gold ultradisc, taken from the original master recording. It made my week. I was a bit put off by the \$30 price tag, but my mind was already made

up: I needed it to complete my American Floyd CD collection. I rushed home and immediately put it in my JVC player and prepared myself to be blown away.

I was. From Roger's premature bass ejaculation at the very beginning of "One Of These Days", I knew I had spent my money well. Every detail comes through clearly and crisply with minimal background hiss. I have heard the standard aluminium CD release of "Meddle" and came away not entirely impressed with its digital remastering. Admittedly, it's harder to tell the difference on a hard rocker like "One Of These Days", but the acoustic "A Pillow Of Winds" really does ram the point home. I have never heard such brilliant reproduction of acoustic guitar sounds. On many other transfers of acoustic guitar to CD, the louder the guitar becomes, the more distorted it gets. In some cases, this becomes almost painful. On this gold disc, the sound never once threatens to crack.

Similarly, "Fearless" gives the impression of awesome sound reproduction. After the first few measures, I heard an excerpt from "You'll Never Walk Alone", which I thought was only at the end of the song; I simply never knew that bits of it are scattered throughout the track. Also, someone whispers the lyrics at the end of the first chorus. Next up is "San Tropez", one of Roger's more unusual musical excursions, but one still very much worth hearing. I was beginning to wonder at this point what they'd be able to do with a real "dog" of a song like "Seamus". Mobile

Fidelity somehow manage to transform the Floyd's poorly recorded musical joke into something that rivals - if not surpasses - modern, fully digital recordings on aluminium disc.

However, nothing prepared me for the musical transcendence of the album's centrepiece, "Echoes". The first strike of the echoed piano key hits you as strongly as if you'd struck the key yourself. The stunning clarity held me in awe throughout the entire song. You can even hear Rick Wright's much higher and softer vocal contributions, which are not so easily separated from Dave's, no matter which format you listen to the album on. I doubt if the album sounded this good when the Floyd recorded it in 1971.

If you do not have this version of "Meddle", then I can say without reservation that it's well worth the price. In fact, it's one of the most satisfying CDs I've ever owned. Thus far, the only other Pink Floyd CD Ultradisc available is the illustrious "Dark Side Of The Moon". However, for reasons unknown to the author, the Floyd are the only band to have more than one disc in MFSL's none too extensive, 19-disc catalogue. This bothers me not one bit...

Jason Finegan.

This Floyd's as Pink as ever

Band's fans may be older, but they're no less loyal

The fans who gathered to hear Pink Floyd in Tokyo March 2-6 were treated to more than mere songs - they were also exposed to a flood of flashing lights, multi-colored laser beams and metallic sounds.

Pink Floyd, on a world tour for the band's most recent album, "A Momentary Lapse of Reason" (released in September 1987), and making their first Japanese appearance in 16 years, were not met with the shouts and screams of the usual concert's youthful, riotous audience.

music in review

Although on their feet 20 minutes before the concert started, it was primarily mature, mostly middle-aged fans who filled Tokyo biggest stadium, Budokan Hall. Nevertheless, they heartily welcomed the 20-year-old band with which they survived their youth.

The performance, however, showed that Pink Floyd was not a band of past.

As David Gilmour's sensuous guitar echoed, he was spotlighted by green and purple beams, along with keyboard player Richard Wright. The concert started with "Shine On, You Crazy Diamond" from their 1975 album "Wish You Were Here," reportedly dedicated to Pink Floyd's original member and former leader, Syd Barrett. Barrett was the creator of the Pink Floyd sound, but soon after the band's success he retired due to mental stress.

The concert's first act featured songs from the recent album, with which the audience may not have been very familiar. The second act, however, was a step back in memory, starting with "One of These Days" from the '71 album "Meddle." The song was interrupted by a huge, pink pig-shaped balloon with red lighted eyes erupting from the ceiling's rafters. The pink pig was the symbol of their 1977 album "Animals."

As if following Pink Floyd's history, the songs "Time," "On the Run," "Wish You Were Here,"

"Money" and "Another Brick in the Wall" were performed one after another to the beat of an ever-increasing excitement.

A big, round screen above the stage continuously created illusory scenes and abstract pictures with lights and laser beams. For the song, "Learning to Fly," the audience was sent adrift in a light plane and experienced being above the clouds with sound and the screen's images.

Although the concert ran nearly three hours, the veteran band never bored its fans.

The fantastic spectacle of sound and lights created an atmosphere which drew its listeners into world of illusion. In a sense, Pink Floyd has not changed much since its early stages. And, because of their constancy, Pink Floyd still attracts a lot of fans and also can be "new" - like the strong messages they put into their songs.

-AMI MIYAZAKI

Weekly

Japan Times Weekly 12th March 1988

ALWAYS CRASHING IN THE SAME CAR

The TAP editors would like to apologise for the delay in printing the following report of David Gilmour and Nick Mason's appearance at a charity motor race in March (see Relics, TAP 36).

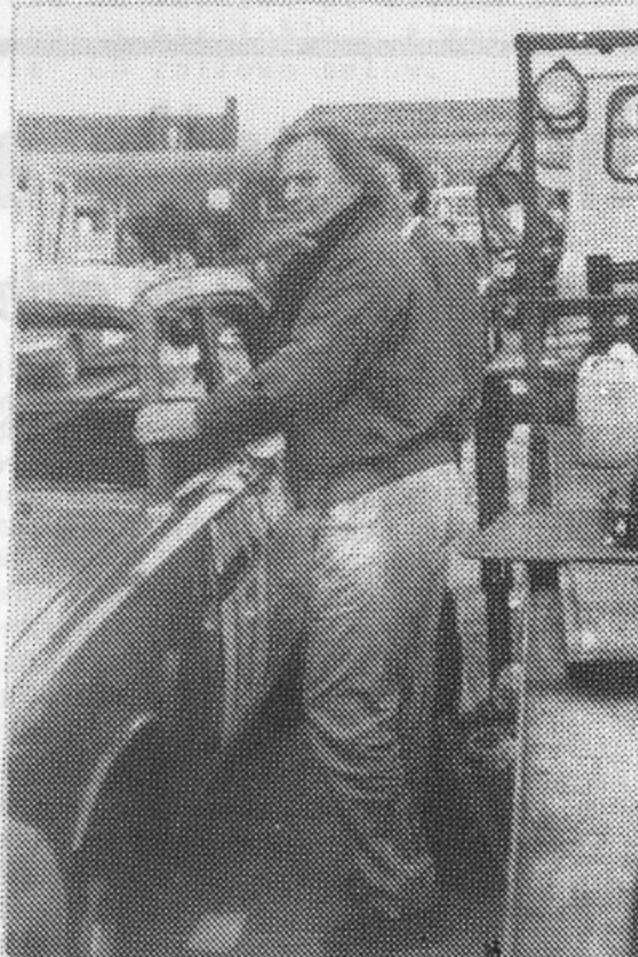
Having arrived at Wimbledon Stadium, we decided to scout around the car park for the bangers labelled 'Dave Gilmour', 'Nick Mason' and 'Steve O'Rourke'. We first discovered Dave's car, a right heap, bearing the number 17, then stumbled on a black heap of metal (actually a Ford Granada), numbered 47 and bearing the legend 'Nick Mason'. We then joined the queue, but kept our eyes on the scrapyard, and, sure enough, a generously-proportioned figure soon appeared. We made our way through the crowd, ending up almost on Dave's toes, holding out a pen and material to be signed. Dave took the vinyl, creasing the corner of the gatefold and marked his signature on the sleeve. Alarming, a hand reached out and removed the record, but the 'thief' turned out to be a smiling Nick Mason, who added his signature to the record sleeve and also signed our programmes.

Naturally, by this stage, we had almost exhausted our stock of camera film! After a short, jokey conversation with the Floydians, we expended more film on Dave and family greeting friends, and on Nick and his girlfriend Annette (who was wearing a superb black and orange 'Momentary Lapse' jacket).

We subjected Dave to our continuous photo flashes as he struggled into the front seat of his car; after this Nick posed beautifully, and we then made our way through the crowds to the bangers' entrance. After the rather mixed reception given to Bros star Matt Goss and Philip Schofield, the first car - Gilmour's! - rumbled up the entrance passage; unfortunately its progress was halted by a breakdown. We used this opportunity to leap over the barriers, past the mechanics and LWT newsmen and up to Dave's car.

As an explosion of flash bulbs lit up the darkness of the entrance tunnel, Dave gave a few victory signs. We used this opportunity to conduct a one-question interview: "Oi, Dave, is Rick Wright in the band yet?" His reply was hesitant and half-muttered: "Well... sort of!" So there you have it - one of life's great mysteries cleared up.

Surly mechanics ordered us back over the barrier - we had no option but to obey. Dave's car was by now functional (and covered in psychedelic graffiti) and made its way onto the starting line for the first heat. However, like the Floyd in '83, Dave's car pattered to a halt and he spent the rest of the heat in the pit stop chatting to the mechanics. Heat Three saw Dave competing once



again, this time against a veteran driver - Nicholas Berkley Mason (whose car was emblazoned with the DSOTM logo). Both Floydians completed the course, but only just in Gilmour's case (he was lapped twice by Mason, who very nearly won); he made the top 12 (out of 24). Among the other celebrities who made the semi-final was Roger Taylor of Queen, who came third.

Nick was standing on the sidelines during Heat Four, so we took the opportunity to ask him how he'd done in the previous heat; he told us that he had come fifth and that he enjoys racing very much. He went on to tell us that he took part in this event last year as well, and that he hopes to do so again in 1990.

Heat Five featured Floyd manager Steve O'Rourke, who also qualified for the semi-final by finishing in the top 12. After this it was the Ladies' Race, so we went in search of the Floyds once again; we were out of luck this time, but we did meet Roger Taylor, who autographed our programmes for us. Having left Roger, we came across Steve O'Rourke's pink car and located the Floyd supremo, who also gave us his signature.

Back at the track, whilst we waited for the semi-finals to commence, a tow truck did a lap of (dis)honour, bearing the legend 'We hate Bros', which predictably led to wild cheering from the audience. Then came the semi-final itself. Taking part were Dave, Nick, Steve and Roger Taylor; here Dave redeemed himself by lapping Nick. Both Dave and Nick made the final, with only Steve letting the side down. It was a hard fought race, almost like a demolition derby! Dave failed to finish, his car having to be towed away. This meant that he couldn't participate in the final event, the demolition derby proper; one of Nick's mechanics drove for the Floyd drummer, crashing into Matt Goss' car. Roger Taylor also competed, emerging unscathed.

After the demolition derby, the various celebrities adjourned to a VIP restaurant; and that, as they say, was that.

Markus Haverkamp and Mike Curtis.

FICTITIOUS SPORTS

The 1989 Wimbledon inaugural festivity was held at the Hard Rock Cafe in swingin' (ahem) London. It was a very special evening, cos joining the party was a guy you may have heard of - namely a Mr R. Waters! He and his wife Carlyne seemed to enjoy the company of tennis stars such as Mats Willander, Vitas Gerulaitis, Jimmy Connors and Pat Cash. Other celebs included Adrian Smith and Bruce Dickinson from Iron Maiden, Keith Richards from Da Stones and, last but not least, Zak Starkey.

On stage entertainment came from the tennis all-stars trying to find their way through 'Honky Tonk Woman'. Believe it or not, at the end of this fab evening, our man entered the stage jamming on some Blues stuff. Rumours that the long-lost Waters/Bjorn Borg duet will form the basis of Roger's next album continue to fly...!

Ola Nigard.

OOPS... Dept: Many of our eagle-eyed readers will have realised that we still have not explained the omission of 'Shine On You Crazy Diamond' from the BBC 'The Hitch Hikers' Guide to the Galaxy' CD's (an issue first raised in ish 36). The reality is tragically anti-climactic: the BBC edited it because contractual clearance was refused. Fascinating stuff, I'm sure you'll agree.

PINK FLOYD, probably Britain's first-ever non-commercial pop group, have come a long way since the days when they shared the bill with an equally unknown Crazy World of Arthur Brown at London's original UFO club.

They've come a long way, too, since they were a genuine "hit group," with "See Emily Play" riding high in the top ten.

"It may sound strange," said drummer and assorted percussionist Nick Mason, "but we're now so much more secure—and we're making more bread—than when we had the hit."

And they're busier, too, by far. All last week, for instance, they were spending each night, from midnight to eight in the morning, in a recording studio, doing a rush job for the soundtrack of a new French movie which is being made by an ex-colleague of the esteemed Jean-Luc Godard.

"We have to do it in a week, which is very cool because otherwise we'd spend three months doing it, going back and changing things all the time. Our music is quite well integrated into the film—like every time anyone switches on a radio or is in a bar with a jukebox or anything, it's the Pink Floyd which comes out."

All-night sessions in a recording studio are not the most inspiring of scenes, but Nick and the rest of the Floyd were really remarkably cheerful, about the film music and also about all the other things they have going at the moment.

Things like their still-unfinished next album. "It's our usual annual album, but it is quite an elaborate affair.

"What we've agreed to do is take a quarter of the album each on which we can all do the things we really want to do. It's hard to say what's going to come out of it at the moment, because everyone's being incredibly secretive about their bit till they've got it all together.

"I've done my quarter twice over. The difficulty is doing something so totally egocentric as this you keep wanting to go back and do something completely different."

How the Pink Floyd defeated psychedelia



PINK FLOYD (from left): Dave Gilmour, Roger Waters Rick Wright and (front) Nick Mason.

And out of the group's present contentment and getting-together generally has evolved a plan which could well change the whole idea of listening to music, both onstage and what you hear at home.

The Floyd call the system "sound in the round," which was featured at a London concert they did two years ago but couldn't be repeated because all the equipment they needed for it was immediately stolen.

Basically it involves an incredibly elaborate stereo system, but the sound, instead of coming just out of two speakers, comes out of dozens all round the room, so sounds can actually be made to whizz in a circle round the audience.

"It's very complicated because you have to have a vast mixer onstage with tapes and so on, into which the live sound is fed. The bloke who built the original prototype has just finished a proper, giant one, which we're hoping to premiere at the Festival Hall in April."

Ideally a double album would be the answer, but, says Nick, they are still not sure whether the record company would agree to

laying out all that bread.

"There's still hope that we can do one though, which would be really great because then we could do our quarters on one album and on the other have one side of straight songs and one side of a major work involving all of us."

Besides recording, which has been going on for a steady three months already, the Floyd are kept working pretty hard—mostly at university and college dates rather than ballrooms.

"It's so nice compared with how it was when we had 'Emily,' when we were all suffering from acute paranoia, being chased round the country by angry pop lovers!

"At the time everyone hated us and we hated everyone, but now it's really nice. Like everyone says about the Pink Floyd: 'Gosh, psychedelic! That was flower-power two years ago, wasn't it?'"

"But there are people all over the country who just want to hear sounds. It's not a matter of blues fans against pop fans or anything like that—they all just want to listen to music. It's very much like it was in America last summer."

TAP SMALLS



FOR SALE: '88 US tour laminates! \$11 each (inc p&p) from: 'Records Etc', 8261 Golf Road, Suite III, Niles, IL. 60648, USA. Payment must be in US dollars, by IMO or in cash. Note: Laminates are special backstage passes given only to band and crew, as opposed to the run-of-the-mill satin passes given to VIP's and Press, etc.

FOR SALE: 'One Slip' CD and 'When The Tigers Broke Free' 7". Enquiries to Charles Kearns, 17 Lochgreen Street, Glasgow, Scotland, G33 1DW.

WANTED: Video of Venice TV broadcast; also 'KAOS' and 'Momentary Lapse' tour programmes. Contact John Seymour on 0482 563791.

FOR SALE: 60's/70's Underground papers, TAPs 1-20 and 'Delicate Sound of Thunder' video. Contact Tim Westmacott, 84 Auckland Road, Potters Bar, Herts, EN6 3HS. Audio rarities wanted also.

WANTED: TAP readers in Basingstoke area - interested in meeting? Contact Sean Broadrick, 18, Portacre Rise, Basingstoke, Hants., RG21 1YQ if so.

WANTED: Tom Vinken wants to swap Floyd/Waters collectors' items. Contact him at: Eekhoortjesdreef 5, 2490 Balen, Belgium.

FOR SALE: Vintage Rock and Pop papers/magazines. For a detailed list of 2000+ items, please send SAE, dollar bill or two IRC's to: BETTER DAYS, 20, Trembear Rd, St Austell, Cornwall, PL25 5NY, UK.

FOR SALE: 'Learning to Fly' (2 versions) CBS orange CD/DSOT (4 songs) CBS promo pic CD/AMLoR Tour promo CD/'Up Close' 2CD. Offers to: Scott Campbell, PO Box 822, Ocean City, NJ 08226, USA. Will trade for rare Floyd film (send for 'Wants' list).

WANTED: Corrections and additions for UK edition of 'Pink Floyd: The Records' (see TAP 35). Contact Andreas Kraska, PO Box 20 05 17, D-1000 Berlin 20, West Germany with information.

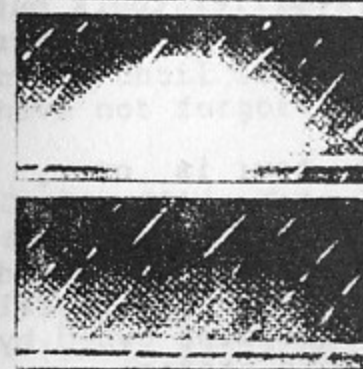
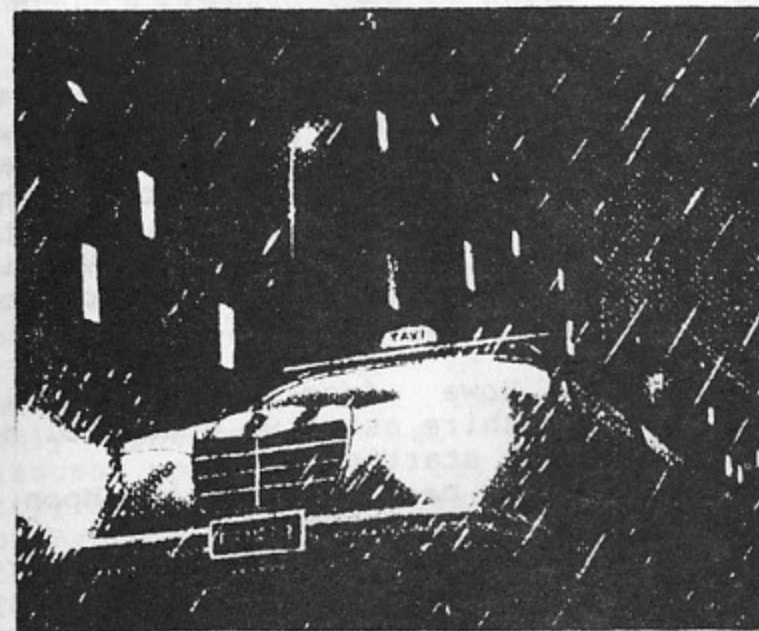
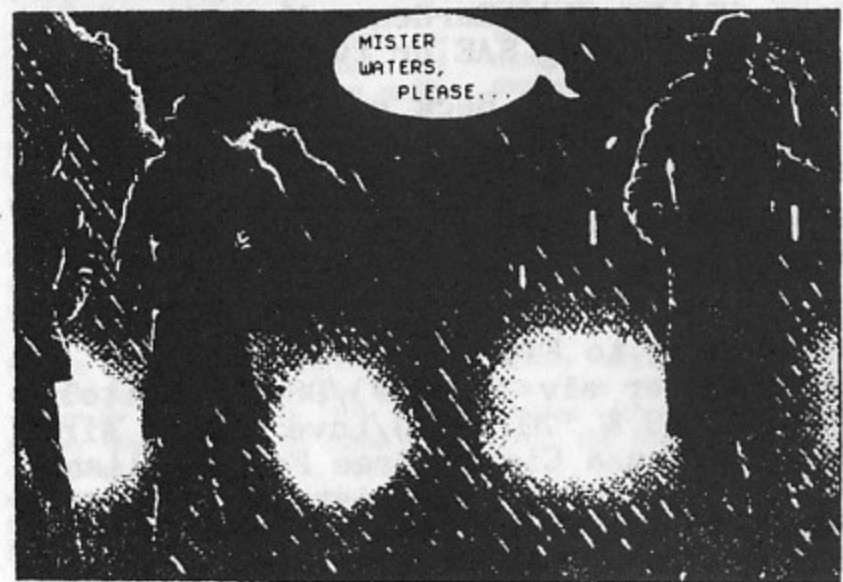
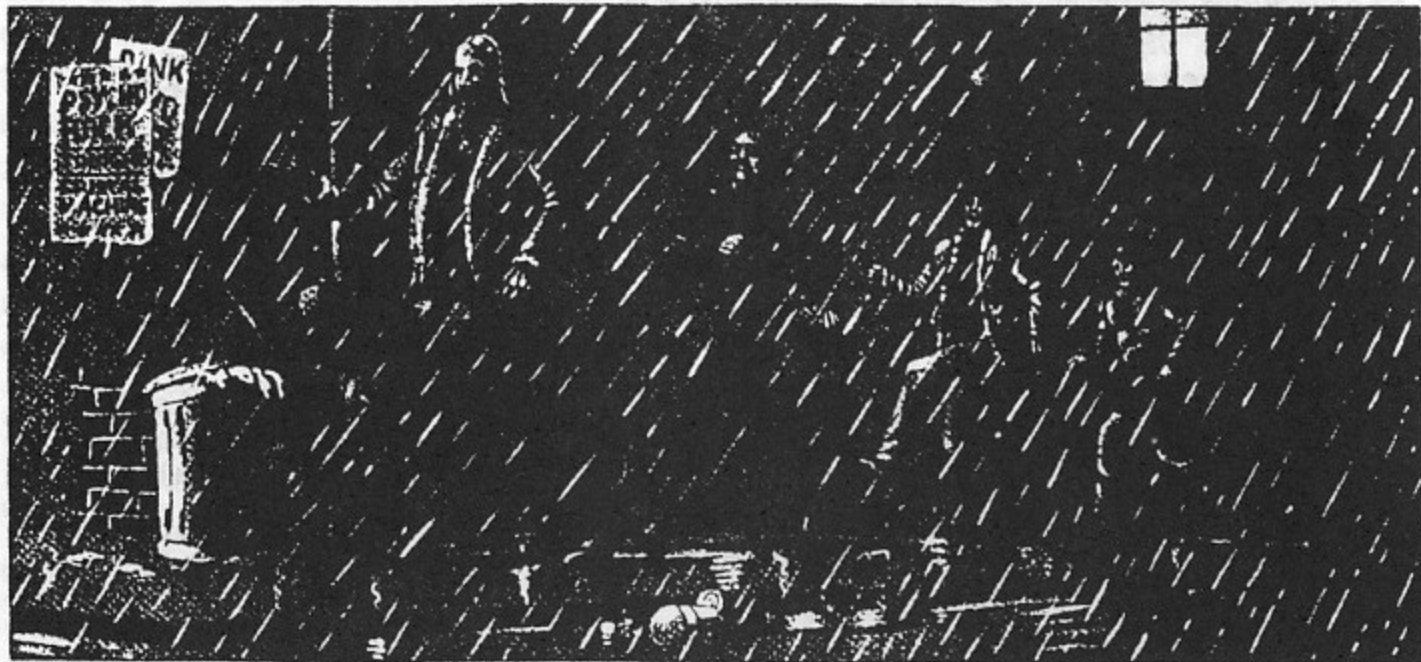
FOR SALE: Rare and deleted 60's-80's proggy, spacey, metal, etc albums, etc. For illustrated catalogues and further information, contact: The Rat Music Company, 174 Deeside Gardens, Mannofield, Aberdeen, AB1 7PX, Scotland, UK (enclosing SAE or two IRC's).

WANTED: Floyd/Rush/Kiss/Stevie Winwood/Jeff Beck rare film footage. Contact Bruce Stringer, 57 Mitton Avenue, Henley Beach, South Australia 5022, Australia.

WANTED: 'Radio Waves' and 'The Tide is Turning' CD singles. Contact Tim Matthews, 7 Bridget Place, Shelley, Western Australia, 6155, Australia.

FOR SALE: Wet Dream LP (£10)/Learning to Fly pink 7" (£10)/DSOT promo 12" (£16)/...Turning Away poster slv 12" (£7)/DSOTM Capitol pic-disc (£20)/Floyd Interview CD '69 & '70 (£12)/Love On The Air pic disc (£6)/Rosebud Discoballs: Have a Cigar & Free Four Italian 7" (Offs)/Zee: Confusion 7" (Offs)/Nice Pair (Dentist slv) poor condition (Offs). Contact Bruno at editorial address (Overseas postage will be extra). Zeppelin, Kiss, Petty, ACDC, Dio, Slade, Blondie, Scritti, Ratt, Styx, Ozzy, etc rarities also for sale...

NIGHTMARE



To be continued ...

Q & A

This time we will open with a question which we are being asked with increasing frequency:

Where can I get Hipgnosis posters?

This is a slightly tricky one as there don't appear to have been any Hipgnosis posters on sale recently. However we are in the process of approaching the companies who were responsible for the last known set of posters to see if they are still producing them (or even if they have any unsold copies). Any news we receive will be passed on through these pages. In the meantime if anyone out there knows where Hipgnosis posters can be obtained from or wants to sell any themselves then drop us a line.

The other regular question is the old chestnut:

Where can I get concert photos of Pink Floyd?

The best place for Floyd concert photos is Pete Still Photography. They have covered all the London Floyd concerts from the 1980 concerts right through to this year's appearances at the Arena. They have literally hundreds of Floyd photos for sale, some of which are available as enlargements, and they are all of a very high standard. Details of all his concert photos (covering most of the major rock bands) can be obtained in the UK by sending 50p and an SAE to:

Pete Still Photography, P.O.Box 497, Crystal Palace, London, SE19 2AT
Overseas readers should send £0.50 and 2 IRCs.

Another interesting item is the excellent fine art print of Dave Gilmour by Richard J.H. Kennedy which was reproduced on the cover of TAP 34. This is available for £12.75 or U.S. \$30 from Richard at: The Studio Gallery, 32 South Street, Bridport, Dorset DT6 3NQ. Please mention TAP when writing to either of the above.

Having dealt with the general questions we will move on to the first individual question which, this time, is from David Todd of

South Shields in Tyne and Wear who would like to know:

Where can I get a copy of the 'Another Brick In The Wall (part 2)' single on 3" C.D.?

Unfortunately, this single was never released in this format in the U.K. and, consequently, was only available as an import. The only way that you may be able to find one is to visit a Virgin Megastore as they did carry some of the import copies.

Steve Howe from Shenstone in Staffordshire asked us a handful of questions starting with:

Was the Dark Side of the Moon tour filmed?

The first Floyd concerts (apart from Pompeii) to be officially filmed for possible public release were 'The Wall' concerts from Earls Court in 1981. Earlier tours did have some footage shot for inclusion in films covering several artists and Floyd did take some 'home movies' of earlier tours but the 'Dark Side' shows were never officially filmed.

followed by:

After the last tour is over, what happens to all the equipment?

Most of the equipment is rented and is therefore returned to the rental companies. The equipment owned by the Floyd is put into storage.

and finally:

How can I get to see the 'Welcome to the Machine' concert film without travelling back in time?

A very good question Steve and one that we would like a good answer to. The answer is basically that you can't. Having said that, it is included on several bootleg videos of Floyd shows although we are unable to give details on the availability of these.

What we would like to see is an official compilation video of Floyd's promotional films (if possible including all the ones from the 60's as well as the ones from 'A Momentary Lapse Of Reason'). As an added bonus it might be a nice idea for Floyd to link these promos by the inclusion of the concert films backed by the studio versions of the tracks.

Next we have a question sent by Karyn Lee Vincent from Dartmouth in Canada who would like to know:

What has become of the TAP index and is there any chance of full back issue reprints?

Unfortunately it is unlikely that the TAP index will appear due to the lack of demand for it. As for the back issues... We did originally keep the back issues available for as long as we could but this became impractical due to the large number of issues published. The back issues were only photocopies (as were ALL issues up to TAP 18) and the copying was the sole responsibility of Bruno's father. Eventually, with the ever increasing readership of TAP, the volume of demand became too great and we had to stop. The poor state of the early masters makes it impractical to pass the job on to a commercial printer but we are looking towards a set of "Best of TAP" magazines. Owing to the current workload involved in running TAP these have been put back until late next year but we have not forgotten about them.

Graham Davis from Maidstone in Kent sent us the following query:

I recently bought a copy of 'Another Brick In The Wall (part 2)' on the Columbia record label. It has a plain grey label and the number 13-03118 on both sides. I can find no record in any books of a release of the single and I wonder if you could advise me on the origins of the record.

The version you describe is the American re-issue of the single from late 1986/early 1987. The original American release came on the blue Columbia label and the orange Columbia label and had the number 1-11187. This single was re-issued on the Columbia 'Hall of Fame' label with the same number as your version and was then re-issued as the version which you now have.

Gareth Lawless from Eastleigh in Hants asks:

Was Rick Wright in the band for the whole of 'The Wall' project?

Rick actually left the band at some

stage during the filming of 'The Wall' movie.

He was still with the group for the last set of concerts at Earls Court in 1981 where the 4-man Floyd appeared together in public for the last time on June 17th. However, at the premiere of the movie on July 14th the following year he was the only absent group member and was said to be 'on holiday' and so had presumably left by then. His departure was not confirmed until the release of 'The Final Cut' where he was replaced by Michael Kamen and Andy Bown.

Finally we would like to answer two other regularly asked questions:

What, exactly, is the difference between bootleg, counterfeit and pirate recordings?

and:

Where can I get bootlegs from?

Record Collector magazine provided the following useful definitions:

Bootleg

An illegal release containing live or studio material not intended for official release, and either stolen from a recording studio or else recorded illicitly at a live concert.

Counterfeit

An illegal copy of a rare record, manufactured to look exactly the same as the original release.

Pirate

A record or tape of an official recording which has been copied illegally.

It is illegal to manufacture, sell or manufacture any of the above.

As the above are all illegal, TAP is obviously unable to get involved in the trading of such recordings.

However, we acknowledge that live recordings and unreleased studio material are of interest to collectors and that people do buy them. Unfortunately, by their very definition, many bootlegs are of poor quality and display misleading information or even no information at all. Consequently, to give readers a rough guide to just what is on bootlegs and to point out which are blatant rip-offs we will continue to publish reviews and details as and when they reach us. We are unable to enter into any correspondence on the subject.

LOVE & ROCKETS

1989 has been a rather good year for female musicians. Madonna and Neneh Cherry have made great albums, Kirsty MacColl and Deborah Harry have made sparkling comebacks, and Edie Brickell and Kristin Hersh have made modest inroads into the major league. The latest to join the fray is Kate Bush, the "hippy spook wifey" of Smash Hits-speak, and 'The Sensual World' (EMI CDP 7930 7 82). OK, this album's taken her four years: so what? I'd rather have something that proves worth waiting for than some production line of work with the quality control neglected and cobwebbed.

Still, Kate Bush albums are pretty much hit-and-miss affairs: occasionally all-round winners, like 'Hounds Of Love' - mostly, however, flawed masterpieces like 'The Kick Inside' and my personal favourite, 'The Dreaming'. Thankfully, she's tripped but once into the mire of mediocrity - with 'Lionheart' - an impressive score for a career spanning a decade-plus.

'The Sensual World' is a curious amalgam of the burning and the subdued - not always a successful combination, but when it does work, well... light the touchpaper and stand well back! This leads me neatly into the album's highlight, coincidentally featuring a certain Mr D. Gilmour - 'Rocket's Tail'. This is Dave's most potent work for years, to which Kate paid tribute during a 'Rapido' interview:

"It was so good for me to come full circle. As you know, Dave was very involved in getting my initial signing to the record company. I knew I wanted the Trio Bulgarka to be the main body of the song... The idea is that, at one point in the song, the character dresses up as a rocket and jumps off this bridge, and it just felt so right (starts to laugh) that Dave Gilmour should be 'The Rocket' (does Superman impression). He's kind of 'The Guitar Hero', isn't he?"

It's an exultant slice of sheer heart attack; building on a vocal collision between Kate and the Trio, before the instrumentation smashes in, intensifies, then fades away. Just breathtaking. (Yeah: what have you done in the last four years?).

'Love and Anger', the other Gilmour-starred track, isn't quite as wonderful - more restrained than 'Rocket's Tail', it doesn't capture the potential of the subject matter and Dave's contribution, if truth be told, is pretty negligible. There is, however, a definite blossoming of a new Bush direction, akin to the strident 'Be Kind to My Mistakes' track she contributed to the 'Castaway' soundtrack (indeed, 'Between A Man and A Woman' could almost be a re-working of that song).

Elsewhere, we're on more familiar ground: the part-tropical, part-Irish, part-surreal title track, the outrageously-Gabriel-esque 'Deeper Understanding' (were they not such good friends, this might well be one for the lawyers to fight over!), the astonishing ballad 'This Woman's Work' and, best of all, 'Never Be Mine'. Kate Bush: Thank You! (London 1989).

The Magic "B".

Bonus cut on cassette/CD formats: 'Walk Straight Down the Middle'.



1989 / 22843

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KATE BUSH

EMI

RELICS

The Roger Waters-scored 'When the Wind Blows' has been re-released on CBS/Fox home video for £9.99. (BM)

David Gilmour is reported to be making an appearance on Warren 'Don't talk to me about werewolves' Zevon's new album. (AM)

Ye olde concert movie 'Superstars in Concert' has been released on Telstar video for £9.99. The film, which features Floyd playing "who knows what from christ knows when" will hopefully be reviewed next issue. (BM)

The Floyd-scored 'La Vallee' (aka 'Obscured By Clouds') was included in 'The All Night Dog Session' - an all night (!) film show at London's Scala Cinema on July 22. Also included were 'Head' (The Monkees), 'Reefer Madness' (Cheech and Chong) and 'Le Chien Andalou' (a surrealist classic). (AM)

Some fans had an unexpected preview of Kate Bush's 'The Sensual World' in mid-September. The master tapes were mistakenly copied and released as the new Beach Boys album, in cassette format. Kate was, not surprisingly, highly unamused and EMI rapidly recalled the said items. (RL)

Both Sidgwick and Jackson in the UK and Luca Ferrara in Italy have new books on the Floyd scheduled for publication in 1990 (AM)

News from France...: Floyd finished their '89 tour on July 18 at 'Stade Velodrome de Marseille'. Marseille is the city where they performed their famous 'ballet music' in November 1972.

The Venice show was broadcast twice in French TV (Antenne 2 A2) on July 25 and August 15, with a running time of about 90 minutes.

The June '89 edition of 'Pok' magazine listed, in its new record titles, EMI Pink Floyd 'Catalogue'. Listed alongside new albums by Queen, Stevie Nicks, etc, it is probably yet another box-set. (AL)

Most of you will know that Roger Waters' wife Carlyne is the niece of the Marquis of Zetland. What you may not know is that her cousin, Lord David Dundas, second son of the Marquis, is also a musician. He writes jingles and commercials and first found fame (as plain ol' David Dundas) with 'Jeans On', the jingle for Brutus jeans whcih made no. 2 in the charts in 1976. However, his most successful piece is the Channel 4 theme tune which apparently earns him £18 every time it is used - that's £1,000 per week. And you thought we couldn't get any more trivial?! (AM)

The ubiquitous Pretty Things' 1980 WEA album 'Cross Talk' includes an inner-sleeve credit to David Gilmour "for helping us to get it off the ground". There is no suggestion that he actually plays on the album. (BM)

Kirsty MacColl's new single is 'Innocence', the lead cut from her excellent 'Kite' album (reviewed TAP 37). The 3" CD format, on Virgin (cat no. KMACD 3) features three extra tracks, one of which is the 'Guitar Heroes Mix' of 'No Victims'. We'll let you know next issue whether or not this actually features rather more of David Gilmour's contributions than the album version. (AM)

BETTER LATE THAN NEVER DEPT: In reference to issue 34's review of the 'A Momentary Lapse of Reason' songbook, and the question of the red feather - the 'Learning to Fly' video is based on an American fable about an Indian who wishes he were a bird. As in the video, the Indian runs through a field before leaping off a

cliff. He is then transformed into an American eagle. The red feather, I believe, is symbolic of the death of the American Indian. (MW)

Did you know that the very name Sex Pistols, uh, I mean Pink Floyd is copy-righted? Mostly only logos are registered, not band names themselves, but, legally-speaking, you can't even write Pink Floyd in your own handwriting on a t-shirt and sell it. All this comes courtesy of an NME article on the Floyd's merchandising company Brockum, the UK director of which is Floyd fan Gerry Barad (so now you know who is to blame for the £40 price tag on the sweat-shirts). A Times feature on the same organisation revealed that groups receive 40% of the gross receipts so if everyone on the 87/88 World Tours had bought a t-shirt alone the Floyd would have earned over £16 million (as indeed they probably did). (PH)

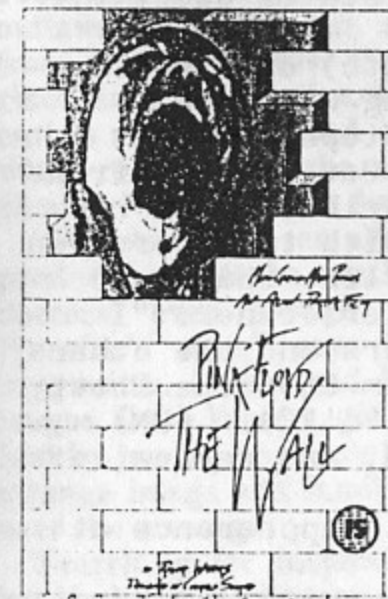
Earlier this year, Ohio State University, of Columbus, Ohio, USA, ran a four-hour course entitled 'Pink Floyd Appreciation'. Is this what people pay taxes for? (RB)

David Palmer's long-heralded orchestral Pink Floyd project has finally appeared. A concert entitled 'Leave Those Kids Alone' took place at the Barbican on October 11, featuring The Royal Philharmonic Pops orchestra, plus guest vocalists including Clare Torry. We will be reviewing the concert and accompanying album in TAP 40, which will also feature an interview with Mr Palmer. (BM)

DOES ANYONE HAVE ANY FURTHER INFO ON... DEPT: A group called Galactic Sinfonia released a single years ago which was a parody of 'Money'. Does anyone out there have any details or even own a copy? (MC)

David Gilmour appeared in Tina Turner's backing band for the 'Hysteria II' AIDS-charity bash. Held at the Sadlers Wells Theatre in London on September 19, the event is due to be broadcast in Britain on December 1. It will also be shown on US TV and is likely to be issued on video next year. (AM/BM)

David also appeared with Louise Goffin at a jazz festival in aid of the rainforests charity, held at a Soho club in London on September 30. Police were called after residents complained of the noise but, as reported in the Sunday Times (see Medialog), "the problem was soon resolved, allowing (them) to do their bit for Friends of The Earth". (PH)



'The Wall' has finally been reissued on Channel 5 home video for £9.99, its release accompanied by TV and newspaper publicity. It shot straight into the Top 10 on release and is, at time of writing, still in the Top Three. To win one of six copies kindly donated by PMV just answer the following questions: 1) Which event did the star of the film organize in '85? 2) Which member of the Floyd appeared there? 3)... and as a member of whose band? Send your answers to Bruno by December 31. Good luck! (AM)

Contributors: BM-Bingo Motley, AM-Av'an'art Mate, RL-Richard Lee, AL-Alain Lachaud, MW-Mike Weinberg, PH-Phillip Halper, RB-Ronald W. Brewer, MC-Mick China.

NEXT ISSUE: All the bits we've been promising since 198-, viz Syd Barrett stuff a-plenty, Mike Rutherford stuff... and all the bits.



Metal Hammer (No. 17, Vol 1; Sept 4 '89): 2 page feature on 'Smoke On the Water' session (see Relics, TAP 37), with pic of, and interview with, The Big G. Back issues are £2 (UK) from "Back Issues", Metal Hammer, 59 Queens Gdns, Bayswater, London, W2 3HF. The July '87 ish of 'Hurricane' (no. 3), which features an 8-page Floyd article, is available for the same amount from the same address. Make cheques payable to "Rockteam". (BM)

Atari ST User (Aug 89): Alan Parsons interview. On the formation of the AP Project: "After 12 years in the charts with 'Dark Side of the Moon' and not a penny to show for it, it was the turning point for me." (DO)

Telegraph Weekend Magazine (Aug 19 '89): Large colour pic of DG avec plane in celeb pilots feature. "I fly purely for pleasure because I like challenges," says Shaggy Gilmour, "It's playing with the clouds really." (BM)

Tracks (Aug '89): Paul Hardcastle included 'Money' and 'Another Brick 2' in his All-Time Top 10. On the latter: "Always nice to see your favourite band top the charts." (BM)

Flicks (No. 13, Vol 2): Picture and article on Mason + Fenn's film scores, including the latest, 'Tank Malling'. (PH)

Sounds (July 15 '89): Predictable Floyd live review - "The spectrum-spanning lasers drew more applause than the songs" - and mildly enthusiastic review of 'The Body' CD re-release. (AM/PHD)

Birmingham - What's On (Sept 16-19 '89): Favourable review of 'The Wall' video reissue: "Powerful and at times achingly moving" (Sounds like curry - BM). (AM)

The Guardian (Sept 20 '89): Report of Floyd's appearance at no. 7 in US publication Forbes Magazine's annual Top 20 money-spinners. Their rise of 12 places from last year, and position as top Britons in the list, were derived from a revenue of \$56 million (£35 million). Ya gotta laugh, dontcha? (J "Mr Big" C)

Strange Things Are Happening (No. 6, Vol 1): Article on Floyd, claiming 'Dark Side...' established rock as the status quo (?); also delved into Syd's solo career. (PH)

NME: Sept 16 '89 - KLF (aka The Timelords, etc) choose 'Ummagumma' as their fave Floyd LP ("This is something we often debate"); Sept 23 '89 - Morrissey collaborator Stephen Street chose 'Dark Side...' as his favourite Floyd LP; Oct 7 '89 - front cover feature on Kate Bush + unexpected Waters tribute from rap group EPMD: "I get in the Corvette convertible with the roof down and listen to Phil Collins, Roger Waters, stuff like that - no heavy nothing..." + full-page interview with Peter Jenner: "I totally underestimated the ability of Roger Waters and the others and the value of the name..."; Oct 14 '89 - Claim that the Pretty Things are to support the Stones and the Floyd (?!!?!). (BM)

RAW (Aug 8 '89) - 2 page colour photo spread, and review, of Floyd live at Docklands. (AM)

Sunday Times (Oct 1 '89): Report of Gilmour's appearance at Soho charity jazz gig (see Relics). (PH)

Record Collector (No. 122, Oct 89): Interview with Joe Boyd, with 3 paragraphs on Syd and his Floyd. Back Issues (UK only) - £2.10 from: The Production Manager, Record Collector, 45 - 45, St. Mary's Road, Ealing, London, W5 5RQ. Make cheques payable to 'Parker Publishing'. Thanks for the plug, chaps! (BM)

As part of their orgy of self-congratulation (supposedly 21st birthday celebrations), LWT screened '21 Years: A London A-Z'. It purported to show how London has changed since '68, and among those interviewed (on the subject of ambition) was a certain Mr Jenner. (KW)

Contributors: DO-Dave Osborne, PH-Phillip Halper, PHd-Pete Howard, JC-Jim 'Pleasesircanihavearaise' Cocker, KW-Kev Whitlock + AM/BM.

Art gives shape to ad men's headache

TAKE AWAY the jokes, the celebrities and the pop songs and there would not be much left of most TV commercials. This was the problem for the creative team at Gold Greenlees Trott, the advertising agency, as it tried to dream up a new way of selling Nurofen, the painkiller.

A 20-page code of standards and advertising practice published by the Proprietary Association of Great Britain outlaws humour, stars and pop music from all ads for over-the-counter medicines, such as Nurofen. Doctors and scientists are also banned - as are men in white coats unless the advertiser states clearly: "This is not a doctor".

"We were not even allowed to say the product used to be available only from doctors, even though that's true in Nurofen's case," says Paul Grubb, a copywriter. In the end he and his colleague, Dave Waters, got round the problem by having no words at all, leaving a strange image and familiar music to get over the message.

Searching for inspiration among the art books in the library at GGT, the two found a book called The Arcimboldo Ef-

fect. This is a style of art, based on the work of Giuseppe Arcimboldo, a 16th century Italian artist, who created images from collages of fruit, vegetables, machinery and human figures.

They were particularly struck by a drawing of three women intertwined to depict a man's head. An artist, John Charles, translated the idea into a fresh picture in which a woman's nose, mouth and ear are formed by the figures of three women. To animate this for television a 25ft-high rig was built and three dancers took the moving parts. The effect is slightly eerie but has a powerful impact, as the figures start to move.

The music was almost as great a challenge. The chosen track was from one of the top-selling albums of all time: The Dark Side of the Moon, by Pink Floyd. Nick Smith of GGT says: "We understand that never before have Pink Floyd allowed their music to be used for advertising." GGT sent a tape of the ad to Pink Floyd's management, and Richard Wright, who wrote the music, agreed to allow it to be re-recorded. They also enlisted the original session singer, Clare Torry, to do the song, The Great Gig In The Sky, again in the studio. "She will make far more money out of it this time," says Smith. "When the album was recorded she got just £150. Now she will get a repeat fee every time the ad is shown."

Part of the track's appeal is its familiarity. They reckon 20% of all the households in the country have a copy of the record. GGT wrote to the ITV Association explaining that the track was not so much a pop tune, more a modern classic.

The new commercial, which starts its £5m run tomorrow, stands out from most advertising for analgesics. "We hope it will stand up against beer and chocolate commercials too," says Smith.

Sue Thomas

From the Sunday Times, April 1989 (Supplied by Dave Kelsall).