

ROGER WATERS IS BACK AMONG THE GHOSTS.
ONLY THIS TIME ITS THREE AGAINST ONE.



ROGER WATERS
S·C·R·O·O·G·E·D

HIS FIRST COMEDY SINCE 'THE WALL'.

THE AMAZING PUDDING

THE ORIGINAL
**Pink Floyd &
Roger Waters**

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Greetings, guys and gals - welcome to the fun-packed Nineties! Exams, work and bone-idleness took their toll over the New Year and this issue is accordingly far later than originally-planned; oh well, might as well start the year as we mean to continue! We hope you all had a good Christmas and New Year (thanks for all the cards!) and trust that the devastation wreaked on your credit card bills by the Knebworth tickets has now faded. Tickets, incidentally, may still be available from the various agencies that advertise in the weekly music press; although your chances of success are fairly slim and, all things considered, Prince or Bowie are probably far better investments anyway!


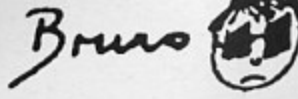

Over the coming year, we hope to continue producing the magazine on a bi-monthly basis. However, it is quite possible that some issues may be subject to (hopefully) minor delays - occasionally the non-Floydian side of your editors' lives has to take priority over TAP! We hope we can continue to rely on your patience and support, and there are various ways in which you can help us. Firstly, when ordering magazines, PLEASE let us know which issues you require (and, wherever applicable, which you already have): an alarming number of readers, particularly those overseas, often leave us guessing!

Secondly, please note that we are down to our last dozen binders. We will be getting new stocks but they may not match the old ones - readers hoping for continuity on their bookshelves are advised to order now; first come, first served.

Thirdly, our newly-acquired Japanese readers (the result of sterling work by our distributors, Caroline International) should note that the subscription and back issue rates are the same as those for Australia/New Zealand - sorry for not making this clear.

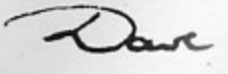

Finally, we have two dates for your diary. On October 11, Sidgwick and Jackson will be publishing a new book on the Floyd by Nicholas Schaffner. Author of some of the best Floydian pieces we have ever seen, Schaffner has conducted extensive interviews and research amongst band members, associates and friends - there had better be a whole chapter on the 'Discoballs' album we gave you, Nick!

In the meantime, you can amuse yourselves with the full version of 'Live at Pompeii' which is being released by those wonderful people at Channel 5 video on March 12th! The 80-minute film includes footage of the 'Dark Side of the Moon' sessions in addition to the live stuff we all know and doze to. Have fun, kids; toodle-pip, au revoir and wrap up warmly! Bye!

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US representative: Ken Langford, 16385 West 8th Avenue, Golden, Colorado 80401, USA. If you write to Ken and would like a reply, please enclose an SASE and don't mention Iron Maiden!

Quote Unquote

"I have pretensions of being able to do all sorts of things. I still think there's time for me to become a Formula One racing driver (laughs). Send for the men in the white jackets."
- Dave, '87.

"He also invented the wheel and wrote all the material for the Beatles."
- Nick on Dave, '87.

"We never sat around consciously thinking 'God, we must put more jokes in' but there was a band sense of humour. I mean, Roger laughed at least once a year."
- Dave, '88.

Starstruck

'Superstars in Concert' - Telstar video TVE 1003

The release of this film came as something of a surprise; it's rarely mentioned in film and rock guides, nor in books and articles on the Floyd. Quite simply, director Peter Clifton assembled a compilation of live footage from various sources, shot between '64 and '73, and bound them together with equally diverse interview snippets. It would be tedious to list the contents (says he, having first done exactly that), but there is an abundance of Stones material, including a rendition of '2,000 Light Years From Home' which is more like the Floyd than the Floyd ever were. The Crazy World of Arthur Brown contribute 'I Put A Spell On You', which you may remember from the Deep End concerts; though we don't actually see him or The Who play, Deep End-mainman Pete Townshend tells everyone not to smoke pot - hmm!

There is footage of Blind Faith's Hyde Park concert (if film of the whole gig exists, let's hope for a release - soon!) and a wonderful interview with Steve Winwood's delicious Brummie accent (Are you feeling OK? - DW, BM). A hilarious and very sexy routine from (Ike and) Tina Turner is followed by "what we've all been waiting for". One hour, fifteen minutes into the film, we are treated to the very unusual sight of live Pink Floyd. Well, nearly live. It is almost certain that no audience is present and therefore it is possible that the superb rendition of 'Careful With That Axe, Eugene' was filmed in more than one take, with some miming and/or re-recording taking place.

But let's not be churlish - the footage, all seven and a half minutes of it, is extremely enjoyable and essential viewing for all Floyd fans. If only we could see more like this. Roger is nonchalant, cigarette in headstock a la Clapton; Nick progresses from merely tickling his transparent drumkit to thrashing it mercilessly and David, to my surprise, contributes backing vocal noises. So what about Rick? Rick is often overlooked in Floyd 'mythology', but in this case he can clearly be seen to be the busiest member of the band, making a contribution of considerable importance.

The film is set indoors, from some time in the early 70's. There is a fleeting shot of an audience at the end, which may be from elsewhere and should not be confused with the younger, predominantly female audience at the start of the next clip - Rod Stewart and the Faces. Sleeve notes/dates would have helped here!

There is one other point of interest. Peter Whitehead is credited as a photographer and for additional editing. This may not seem important, unless I mention a third credit "Special acknowledgement to Peter Whitehead, 'Let's All Make Love Tonight in London (sic)'". Despite the mangled name, I believe it is this film which provided much of the Stones footage - why then was the Floyd's rendition of 'Interstellar Overdrive' from that film not included here? Such things are, it seems, sent to try us.

The video costs £9.95 and has a 15. certificate.

Andy Mabbett

Our apologies to Kev Whitlock for losing his review of the above.

A COLLECTION OF GREAT DANCE SONGS (AN A-Z OF PINK FLOYD TRACKS)

Candy And A Currant Bun [Barrett]

Sung by the author and originally titled 'Let's Roll Another One', this paean to naughty substances appeared as the B-side of 'Arnold Layne' and resurfaced seven years later on 'Masters Of Rock' (a gap made all the more ironic by the sleeve mis-spelling, "Current"). One of Barrett's least whimsical compositions, it features a keyboard solo blatantly stolen from 'Arnold Layne' and is well-worth searching out.

Careful With That Axe, Eugene [Waters, Wright, Gilmour, Mason]

This track first appeared as the wholly instrumental 'Murderistic Woman' [qv] in June 1968 and was laid down as a studio version in November of that year. This studio version, now featuring Roger's screams, was released in December as the B-side of 'Point Me At The Sky' and re-appeared on Relics where it was incorrectly listed as being a longer version.

The piece was a live favourite with the screams being panned around the concert halls making full use of Floyd's quadrophonic sound system. It was originally performed live as 'Keep Smiling People' [qv] before becoming the second part of 'The Journey' [see TAPs 16 and 39] under the title 'Beset By Creatures Of The Deep' [qv]. A live version was included on 'Ummagumma' with the intention that

Floyd wouldn't have to play it again. Unfortunately for them, a lot of fans took it as a new track and they were stuck with it as a live piece until the end of 1973. During that time it was performed as part of the Roland Petit ballet and

included as part of the set for 'Live At Pompeii'. In 1977 it was resurrected for a one-off final performance as an encore.

The studio version was reworked twice. Once for the unreleased film 'The Committee' and again for the 'Zabriskie Point' film for which it was entitled 'Come In Number 51, Your Time Is Up' [qv].

Gilmour: "Careful With That Axe, Eugene' is basically one chord. We were just creating textures and moods over the top of it - taking it up and down; not very subtle stuff. There was a sort of rule book of our own that we were trying to play to - and it was largely about dynamics."

A live performance of this piece is also included on the 'Superstars in Concert' video which is reviewed elsewhere this issue.

Chapter 24 [Barrett]

Sung by the author this appeared on 'The Piper At The Gates Of Dawn' and as the lead cut of 'Masters Of Rock'.

Barrett: "That was from I Ching, there was someone around who was very into that, most of the words came straight off that."

The lyrics are in fact taken from the 24th chapter of this extraordinarily complicated Chinese book of the whole of human experience. A lengthier explanation can be found in Opel 5.

Childhood's End [Gilmour]

Sung by the author and taken from 'Obscured By Clouds', this is thought by Floyd biographer Karl Dallas to have been inspired by Arthur C Clarke's story of the same name (containing themes that would subsequently resurface in one of Dave's favourite films of the time, '2001'). Musically the first real pointer to 'Dark Side Of The Moon',

'Childhood's End' enjoyed a very brief spell as a live number in late '72 and early '73.

Cirrus Minor [Waters]

From 'More', sung by Dave Gilmour. The sound effects were borrowed from a tape library sample entitled 'Dawn Chorus', and mixed with two organ tracks that Rick Wright recorded independently - one on Hammond and one on Farfisa.

Waters: "We did 16 tracks for 'More' in 5 sessions; which for us is silly - and we suffered from it. Actually I quite like it, though we'd like to put that one down."

The track reappeared on 'Relics'; coupled, once more, with 'The Nile Song'.

Come In Number 51, Your Time Is Up [Waters, Gilmour, Mason, Wright]

A reworking of 'Careful With That Axe Eugene' for Michelangelo Antonioni's 'Zabriskie Point' film. This is probably the one track that he really wanted from the band and was used for the ending of the film against visual images of a building being blown up from many different angles.

This version contains more background voices at the beginning and an arguably more thunderous climax than the original.

Comfortably Numb [Gilmour, Waters]

Sung by the authors, this appeared first on 'The Wall', then, in shortened form, as the A-sides of US and Japanese singles and finally, nearly a decade later, as the penultimate cut of 'Delicate Sound Of Thunder'. It also appeared as a US promo single featuring the shortened version and an almost full-length version. It became a Floyd anthem and won the Best Song category in the IAP Readers' Poll by a huge margin.

In 1984 it was one of only 3 Floyd songs performed by Dave as part of his solo tour. He then resurrected it as part of his performance on The Columbian Volcano Benefit Concert and this can be seen on the video of the event. Roger has since promised to play this track on his next tour.

Gilmour: "I actually recorded a demo of 'Comfortably Numb' at Bear Les Alps studio while I was there doing my first studio album, but it was only a basic little chord pattern which was really not much else. It was too late in the day; it was after the drummer and bass player had gone home and I was on my own, working away. I had a lyric for that song but it was of no value in that circumstance, so we put lyrics of Roger's on it instead."

Waters: "'Comfortably Numb' is about his [Pink's] confrontation with the doctor... I mean, I've done gigs when I've been very depressed. I've done gigs when I have been extremely ill - where you wouldn't do any ordinary kind of work."

Corporal Clegg [Waters]

Sung by the author, this appeared as an almost throwaway track on 'A Saucerful Of Secrets'. Waters watchers point to the war-hero theme, although it would probably be unwise to view the track as anything other than Beatlesque nonsense.

Corrosion [uncredited]

An experimental live instrumental piece similar to 'Interstellar Overdrive' without the distinctive introductory descending bass riff. The piece then re-introduces the themes first used by Floyd in their 'Moonhead' [qv] piece recorded for the BBC. The title may just be the invention of a bootlegger.

Country Song [uncredited]

A piece listed on Pink Floyd's recording sheets for 1969. This may be

an unreleased track but is most likely an alternate or working title for a more familiar piece. It may even be an early version of what was to become 'Rain In The Country' for the film 'Zabriskie Point'.
Gilmour: "There isn't really a wealth of unreleased material. If we all got killed in a plane crash and they wanted to delve through the archives in order to release 34 other Pink Floyd things they'd have a very hard time."

Crumbling Land [Waters, Gilmour, Mason, Wright]

A song from 'Zabriskie Point' with vocals by Dave and Rick. A short version appeared in the film with a longer version on the soundtrack album. An even longer version has surfaced as an outtake.

Crying Song [Waters]

From 'More', sung by Dave Gilmour. 'Crying Song' could be seen as a precursor of Waters' later pastoral moments - from 'Fearless' to 'Me or Him'.

Cymbaline [Waters]

Sung by Gilmour, this is one of Waters' most understated efforts and an early tale of superstar angst. Appearing first on 'More' it became a mainstay of Floyd's live act regularly extended to over 11 minutes, and was last performed on the US tour of late '71. The name may well have been derived from Shakespeare's 'Cymbeline', and has provided a title for at least two Floyd bootlegs.

Dark Side Of The Moon [Waters]

A song written by Roger during the latter stages of the 'Meddle' album about a lunatic on the grass. It was this song which later gave him the idea of linking all the pieces on the 'Dark Side Of The Moon' album with the theme of pressures on individuals and madness.

Daubreak [Waters]

This title was given to both the first and last parts of 'The Man' to create a cycle. As the first part it was an alternative title for 'Grantchester Meadows' and was sung by Roger. As the latter part it was an instrumental, reminiscent of 'The Embryo'. This latter version has also been referred to as 'Labyrinth' [qv].

The version recorded for the BBC Top Gear session in May 1969 was again 'Grantchester Meadows'.

Dogs [Waters, Gilmour]

Sung by Gilmour, this appeared on 'Animals' two and a half years after its debut in France as 'Gotta Be Crazy' [qv] [see TAP 2]. Its first performance as the infinitely-improved 'Dogs' was in January 1977. The track has become a favourite amongst fans, although it is arguably not as well crafted as some of the band's other marathon epics.

Dogs Of War. The [Gilmour, Anthony Moore]

Sung by Gilmour, this proved to be the least popular track from 'A Momentary Lapse Of Reason' in the TAP Readers' Poll. Different live versions have appeared on 'Delicate Sound Of Thunder' and the 'One Slip' 12" and CD singles. Also featured as the lead cut on a US promo CD.

Gilmour: "I had the idea and explained it to Anthony and he came up with the first draft of words - we chopped and changed it over quite a long time until it wound up as it is. The music was done, fairly much, when we had a computer accident that took a sample of someone laughing and accidentally played it. In the background, this laughter actually sounded like dogs yapping and the way I'd sung the demo also had elements of that long before we had that



lyric. It's about physical and political mercenaries, really."
Mason: "I like 'Dogs Of War' because it's a great r'n'b track to play live."

The line 'We all have our dark side ...' is a joke at Roger Waters' expense.

Doing It! [uncredited]

The instrumental centre-section of 'The Man', also known as 'A Short Drum Solo' [see TAPs 16 and 39]. Given the similarity to 'The Grand Vizier's Garden Party', it seems reasonable to ascribe authorship to Nick Mason.

Don't Leave Me Now [Waters]

Sung by the author and taken from 'The Wall'; re-appeared as the B-side to 'Run Like Hell' on a US single in April 1980, just as 'The Wall's' fifteen week reign at the top of the US album chart drew to a close.

Waters: "A lot of men and women do get involved with each other for lots of wrong reasons and they do get aggressive towards each other and do each other a lot of damage. This is obviously an extremely cynical song... (laughs) Yes, it is very depressing - I love it, I really like it."

Doreen's Dream [Waters]

The original title for 'Julia Dream' in February 1968 before being changed a month later.

Dramatic Theme [Waters, Wright, Gilmour, Mason]

The instrumental finale of 'More'.

Wright: "Doing the music for films is very challenging - it means that we have to express facts and scenes in music. And financially it pays off, and so leaves us more time on our own to develop our own individual ideas."

Echoes [Waters, Wright, Mason, Gilmour]

The principle track on the 'Meddle' album with vocals by Dave accompanied by Rick.

The track was started in the studio in January 1971 as a collection of small pieces entitled 'Nothing - parts 1 to 24'. These pieces were then built into an extended, symphonic pastiche in the vein of 'Atom Heart Mother' but without the problems inherent in the complexities of the latter piece.

As a live piece it was premiered, behind closed doors, at Norwich University on 22nd April 1971 and then, in public, at Crystal Palace on the 15th May. At this stage it was known as 'The Return Of The Sun Of Nothing' although it was occasionally introduced by Roger Waters in a humorous vein as 'The March Of The Dambusters' [qv] and 'Looking Through The Knotholes In Granny's Wooden Leg' [qv]. Originally the piece had a space theme in the lyrics which has occasionally led people to regard the early title as 'The Return Of The Sun Of Nothing'. However, by July 1971, the lyrics had changed to the now familiar set. The title 'Echoes' was first used for the BBC session in October 1971, a month before its official studio release.

The piece was also performed for the 'Live At Pompeii' film where, for the only time it was performed as two sections which open and close the film. The studio version was used by George Greenough to accompany the closing sequence of the surf film 'Crystal Voyager' which comprises film shot from a camera attached to a surf board.

In January 1973 it was performed by Pink Floyd to accompany Roland Petit's ballet in Paris and remained in their live set throughout 1973. The following year saw it become the encore for their live shows and then it was given what appeared to be its last performance at

Knebworth on July 5th 1975, over 4 years after its debut. This run was to be unexpectedly extended when the piece was performed on the first dozen dates of their 1987 tour. Sadly none of these performances have been officially released on record or video. [see TAPs 19, 20 and 39].
Gilmour: "I don't remember exactly when I began to be proud of my playing. I would imagine it was in the early 70's. At the end of 'Echoes' is this kind of guitar orchestra going on, about four different parts all joining together to create a sound. I still think that is wonderful."

In 1982 Pallas performed this track at the Canterbury College of Technology creating one of the longest cover versions in rock history [see TAP 19].

Eclipse [Waters]

Sung by the author, with help from Gilmour and the odd backing vocalist or two, 'Eclipse' concludes 'Dark Side Of The Moon' on a seemingly enigmatic note - "Everything under the sun is in tune, but the sun is eclipsed by the moon."

Waters: "I don't see it as a riddle. The album uses the sun and the moon as symbols; the light and the dark, the good and the bad, the life force as opposed to the death force. I think it's a very simple statement saying that all the good things life can offer are there for us to grasp, but that the influence of some dark force in our natures prevents us from seeing them." Inseparable from 'Brain Damage', 'Eclipse' was included on the American 'Works' compilation album and was revived for the encores of Waters' solo shows, with an additional guitar solo after the final lines.



Eclipsed [Pink Floyd]

A 45-minute piece lugged around the concert stages of Europe, Japan and the US during 1972. Premiered at the Brighton Dome in January of that year [a performance that collapsed halfway through owing to technical mishap], it was laid to rest in September in Canada, only to re-appear in October at a Wembley gig under what was apparently its original monicker, 'Dark Side Of The Moon'.

Gilmour: "It was going to be called 'Eclipse' because Medicine Head did an album called 'The Dark Side Of The Moon' but it didn't sell well, so what the hell."

Wright: "'Eclipse' is a better title for it."

Embryo [Waters]

Sung by Dave, this track was originally recorded for the 'Ummagumma' album before being dropped when it was decided that the album should consist of four individual sections. An 'unfinished' demo of the song was included by Malcolm Jones (then head of Harvest Records) on the 'Picnic' sampler album. Pink Floyd were horrified and have never allowed the album to be re-issued. The track has subsequently appeared on the American 'Works' compilation album [see TAPs 16 and 20].

Gilmour: "We all went off it for some reason. We never actually finished the recording of it... That was one song that we did but never finished, and EMI got Norman Smith I think to mix it, and they released it without our OK."

Floyd must have liked the track though. Having performed it for a BBC Top Gear session in January 1969, they went on to perform it live throughout 1970 and 1971. During that time the piece was extended from the original 3 minutes up to around 10 minutes and was even, on one glorious occasion, extended to almost half an hour with a middle section reminiscent of live versions of 'Echoes'. They also performed it for the BBC on two more occasions showing the development of the piece [see TAP 39].

Empty Spaces [Waters]

From 'The Wall', sung by the author. Eleventh-hour re-juggling saw the track moved to replace the axed 'What Shall We Do Now?'. Owing to the similarity between the two, 'Empty Spaces' was included in neither the live nor film versions of the album.

Waters: "Everything that happens to [Pink] isolates him even more. His difficulty is constantly compounded because at no point is he able to take a side-take on himself... It's very difficult for any of us to slide sideways and say 'Hold on, what's really happening here is ...'. Like most of us, Pink is on his particular set of tracks and can't get off because he doesn't even know he's on them."



Encore [Waters, Wright, Mason, Gilmour]

Generic title applied to 'A Saucerful Of Secrets' on the bootleg 'The Early Tours'.

End Of The Beginning. The [Waters, Wright, Mason, Gilmour]

The alternative title for 'Celestial Voices' (the closing section of 'A Saucerful Of Secrets'), performed as the final part of 'The Journey' [see TAPs 16 and 39].

Thinking About Entropy

Warren Zevon: 'Transverse City' (Virgin America)
(CD-CDVUS 9, LP-VUSLP 9, MC-VUSMC 9)

Any record with guest contributions from Neil Young, Chick Corea, Jerry Garcia, Don Henley and David Gilmour should be special. This album isn't - it's good, but not special. Somewhat ironically, 'Transverse City' is a concept album (stop groaning at the back there); not really a narrative in the style of, say, 'The Wall', but a collection of songs around a central theme, a la 'Dark Side of the Moon'. That theme is life in West Coast America in the near future- an appropriate topic, since where the album fails is that it slides into the realms of West Coast AOR blandness, despite early promises not to.

David Gilmour appears on the second track 'Run Straight Down' (4'05"), a song very much concerned with Green issues. Roger Waters would certainly be proud of the intro (a synthesised voice reciting a list of 280 carcinogens found in the environment by a US monitoring group) and fade-out (helicopter and police siren). Sandwiched between these is a generous helping of classic Gilmour guitar 'honey' - creamy, sweet and very healthy! - which is predominant from the first chorus to the end of the song. Gilmour is accompanied by Zevon on vocals and keyboards, Neanderthal guitarist Waddy Wachtel on acoustic, Bob Glaub on bass and Richie Hayward on drums.

Zevon and his co-producers Andrew Slater and Duncan Aldrich certainly don't believe in letting a good opportunity go to waste, Gilmour also being featured in the obligatory 'Thanks to...' section. Incidentally, "additional recording" took place in many studios, including Paisley Park, Broken Arrow Ranch and Abbey Road - perhaps the latter is where Gilmour's contribution was laid down? Finally, we would welcome any information on the single release of 'Run Straight Down' in the US - cat no's, formats, chart positions, etc - let's join together, pop kids!

Andy Mabbett.

A NEW MACHINE HEAD II

Soviet rock fans jam BBC phones

BBC telephone lines were jammed last night by Soviet rock fans hoping to speak to three rock stars, Dave Gilmour of Pink Floyd, Bruce Dickinson of Iron Maiden and the former Deep Purple vocalist Ian Gillan. A World Service phone-in attracted calls from all over the Soviet Union, including one from Vladivostok, 6,000 miles away. A total of 500 listeners queued with questions, but only 31 callers got through.

influenced anybody in rock n' roll. It must have been kinda strange to get up there and do it and now listen to it on the radio...

BD: Well, I haven't heard it on the radio yet. In fact, I haven't even heard it at home, because I haven't got a cassette of it!

DG: So you'd better play it, hadn't you Tommy?

BD: (laughs) No, it was good actually. I was quite surprised - I thought it came out alright. I was a bit nervous about singing old Garth's (ie Gillan's) song...

DG: You could tell, he was so nervous... (General laughter)

TV: Ian, you've sung it so many times on stage, it can't have...

DG: You should know it off by heart by now.

GD: (laughs) He still doesn't know the words.

TV: It must have been quite an occasion, to put it together...

IG: It was a great occasion: it was just amazing. The first time I walked into the studio, I saw Dave, Brian May, Roger Taylor and Chris Squire just jamming through it - it was just great. They all had grins on their faces... I mean, it wasn't anything to do with the music, it was to do with the fact that I'd just walked in (laughter). But the thing about 'Smoke On The Water' is that it is actually a story: a narrative about a series of events that happened. It's a great riff, a great rhythm and one of those things that I think could be described as an anthem or something like that. I guess that it's, er... it's...

DG: ... memorable?

IG: ... a good vehicle not only for singers, but also for guitar players. In these circumstances, it's the ideal song.

TV: It's the ideal song for a whole series of guitar players, not least being Dave Gilmour; what's it called? The "duh duh"

As reported in the Daily Telegraph (see left), David Gilmour, Ian Gillan, Geoff Downes and Bruce Dickinson took part in a phone-in to the USSR, live from Bush House - the HQ of the BBC World Service. The four were then interviewed by Tommy Vance, the results of which were broadcast the next day (31/11/89) on his Friday Rock Show. Below we present the edited highlights, kindly supplied and transcribed by Markus Haverkamp. The interview began with 'Smoke On The Water', the spearhead for the Rock Aid Armenia project (see feature, TAP 40)...

TV: Bruce, you're in print saying that 'Smoke On The Water' is a song that has influenced you as much as it has

song? From a guitarist's point of view, is that a difficult riff to play?

DG: It's really difficult. I actually had to sit up for, you know, a couple of seconds practicing that riff. It's a tricky one, that one, yeah.

TV: More difficult than, say, 'Astronomy Domine' and all that sort of stuff that you're normally involved in?

BD: Not as basic though, is it? (General laughter)

DG: It's very hard work, yeah.

TV: What are your feelings about the charity side of it?

DG: Well, I think all of us chaps here would have to agree that we've got an awful lot out of this business and putting a little bit back once in a while for something as worthy as this is the least we can do...

In addition to the 7", 12" and CD releases mentioned in TAP 40, three further versions of 'Smoke On the Water' have appeared. The first, a cassette single (Armen CO01), features the same tracks as the CD and is, to the best of our knowledge, the first UK 'cassingle' to feature any member of the Floyd. The second is the "special Radio 1 edited remix", which exists on five one-sided acetates - one of which was the first prize in a recent Kerrang competition. The third is the 'Mega-Rock Remix' 12" which is, despite mixer David Yorath's undoubted good intentions, a disappointment. Running at 5'57", it's almost the same length as the extended version on the CD and cassette singles, although it's noticeably different.

Opening with an overblown keyboard fanfare, it then moves into the familiar riff and a new vocal scream: nice to hear Gillan hasn't lost his touch! The next variation comes in the form of a closing multitude of HM guitar cliches and vocal improvisations. Gilmour must be in there somewhere, but I'm damned if I can tell where. The b-side is again 'Paranoid', which is a bit much; would an instrumental 'Smoke...' have been too much to ask? The sleeve is much the same as before, but with a purple (groan) background instead of white. The rear sleeve contains additional credits and rearranged logos (the photo's remain unchanged, as does the cat no Armen TO01.) My copy has white labels; I'd be interested to know how easily it has been available elsewhere and if anyone's copy has printed labels.

The Rock-Aid Armenia video compilation is worth buying for the previously-unreleased 'Dazed n' Confused' alone; but alongside Led Zeppelin and ELP, Floyd's 'One Slip', lifted direct from 'Delicate Sound of Thunder', seems very weak. One wonders why one of the 'A Momentary Lapse...' promos could not have been used to tempt more Floyd fans into buying this worthy charity effort. More palatable is the promo for 'Smoke...' (also included) - from the opening scenes of Gilmour stepping from a London bus in completely-uncontrived-honest-guv photo opportunity (at least it's the same colour as his Ferrari F40) to seeing him loosen up and dance, laughing, around the studio. Overall then, this compilation is worth buying even if you fast-forward past 'One Slip' each time.

Further information on the project - including the compilation album - will hopefully appear in TAP 42...

Andy Mabbett.

THE PINK FLOYD STORY pt 8 - THE WALL

(Continued)

Cast your minds back, dear readers, to TAP 38, and you may remember the last thrilling episode of the Roger Waters Innerview from 1980. Rog, you will recall, was about to be bricked up behind a huge wall. Now, some might say (rather cruelly, we think) that that's the best place for him, but the question now on every TAP reader's lips is, will our hero be able to talk himself out of this one? Sit back, grab yourself a Kia-Ora and some popcorn and read this issue's thrill-packed episode to find out. Jim Ladd is the man with the questions, Gail McClean is the transcriber...

Floyd in the open

THE PINK FLOYD are lining up a major outdoor gig this summer at the Milton Keynes Bowl, an old quarry pit which has been turned into a vast amphitheatre and is likely to stage a number of rock events this year.

It's not yet certain whether the band will be playing there in addition to their proposed Wembley concerts or instead of them. No official news about British concerts has yet been forthcoming and they are maintaining a

typically low profile at the moment.

Or maybe they are too busy counting their royalties. Their latest album 'The Wall' has just become the longest running Number One album since 'Grease' two years ago and 'Dark Side Of The Moon' has just surpassed Carole King's 'Tapestry' as the longest running album in America's Top 200 Albums of all time. Having entered the *Billboard* charts in March 1973 it has been listed for 303 weeks.

Sounds April 5 '80

JL: The performance of 'The Wall' was so complex that the physical requirements made it impossible to take the show on the road. For that reason, Pink Floyd presented 'The Wall' live in just two American cities - New York and Los Angeles.

RW: Yeah, we looked at it all, at the logistics of the thing, to see if we could approach anything like break even point. The only way was to do two large productions over here and one in London; we did LA, New York and London. Some of the central characters, like the Mother, the Wife, the Schoolmaster and the Schoolmaster's Wife appear earlier in the piece as inflatable puppets. They're big - 40 or 50 feet tall - they're wonderful. The only

reason for doing this live is in order to impose the discipline of making it work as a live show, because it really is a movie.

JL: We'll now discuss what inspired this - possibly Pink Floyd's greatest work to date.

RW: The starting point for this whole project was me feeling bad about being on stage in a large stadium. There was an enormous wall between me and the audience - albeit an invisible one - but one that I felt was there on the basis of the people I could see in the first 50 or 60 rows; swaying heads - it looked to me as if they were experiencing it as well. It's like when you're singing a very quiet song on an acoustic guitar on stage and about ten thousand people are shouting and screaming and whistling, which happened a lot on the 'Animals' tour. There were at least 20 people that I could see whistling and going beserk and screaming. They were trying maybe to 'be with me', if you like, but it doesn't help, you know; "Whoa-wow-get down", you know, and I'm trying to sing this quiet little song.

● BIG BOYS, CRUDE PLOYS
DAVID BOWIE: John I'm Only Dancing (Again) (RCA).
PINK FLOYD: Another Brick In The Wall, Pt. II (Harvest). I get the strangest feeling that I should be kissing someone's ring for these two singles, or making similar fawning motions of gratitude. Bowie's is the culmination of a four-year plan, whereby the existence of an out-take from the 'Young Americans' session is carefully and quietly made known to the general public shortly after the album's release, thus creating a demand for a patently substandard product which can be capitalised upon whenever a need for a new product coincides with a shortage of same. Like at Christmas.

For the Floyd, Christmas product comes in larger diameters, this year two of 'em: the prime function of 'Another Brick, Pt. II' is as a taster for the bigger stuff. And as such, it's fairly cunningly conceived, complete with easily-memorable moron-choir parts, simple enough for the thickest of terrace terrorists. Expect to hear it accompanying the sound of bladders (human or swine) being kicked around on Saturday afternoons.

NME Dec 8 '79

trying to re-establish contact, but only in his own mind really. And then the middle of the song is sung by a third person who narrates the fact that he can't actually make contact - "The Wall was too high as you can see" - he then becomes susceptible to the worms. The worms are symbols of negative forces within us, but the worms can only get at us because there isn't any light in our lives symbolically speaking.

JL: Then it goes into 'Is There Anybody Out There?' which describes the extreme isolation and loneliness in which he's caught. Anything else you'd like to say on that?

RW: Not really.

JL: OK - 'Nobody Home'. This sounds a little like Randy Newman to me, I don't know whether you're influenced by his work or not.

RW: Probably. I like his work, certainly.

JL: So I want you to elaborate on this one for me? I like this one a lot.

RW: Well, it's really a song about him sitting alone in the room reflecting upon his life and upon the fact that he can't even make contact with his old lady.

JL: "Got those swollen hand blues"? Every once in

JL: Did you feel that your audience didn't understand what you were doing?

RW: Well obviously they don't - the ones who are making the noise. The problem is that you know there are thousands of other people who do, and they want to listen to it. If they were all like that, then OK, you could say, 'Mindless pigs, let's just take the money and run', but you know that there are people out there who do want to listen to it and they do understand. The starting point of this project was me thinking, 'wouldn't it be good theatrically to do a show and to physically construct this wall between me and them during the show and just cut ourselves off, really antagonise the audience and let them find out for themselves, how they feel about that. So in the show we do that' - but we don't leave it at that. In terms of the structure of the piece the wall gets finished at the end of side 2 or, in terms of the show, about half way through.

JL: I see, so 'Hey You' is next. He is now speaking to the audience from behind the wall.

RW: Yes. The lyrics of that work quite well and as a piece of narrative it works quite well because it's him from a very isolated position, pulling himself together and

And it's into the annals of pop history for talented Pink Floyd, whose 'Dark Side Of The Moon' has just become the longest charting rock album - at 303 weeks - in the history of *Billboard* magazine, although it's still a good way behind Johnny Mathis' 'Greatest Hits' which besmirched the chart for 490 consecutive weeks. At the same time, their brick-laying double opus 'The Wall' notches up its 14th consecutive week as America's numero uno ... Even more prestigiously, the group scored their second consecutive T-Zer when it was reported how a New York radio station sponsored a 'Pink Floyd Night' at Central Park Ice Rink. As the records spun so, it's said, did many of the skaters - on acid ...

NME April 26 '80

Floyd: thick as a brick?

The PINK FLOYD, who are currently recording their new album under utterly punishing conditions in Nice, have settled upon a novel concept for the accompanying stage show. The album, the whisper goes, is called "Bricks" (oh, well — it's only taken them two years). It's being produced by BOB EZRIN, whose presence will have done little to curb their exaggerated grandeur. The stage show, continuing the kind of modest presentations favoured by the Floyd (as they are affectionately known by their fans), will consist of a brick wall, which will be erected along the front of the stage. Through this remarkable edifice, the audience will be able to see only the hands and the instruments of the internationally acclaimed combo. At the conclusion of the set's third song (three-and-a-half days into the performance), the wall will EXPLODE! Ohhhhhhhhh! The audience will be showered with bricks. We presume the "bricks" will be manufactured from expanded polystyrene or loose portions of ROGER WATERS' brain. Or something similarly soft and harmless. Typical, really, of tax exiles to be able to spend so much time designing such exciting theatrical distractions.

MM May 19 '79

it actually skips back about 10 years from the late 60's again. One line is specifically Syd Barrett: the "elastic bands", that's him, he used to have elastic bands round his boots because his zips were always breaking and he couldn't get the buttons done up; and the "Hendrix perm", well, in those days — in the 60's — they all had them. I didn't, of course.

JL: Of course.

RW: But Syd had one, and everyone from Eric Clapton on.

JL: Again, we can just sum this up as harking back to something more real...

RW: Yes, that's why it's got "I've got fading roots" at the end of it.

JL: Now let's go onto 'Vera'. Now, this is not the same woman that you refer to in 'Don't Leave Me Now', is it?

RW: No, no. Vera Lynn is — if you were English you'd know who Vera Lynn was — well, she's still alive she still works, in fact, but in the war she was the Forces' Sweetheart in England. We all have songs about the soldiers going away, in 'Nobody Home' he skips back to 1968 if you like, and now he's going all the way back to the war. The 'Vera' song finishes up saying, "Does anybody else in here feel the way I do?", and that's the way he feels.

JL: Then comes 'Comfortably Numb'

RW: In the original scenario for the making of the album there are people banging on the door going, "Come on, it's time to go", but the idea is that they come to get him to take him to the show, and he's in no state to go; so they get a doctor in to see if they can actually get him standing up and to wheel him out and stand him on stage.

JL: There are a number of rock 'n' roll doctors out there in real life. He's a really evil character this doctor, in a way.

a while you come right out of cosmic land and into the bathroom. I'd just like to bust you on that for a moment.

RW: I don't know — what do you think that's a reference to?

JL: Masturbation.

RW: [slightly incredulous amusement] No, no, no, no.

JL: What's it a reference to?

RW: It's a reference to another song that comes later on called 'Comfortably Numb' — it's about fever and it says, in fact, "my hands felt like two balloons" — in a way I like yours better —

While the nation kipped down following Pink Floyd's grand Lego building teach-in at Earl's Court, some caddish art thieves broke into the foyer and helped themselves to ten Gerald Scarfe paintings that had been on display, valued at over £30,000. Shaw Taylor comments: "Were you one of the shambled insomniacs on your way home that Sunday night? Notice any shifty mugs in hooped jerseys with swag bags? If so Scotland Yard are waiting with a hefty reward for any information that leads to recovery. Keep 'em peeled!" Incidentally Ray Lowry just had his entire collection insured for over twenty five quid.

NME Aug 16 '80

JL: Now, we've listened to the first three sides of the album, and when we get to this part, the first thing we hear is the Beach Boys. That really kinda turned my head around.

RW: They agreed to do it. We asked them to do it and they were going to do it but then they went off and toured Japan or something else instead. I think they were quite into doing it; mind you, they hadn't seen all the stuff about all the racist stuff that comes with the song we were going to ask them to sing. I don't know what they would have thought of that because Bruce Johnson came down and did it so he's credited on it, as one of the backing singers. I really like that sound they make a lot, and it epitomises that sound.

JL: During 'In The Flash' a substitution is made — Pink is supposed to come out, but he doesn't and you put a surrogate band in, is that correct?

RW: Yeah, at the beginning of the show we will be in disguise and at this point we are as well.

JL: Why is this?

RW: The idea is that we've been changed from the loveable old Pink Floyd that we all know and love and our evil alter egos take over. This is our nasty selves coming out. We've now decayed.

JL: So we've gone from The Beach Boys to heavy metal — that was incredible. So this one, 'Run Like Hell' is again...

RW: It's actually a sort of disco tune, really, isn't it. Wouldn't you say?

JL: Is this a warning to run from the worms?

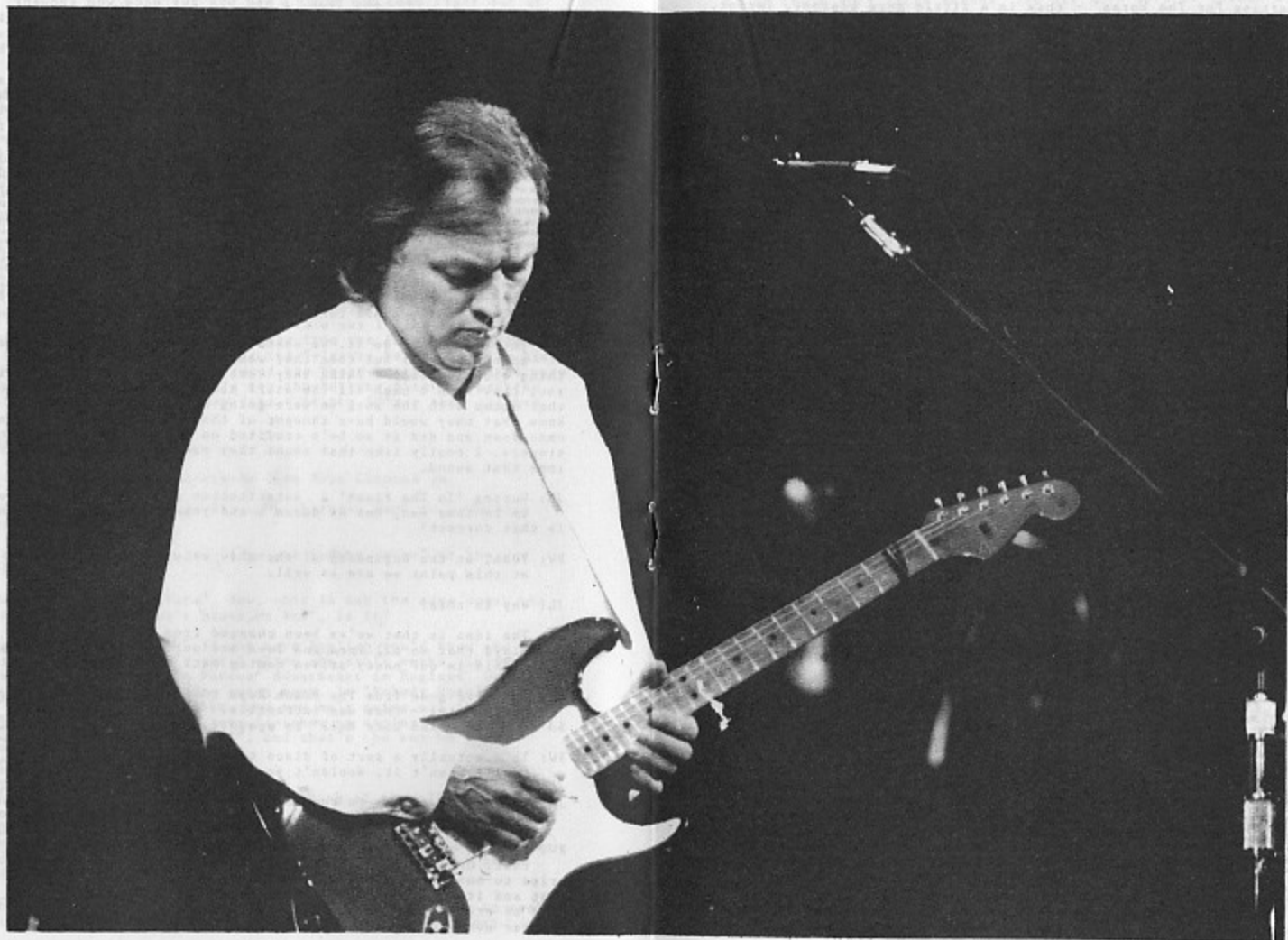
RW: Yes. It's interesting you should ask that. Originally it always was but I tried to move the emphasis away from that and it's just supposed to be this kind of crazed rock 'n' roll band doing another sort of 'oom-pah' number.

RW: Yeah. I had one guy once who thought I'd got food poisoning or an upset stomach. He told me I had a viral infection of the stomach or something, and he thought I had stomach cramps. He wasn't listening to me at all, I don't think. In fact, I discovered later that I had hepatitis. He gave me three tranquillisers; we were in Philadelphia, and boy, those were the longest two hours of my life, trying to do a show when you could hardly move your arm... I thought, if he'd have just left me alone, the pain I could have coped with — that was no sweat — but I could hardly lift my arms, or any of my limbs... God knows what he gave me — but it was some very heavy muscle relaxant.

Floyd gigs still on

PINK FLOYD's concerts at Earl's Court next month go ahead as planned, despite reports that they had lost nearly all their equipment in the Alexandra Palace fire. In fact, Floyd's company had loaned Capital Radio a large quantity of gear — estimated at around £½ million worth — for the jazz festival due to be staged there. But a spokesman said: "It was only one of six or seven rigs owned by Floyd." The three-day jazz event could not go ahead, even outdoors, because the shell of Ally Pally was considered unsafe and liable to collapse. Among the dozens of acts scheduled to appear were Van Morrison, Ray Charles, B.B. King and Muddy Waters. The cancellation came as another blow to Capital, following soon after their sparsely attended Knebworth concert.

NME July 19 '80



JL: 'Waiting For The Worms' - this is a little more blatant, fascist. Things like putting on the "black shirts", "weeding out the weaklings" and the "dead wood". I'm surprised you don't have anything here about genetic breeding in this song.

RW: I'll make a note of that and try and fit it into some future work if you like.

JL: Well, you could call the album back, Roger, and remix it without too much of a problem.

RW: The thing that's really important about 'Waiting For The Worms' is just, as you've spotted, a kind of long rambling, ranting piece of nonsense. It's beginning to wear off, whatever it is that the doctor has given him, and he's hopping backwards and forwards here from ranting to saying, you know, he starts off sitting in a bunker and then he turns into the other persona - this kind of raving fascist persona that he's adopted. I could explain one thing and that is that all that chatter with the loud hailer is actually describing a march from a place in South London that's a very heavily black populated area of London where the National Front is particularly active; and it describes a march from a place called Brixton - "Brixton Town Hall". Brixton is just an area in London and it describes the roads and things and which bridge they cross over and where they're going - towards Hyde Park Corner to have a rally in Hyde Park. And at the end of it they're saying "Hammer" in the background, so that was another thing on side four - the audience start off singing 'The Show Must Go On', and in 'In The Flesh' you can hear them chanting "Pink Floyd", and then slowly that gets taken over by "Hammer". So the idea was for a rock and roll show to turn into a rally.

JL: These last two lines, "Stop/Because I have to know/Have I been guilty all this time?" Is Pink asking himself now, 'Have I contributed to this hell that I've made for myself?'

RW: Yeah, exactly that.

JL: And what's your judgement on that?

RW: Well, it all comes out in the next song...

JL: Which is 'The Trial', and here you bring back the characters: the Schoolmaster, the Wife, the Mother...

RW: Yeah, and he has been obviously - we have been - we did do Anaheim Stadium last time, where the first people in the audience were 120 yards away on the infield - a dreadful place to do a rock show. The only reason for doing it is money; the defence for doing really big gigs like that where nobody can really see or hear anything is, "Oh, gosh, well we are so popular and so many people want to come and see us that we have

to do these very large venues" and all this sort of common ache, which is a nice gentle outlook. Whereas the real reason we all do it is for the bucks; and don't ever let any rock and roller tell you any different, 'cause it ain't true. Anyway, so he decides that he has, or we have, with these big stadium gigs, that the worst thing that could happen to him is that he should expose himself and his fears and his feelings to everybody, to make himself vulnerable.

JL: Now, wait a minute - you're saying that he's judging himself?

RW: Yeah. This is him hallucinating - this is him breaking down.

JL: But the penalty - after all that society has done to the guy - is to tear the wall down, to expose him as a real person to all these other people behind the wall.

RW: The worst thing that he feels can happen to him is that he be exposed and in fact it's the best thing that can happen to him.

JL: The last song in this epic work is 'Outside The Wall', where, it says here, "Banging your heart against some mad bugger's wall". I think maybe that's the best line on the whole album. He now seems to be back outside this whole situation, and, it seems to me, that the artists or "Bleeding hearts", who have spent their whole lives trying to get through all these walls that people have set up, are people without walls. Are you saying that you are a person who has survived through life without them?

RW: ?*@\$c*?

JL: This ain't TV, Roger - speak to me.

RW: No, I can't really say anything about the last song.

JL: Really?

RW: No.

Floyd move 'Wall'

PINK Floyd have switched the venue for their summer concerts in Britain from Wembley Arena to Earls Court, plus a large open air show.

It is understood that they are hoping to mount their £1 million show at the 19,500-seat Earls Court in June for about three nights, and are also considering appearing at the massive

super-bowl, open-air arena near Milton Keynes (capacity: 35,000).

After their American experience with "The Wall" show, when Floyd played seven nights in Los Angeles and six in New York, it is believed the band thought they would be too cramped in the Wembley Arena, where they tentatively booked nine nights in early June. They have now turned their attention to Earls Court,

and it looks as if they will aim to play in the second or third week of June.

Nick Mason and manager Steve O'Rourke, both car racing fanatics, will be teaming up to compete in the Silverstone Six Hour race in late May and the Le Mans classic in the second week of June. The band are thinking of staging the British gigs soon after these racing commitments, and before some concerts being planned for Germany.

MELODY MAKER, March 29, 1980

Thieves hit Floyd's Wall

PINK FLOYD's massive run of six nights at London's Earls Court last week ended with disaster for cartoonist/designer Gerald Scarfe when ten of his original pieces of artwork for The Wall show were stolen. Insurance valuers put a price tag of more than £30,000 on the drawings and paintings, which were taken from their glass frames in the foyer of the Earls Court arena in the early hours of Sunday.

They were part of an exhibition that ran during the show and were seen by most of the 90,000 people who went to the concerts. One of the paintings was the original artwork for the cover of "The Wall" album. A reward is being offered for information leading to the recovery of the artwork, and information should go to Kensington Police Station.

MM Aug 10 '80

is money; the defence for doing really big gigs like that where nobody can really see or hear anything is, "Oh, gosh, well we are so popular and so many people want to come and see us that we have

JL: Too close?

RW: No, I just... I like it and I think... I like it, it's enigmatic and I like that about it and I wouldn't care to discuss it, I don't even really want to talk about it myself.

JL: Do you see yourself as someone who is constantly banging his heart - in the literal sense - against...

RW: I don't want to talk about this song.

JL: Really?

RW: Yeah.

JL: OK.

RW: I just hope people like it. You get to work on something for a long time, and you get to the end of it and you think...

JL: You're proud of it?

RW: Yeah.

JL: Thank you.

RW: You're welcome.

A Cover-up!

At long last, Paper Tiger has published 'Album Cover Album 5' (£10:95), a sequel to the first four volumes - three of which we reviewed some time ago. Volume 2, incidentally, has now been reprinted (so the complete set is now available): it features sleeves for 'A Collection of Great Dance Songs', 'Animals' (given a full page to itself) and 'The Wall' (though sadly only the front cover and not the inner-spread).

Volume 5 is compiled by Roger Dean, Strog Thormerson and Nigel Grierson (of 23 Envelope, the 4AD label's designers); their work is among the best of this highly-commendable selection. Pink Floyd score with 'Delicate Sound of Thunder' and 'A Momentary Lapse of Reason' (each given a full page, with the former also appearing on the book's jacket), along with 'One Slip' (singles featuring more than in previous editions). Though there is nothing from Roger Waters, other highlights include Roy Harper's best sleeve for years '... Descendants of Smith' and New Order's 'Technique'.

The book is divided into five sections: 'General', 'The Graphic Approach', 'Portraits', 'Painting and Textures' and 'Design Continuity'. This last section, dealing with matching inner and outer bags, gatefolds and labels, is the most interesting, but surprisingly features no Floyd; what about 'The Wall', 'The Final Cut' - in fact, everything from 'Dark Side...' to date!

Nevertheless, the book is an excellent read - far more than the coffee-table item that the genre suggests. Indeed, it could as easily be sold from the 'modern art' section as 'rock music'. Happily, the book includes a reference to work-in-progress on Volume 6.

Andy Mabbett.

WAILING WALL

THE WALL ON CD

PINK FLOYD

The Wall

CBS (1979, ADD) 81:23, 2 CDs

8/9

The Wall isn't an easy listen - two discs of Pink Floyd's conceptual, often ambiguous musical messages requires close scrutiny even for fans of the English art-rock group. But it nonetheless ranks close to *Dark Side of the Moon* as Floyd's finest work; it even gave the band its first No. 1 hit, "Another Brick in the Wall (Part II)." The recording is ideal for CD, as it gains in presence, clarity, and especially dynamics.

"Digital Audio Special"

Nov '88

When the classic piece of Floyd came out in '79, I thought I'd never get a good quality copy. In its first week of release I had to get it changed no less than four times before obtaining a half-decent pressing. This misfortune gave me a brilliant idea: why doesn't someone invent compact discs? So, I got on the phone to Philips and told them about it. It took them several years but finally they got it right: at last I can listen to one of my favourite albums without a trace of static or surface noise.

That said, however, I can't help but be just a tad disappointed with the CD. For a start, it comes in one of those awful double disc boxes - maybe it's me, but I find these fiddly in the extreme (Wow, techno fear - Eds). The booklet is much as you might expect - all the lyrics to the songs (except for the missing 'What Shall We do Now?') and the Gerald Scarfe painting in the centre. Well, what does it sound like?

Er - perhaps rather surprisingly, not a great deal better than its vinyl equivalent. Of course, there's nothing missing - it's just that compared to, say, 'Wish You Were Here', the difference doesn't blow your proverbial socks off! The main improvement is a clearer sound: the chief beneficiaries of which are the sound effects and snippets of speech that abound throughout the album, although I still can't make out all of the ranting at the end of 'Waiting For The Worms'.

Musically the album is a masterpiece (Glad we've got that one sorted - Eds) and the CD emphasises this; the added clarity allowing the complexity of the songs to shine. Both the electric and acoustic guitar come across well, no more so than on Dave's solo at the end of 'Comfortably Numb'. The understated synth sound a treat (especially the ever-so slight fade-in at the close of 'Goodbye Blue Sky'); the percussion, however, does sound a little soft in places. Roger's bass sounds nice and full - his singing is excellent as usual (What do you think this is, a fanzine? - Eds). Elsewhere, the orchestration during 'The Trial' sounds very impressive but then orchestras always have done so on CD.

Overall, then, it's well worth investing in a copy even if it's not outstandingly better than the LP. Incidentally, I recently read that 'The Wall' is now the only full-price double CD that still sells in large quantities - lucky old EMI!

Sick Dawe

Thanks

Our thanks this issue go to: Steve Howe, Smaranda Maftai, Carole Walker, Sick Dawe, the MacDoughnuts and George Loaf. Bruno would particularly like to thank Kev Whitlock for his invaluable rescue services and interesting illnesses! Hallelujah; clap your hands!

TAP SMALLS



FOR SALE: Anthony Phillips excellent new tape 'Missing Links Vol.1: Finger Painting'. This is a collection of his library and television music from 79-89 and includes amongst others, music from Channel 4s 'God's Chosen Carpark' and the Survival Special 'Land of Dragons'. Cheques and P.O.s should be made out to Barbara Kirk for £6.40 (including p+p) and sent to her at: 52 Greenwood Road, Tingley, Nr. Wakefield, West Yorkshire, WF3 1PT.

PINK FLOYD POSTERS: R.N. Bancroft has produced a limited edition, numbered run of 500 posters. These A3 size posters are blue and pink and feature Syd's Floyd. The cost (including postage) is £4.50 (UK), £5.00 (Europe). Readers elsewhere should write first to confirm price and availability. 8 Deanfield Gardens, Hurst Road, Croydon, Surrey, CR0 1HP, England.

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.

RARE FLOYD: Records, tapes, CD's etc... + lots of Hawkwind, Deep Purple, Led Zeppelin, etc... Lots of itmes available. Your list gets mine or SAE to: Michael Kearns, 22 Bewdley Avenue, Telford Estate, Shrewsbury, Shropshire, SY2 5UQ

WANTED: Contacts/correspondents willing to swap Floyd audios/videos or rarities etc., or just anyone who fancies writing to a 17 year old boy who thinks Floyd are the best thing ever to cut a groove. Nick Hodges, 91 Meddins Lane, Kinver, Stourbridge, West Midlands, DYY 6DD.

WANTED: Original copy of the poster found in the 'Animals' LP (Praying Pigs) in excellent condition - preferably located in U.S. Jay Robinson, 2713 Adobe Drive, Fort Collins, Colorado 80525, USA.

FANZINES

QUEEN FANZINE: Anyone interested in a new Queen magazine should write to John Hodgson, 14 Farrar Road, Bangor, Gwynedd, N. Wales. When writing please enclose an SAE.

ALL ABOUT EVE MAGAZINE: An A5 magazine telling you all about Eve. This excellent publication, entitled 'Evergreen', can be yours for only £1.00 (which even included p+p) from: Nev Williams, 28 Millbrook Street, Plasmarl, Swansea, SA6 8JY.

ECHOES: The Italian Pink Floyd Fanzine, c/o Ingrassia Marco, Casella Postale n. 40, Palermo Succ. 17, 90146 Palermo, Italy.

WHITE SHADOW: Awe-inspiring (okay, Fred?) Peter Gabriel magazine, from Fred Tomsett, 96a Cowlshaw Rd, Sheffield, S11 8XH, England. It costs £1.10 in the UK - overseas, write for prices.

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

TAP SMALLS



WANTED: 'Momentary Lapse' XL tour sweatshirt. Contact N. Smales, 100 Broadwater Crescent, Stevenage, Herts, SG2 8EE or tel: 0438 351 416 during the day.

PEN-PAL: 18-year old male into Floyd, Zeppelin, Bush, etc wants to correspond with anyone of similar tastes. Write to Alex, 37 Lake Road North, Lakeside, Cardiff, CF2 5QN.

WANTED: 'On the Turning Away' CD single. Contact Jesper Pinholt Hall, Gronlokkealle 36, 8310 Tranbjerg, Denmark.

WANTED: 'The Tide is Turning' CD single. Contact Sheldon Cole (stating price to include European p+p) at Kirschenallee 8, 2418 Ratzeburg, W. Germany. The single must be in good condition.

WANTED: Pink Floyd live in Venice video. Contact D. J. Ninneman, 283 School Street, Wood Dale, IL 60191, USA.

WILL TRADE: 'KAOS' video for 'Radio Waves' and 'The Tide is Turning' CD singles. Contact Tim Matthews, 7 Bridget Place, Shelley, WA 6155, Australia.

WANTED: 'Radio KAOS' banded promo LP and Floyd rarities (esp. tour programmes). Contact David Bintley RMB 1384a Yarramalong Rd, Yarramalong, NSW 2259, Australia.

WANTED: 'When the Tigers Broke Free' 7" and 'Not Now John' 7"/12" in pic sleeves. Excellent prices paid. Contact Duncan Harris, 2 St Mary's Park Rd, Portishead, Bristol, BS20 8QN.

FOR SALE: Wet Dream LP (£7.50)/Learning to Fly pink 7" (£7.50)/DSOT promo 12" (£10)/On the Turning Away poster slv 12" (£5)/DSOTM Capitol pic-disc (£12)/Love On The Air pic disc (£4)/One Slip CD single (£5)/Smoke on the Water white label 7" (offers)/Pink Floyd mirror (offers). All prices include UK p+p. Contact Bruno at his editorial address. Items by other artists also still available.

COMPETITION RESULTS	COMPETITION RESULTS	COMPETITION RESULTS	COMPETITION RESULTS
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The answers to 'The Wall' video competition in TAP 39 are:
1) Live Aid. 2) David Gilmour. 3) Bryan Ferry's.

The six lucky winners of copies of 'The Wall' video are:
Karlin Bowie from Dingwall.
M. Farrow from Harlow.
T. Flitcroft from Bath.
Mark Horner from Great Ouseburn.
A.E. James from London.
Damian Reed from Ebbw Vale.

COMPETITION RESULTS	COMPETITION RESULTS	COMPETITION RESULTS	COMPETITION RESULTS
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Q & A

This time we will start with a question that we are still getting asked by a lot of readers:

Can you provide us with a list of all the record releases by Pink Floyd and solo members?

To this end we can only point to 'Pink Floyd - A Visual Documentary' by Miles from Omnibus Press. This details all the group and solo releases as well as being a most entertaining and informative read. When we write pieces for TAP we tend to assume that every TAP reader owns a copy of this book and therefore we tend to avoid duplicating anything which appears in the Miles book. New releases are, of course, thoroughly documented in TAP.

A frequent companion question to the above is:

Where can I find old Pink Floyd records?

The usual places to try are record fairs and collectors record shops, not forgetting Record Collector and Spiral Scratch magazines as well as our own TAP Smalls. When buying old Pink Floyd records, great care should be taken as prices tend to vary wildly.

We also get a lot of letters from readers along the lines of:

Can you tell me what Guy Pratt is working on at the moment?

and

Can you give me any give me any information on Rachel Fury?

Unfortunately, we do not know much about Guy Pratt, Rachel Fury, Scott Page, etc... other than that printed in the tour programmes and do not have any up-to-the-minute information on them. However, we would like to know more about their backgrounds and what they are up to at the moment so if anyone can give us any snippets of information we will collate them and let you all know.

One question that is appearing with increasing regularity is:

When is Roger's next album out?

At present we have no idea when Roger's next project will see the light of day. As soon as we hear

anything at all, we will put it in the magazine so just keep reading...

The other question that we have been being asked with increasing regularity by readers and co-editors alike is:

When are the 'Best-of TAPs' going to be available?

We hope that at least the 'Best-of Issues 1-5' will be out this year. Apart from the obvious problem of what to leave out, we have run into a problem with the original masters. Basically, they have deteriorated with age to such an extent that they will need to be completely retyped and repasted.

This requires a lot of time and effort and we would be very grateful if anyone who would be prepared to type out large sections of text for us could get in touch with either Dave or Bruno (enclosing a sample of their typing).

Having started the Pink Floyd A-Z we have had several kind letters complimenting us on the article and asking:

How about an A-Z of Pink Floyd bootlegs?

An interesting idea but a difficult piece to prepare. Anyone who can give us any information at all regarding bootlegs should send the information to Dave. To provide an accurate and informative guide we will need to know the title, a full track listing, venue, source, cover and label details, sound quality and playing time. We do not promise the article as it is very dependent on people sending us information and how complete a picture we feel that we can then present.

We cannot provide information on where or how to find bootlegs or enter into any correspondence on the subject of bootlegs.

Having sorted out the general points, we will move rapidly on to some individual questions.

Alastair McClean from Glasg w sent us three questions starting with:

Who are the two men on the back of the Ummagumma album?

The two men in question were Pink Floyd's roadies at that time: Pete Watts and Alan Styles (who was later immortalised in 'Alans Psychedelic

Breakfast'). The photo session took place on Biggin Hill airfield with Floyd's equipment spread out to look like a starfighter. Several photos were taken at this session including some showing the group with their equipment but the one finally used is the one of the roadies. An article detailing the work done by Hipgnosis for Pink Floyd appeared in TAP 13.

followed by:

Did Roger Waters have any part in the re-recording of Money in 1981?

We are not certain but we do feel that he probably had no involvement in this re-recording as he seems to have had nothing to do with the rest of the 'Collection Of Great Dance Songs' album.

The track was only re-recorded because of contractual problems in releasing the original version in America.

and lastly:

Is it true that Nick Mason does the vocals on 'One Of These Days' and does he speak at the beginning of 'Dark Side Of The Moon' and, if so, which voice is his?

Nick does handle the vocals on 'One Of These Days' where he utters the memorable line 'One of these days I'm going to cut you into little pieces'. As far as we know he doesn't make a vocal contribution at the start of 'Dark Side Of The Moon' where all the spoken segments are excerpts from interviews of other people conducted by Pink Floyd.

Neil Smith from Cheltenham in Gloucester says:

Thanks for the 'Get Back To Radio' article in TAP 39. However, one track still remains a mystery - 'The Merry Christmas Song' (which is probably the worst Floyd track I've ever heard.

This is a cheerful Christmas song recorded for a John Peel Show somewhere around Christmas 1975 and appears to be sung by Nick Mason. Over the years this track has caused confusion amongst fans by appearing on several bootlegs without ever stating the source.

Full details of the track will appear in the 'Pink Floyd A-Z' article and the lyrics appeared in TAP 6.

Shaun Linehan would like us to clear up a couple of points:

Have EMI Harvest changed the cover of 'A Nice Pair' back to the dentist sleeve?

Not as far as we know although if W.R.Phang no longer practises then there is no reason why they shouldn't be able to re-introduce the original cover.

and

What is said in the background at the end of the Radio KAOS '4 Minutes' track on the left channel between the counts of 7 and 4?

We don't know for sure but if anyone has analysed this in detail then please let us know.

Stuart Petty from Carbrain in Cumbernauld asks:

Please could you print some more information on 'Obscured by Clouds'?

We will be looking at the tracks from the 'Obscured by Clouds' album in the aforementioned 'Collection of Great Dance Songs' series of articles that we are running (part 2 can be found elsewhere in this issue). We hope to look at the film in more detail some time in the future.

Mr A.E. James of Brockley in London, inspired by issue 38's video competition, asks:

Is there a 'Live Aid' video available? Brian Ferry's version of 'Jealous Guy' [with Dave Gilmour on guitar] was brilliant.

Unfortunately, this performance can only be found on bootlegs, although David, of course, does feature on Ferry's 'Boys and Girls' and 'Bete Noire' albums.

Photographs of the performance are, like the Floyd concert photos mentioned in TAP 39, available from The Concert Photo Co., P.O. Box 497, London SE19 2AT.

However, the Docklands photos which we mentioned do not exist. We were told that they would be covering the concerts but, as the shows were inherently the same as the previous

years, they didn't bother, We apologise for this mistake and have taken the offending editor out and severely thrashed him with a rolled up copy of the Radio Times.

Phil Howard from Lichfield in Staffs sent us the following brace of questions:

Were all copies of 'Dark Side Of The Moon' a picture disk on vinyl?

The vinyl releases of 'Dark Side Of The Moon' were just standard black vinyl in the familiar 'prism' gatefold cover. There was a limited edition picture disc released later on which came in the typical 'open window' picture disc sleeve. This album and 'Wish You Were Here' also came as picture discs in the 'First XI' box set.

and

Which albums carried freebies?

There were only four Pink Floyd albums which definitely came with freebies.

The first was 'Dark Side Of The Moon' which came with 2 posters and 2 stickers. One poster was of the pyramids and the other contained pictures of the group members (both were frequent sights in record shops and students bedrooms).

The next was 'Wish You Were Here' which came with a postcard of the diver.

Next came 'The Wall' album with what can only be described as a window sticker.

Finally, to coincide with the British Pink Floyd concert dates in August 1988, 'A Momentary Lapse Of Reason' was issued with 2 free posters and a guaranteed ticket application form. Certain shops promoted the latter album by giving purchasers free copies of the 7" pink vinyl 'Learning To Fly' single but this was not an official promotional tie-up.

Some German import copies of 'A Momentary Lapse Of Reason' came on white vinyl with a faked poster of the Floyd at Versailles.

N.B. TAP reader Jay Robinson has also informed us that the 'Animals' album originally came with a "praying pigs" poster. We have never heard of this before and would like confirmation of this and/or a copy if anyone would be

so kind. It is possible that this poster was only issued in certain countries.

Michel Bornibus from France would like to know:

Is there a video of "The Wall" concerts at Earls Court available?

Unfortunately none of 'The Wall' concerts are available on video. However, Roger Waters has said that he is considering releasing the Earls Court concert footage on video. See TAP 38 for his original quote.

Finally, Nicky Stevens from Ryde on the Isle of Wight would like some information about a recent purchase:

I've just bought a secondhand copy of 'Atom Heart Mother' and I'm not entirely sure what I've got!!

The catalogue number on the cover is 8E 07204550 and the number on the actual vinyl is 8E 06404550, it also says 'Fabricado em Portugal, Valentim de Carvallio ci, Sarl'.

All the copyright information etc. is written in what I take to be Portugese. The vinyl is as near to mint as I've seen on a used record but the cover is a little grubby. I'd appreciate it if somebody on the dynamic TAP team could let me know exactly what I've bought, and although I don't want to resell it, I wouldn't mind some idea of it's value (I paid £5 for it)!

The dynamic (and somewhat modest) TAP team thinks that you have indeed picked up a standard Portugese copy of 'Atom Heart Mother'. We can't put an exact value on the record as it depends on how many were produced but we would estimate a value of about £8 for a mint copy. Yours would be worth slightly less due to the grubby cover.

Remember, this is your magazine so keep those questions coming. If anyone can resolve any of the queries which elude us or can offer any further information to that given then please let us know.

Anyone wanting a personal reply must enclose an SAE.

What In The World

I've never had anything against French Canadians, but when four of them, from Montreal, change their names to Snake, Blackie, Piggy and Away (the latter also shaving half his head), I start to get worried. When they do a cover of a Pink Floyd song, I begin to get interested. Voi-Vod, as they call themselves (once voted into Kerrang's Janet and John Guide to Heavy Metal and subsequently rechristened Avoid-Vod) have released five albums to date; the latest of which, 'Nothingface' (Mechanic/MCA CD, LP and cassette) has received much attention. It features nine tracks: eight originals in a sci-fi thrash-cum-punk vein described by one reviewer as Rush and Metallica playing at the same time on Saturn, and a 5' 31" cover of Syd Barrett's 'Astronomy Domine', described by drummer Michel 'Away' Langevin as "(Syd's) amazing psychedelic vision of the universe".

You could reasonably call this an up-to-date interpretation of the song - something John Peel would be happy to play. Although not far removed from the original, it has a harder edge, particularly in the vocal department. "We wanted to do a cover," explains Away, "We couldn't get played on college radio in the US because we were too heavy, and we wanted to break through. We wanted to do a cover that was part of every band member's past; also, Syd Barrett fits in with the 'Nothingface' concept. Syd was one of the first people to sing from the unconscious, and moved the 60's on into the 70's. We've completed a video for 'Astronomy Domine' which was shot on 35mm to make it look like a real film. We paid a lot of attention to detail to create a psychedelic element and fused that with a 'Bladerunner/Alien'-type feel: it's like pulling psychedelia into the 80's and 90's."

The CD comes with a fold-out insert, a poster of the band on one side complimented by a small picture for each song. 'Astronomy Domine' is represented by a Gollum-like creature astride a small green island in a green sea, against a purple sky populated by several large purple moons - well, quite. The disc itself is a picture CD using one of the other illustrations.

In America, the album release was accompanied by a promo-only 5" CD single (another pic-disc). This has two songs from the album: a shorter version of 'The Unknown Knows' and a 4' 23" edit of 'Astronomy Domine'. This technique is popular in the US; a two track promo is issued - the one that picks up the most airplay is released as a single. We would therefore be interested to know whether or not 'Astronomy Domine' was released (the shooting of a video would suggest an affirmative, but if anyone can supply cat no's, etc, please write to us). With all but three songs in Voi-Vod's current live set being taken from 'Nothing face', it seems fair to assume that the Barrett tune has been in for a nightly bashing at the hands of these self-styled techno-thrashers; good luck to 'em!

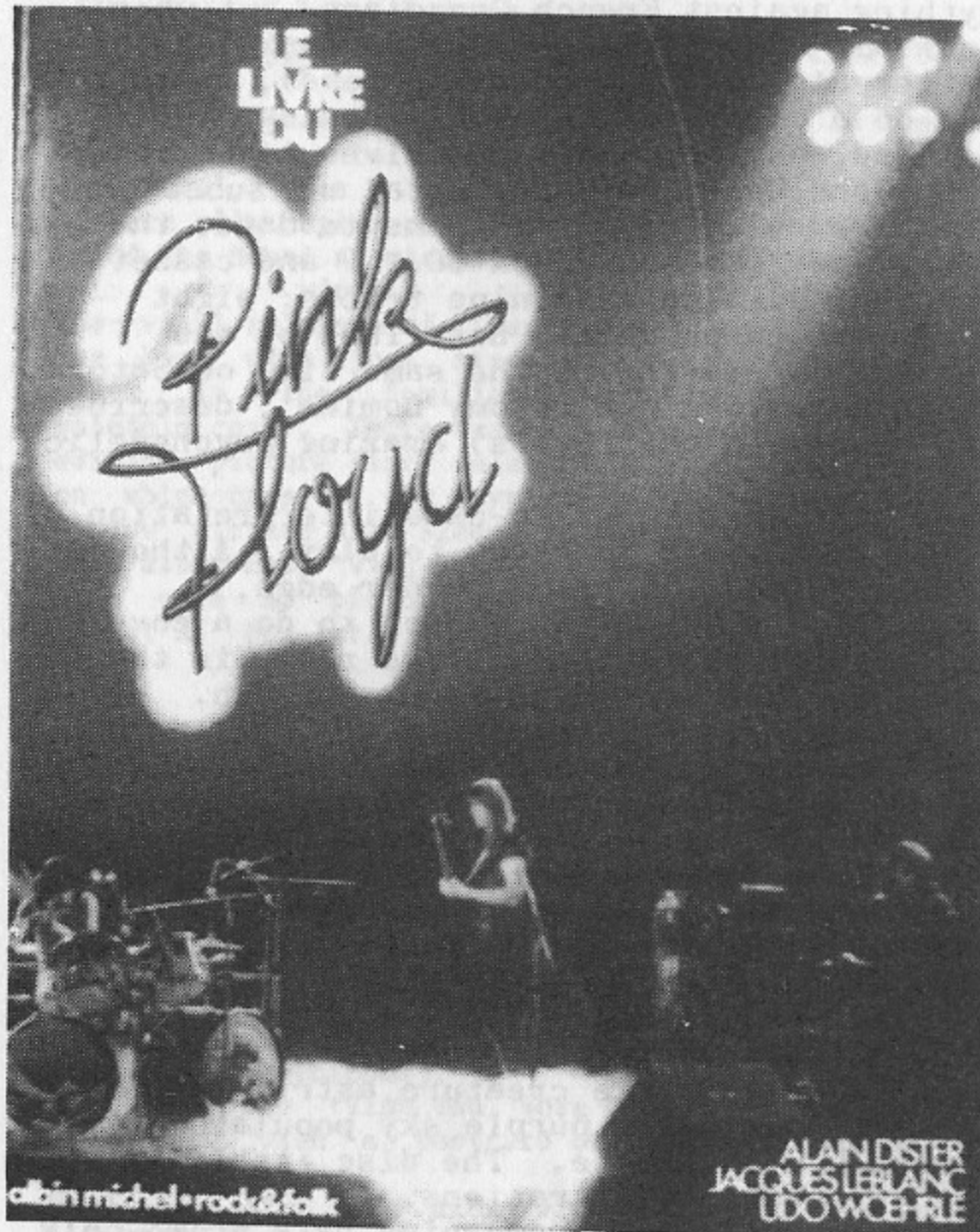
Andy Mabbett with The Magic "B".

Quote Unquote

"Most of the kids in my high school were into Led Zeppelin, Yes and Pink Floyd, and as a result I spent a lot of time hating those sort of bands."

- Def Jam supremo
Rick Rubin.

LETS PARLEZ FRANGLAIS



Le Livre Du Pink Floyd is an excellent Pink Floyd book, very much in the style of Miles' 'Visual Documentary' book, published back in 1978 by Albin Michel/Folk & Rock.

As the title would suggest, the text is entirely in French although that isn't the end of the story. Like Miles' book, this contains a plethora of very good pictures which are largely unpublished elsewhere. These pictures are mainly in colour and cover such events as the French Pink Floyd ballet in 1973 and the Pink Floyd football team in action.

For those who can read French, the authors (Alain Lister, Jacques Leblanc and Udo Woehrle) have done a very good job and produced an

interesting and informative book which also covers several pieces generally overlooked elsewhere. The book also contains an exclusive interview with Dave Gilmour and a full Pink Floyd diary (1960 - 1978) including the French releases. This latter item is also of interest to non-French speakers as it is fairly easy to work out what each of the various entries mean and they are well illustrated.

Long-time TAP readers will remember that we tried to get hold of some copies of this book a while ago and that nothing came of it. However, TAP reader Jean-Francois Hangouet recently contacted the suppliers for us and found that copies are still available.

The book is a worthy addition to any serious Pink Floyd collection and is available direct from the suppliers for 75 French francs (including p & p). To get a copy just write a letter specifying that you are sending for 'Le Livre Du Pink Floyd' (reference 10.016) and send an International Money Order for the 75 French francs to:

Editions Du Kiosque, Service VPC, Sutiap Informatique, BP 25, 35830 Betton, France.

Allow several weeks for delivery. This price is only for TAP readers in the UK and readers sending from outside the UK should first write to the suppliers enquiring about postage costs to their country and enclosing an International Reply Coupon. When writing don't forget to mention TAP.

TAP PLUGS



Comedy of Errors are a Glasgow rock band who have been receiving praise in fanzines. The reason for this is probably their excellent 'Hold On' three track E.P. which they sent us a copy of recently.

They first came to light (it says here) at Radio Clyde's Rock Festival since when they have toured the UK and mainland Europe. In Europe they have built up a loyal following which can only be due to their music.

Recently they gained a new vocalist and it is this current five-man line-up that recorded this E.P.. On the evidence of these tracks, this band have developed a good tight sound very much in the heavy rock mold and I would imagine that if they are this good live then their shows must develop quite an atmosphere. It would be interesting to know where they recorded the tracks as they have achieved a well-balanced sound and some nice studio effects. In fact, the only thing I have against the E.P. is the artwork.... For more information write to them at:

3 Rosshill Road, Penilee, Glasgow, G52 4AW

With issue 39 of TAP we sent out leaflets offering a free tape introduction to The Enid. For those of you who have never heard of The Enid I will give you a brief resumé of their career to date:

They were formed in 1974 by Robert John Godfrey and Stephen Stewart and wrote and recorded music which was (and still is) highly emotionally charged and largely instrumental, blending rock and classical elements with a variety of unexpected influences. This music is too individual and too personal to fit easily into rock and this has been one of the many problems that they have had in achieving acceptance from a wider audience.

They have always been a very good live band and have consistently filled the Hammersmith Odeon and delighted crowds at the Reading Festival.

Through the eighties they have taken control of every aspect of their career, setting up their own studio (The Lodge) and label. They have also painstakingly won back the rights to their early recordings and have re-issued them together with all their subsequent albums on their own label. The eighties has also seen the setting up of The Stand, which is not only their fan club but also the extra-promotional arm of The Enid - a network of people who share the aims and ambitions of Robert and Stephen and help to spread awareness of the band and their music throughout the world.

More recently they have been re-issuing their albums on CD which is an ideal media for their music. Several of their CD issues also contain extra tracks which is an excellent idea and more record companies and groups should do this. For more information, write to them at:

14 Victoria Road, Wellingborough, Northants, NN8 1HN



Cover Comment

As you will have noticed, we have adopted a new style of cover with this issue. We would be grateful for any comments that you may have.

RELICS

Wings' 'Back to the Egg' (avec Gilmour on two tracks - see Miles) has finally been released on mid-price (about £7.99) CD (cat no CDP 7482002) by EMI. As with most recent Wings/Macca reissues, there are additional tracks - from singles, etc - viz: 'Daytime Night-time Suffering', 'Wonderful Christmastime' and the abysmally-titled 'Rudolph the Red-Nosed Reggae'. (AM)

Champagne corks popped at TAP Towers recently when 'Another Brick in the Wall pt2' celebrated yet another release, thus making it official winner of the Steve O'Rourke 'There's mileage a-plenty in this one, son' Award. This time the tune appears on an EMI (who else?) double set, niftily-monickered 'The 80's - The Album of the Decade' (cat no EMTVD, prefixed with CD and TC for CD and cassette formats respectively). It starts off well on Side 1 (the Floyd, the Pretenders, Blondie), gets a bit ropery on Side 2 (Macca and Stevie Wonder, Culture Club, Spandau Ballet), begins to look decidedly grim on Side 3 (Band-Aid, Billy Ocean, Rick Astley) and finally perks up again on Side 4 (Kylie, Yaz, S'Xpress). Floyd, incidentally, do not appear on the album's video counterpart. (JB)

Grace Jone's 'Slave to the Rhythm', which features Davey G (somewhere!) has been re-released on CD as part of the 'Island Masters' series, retailing for around £7.99. (AM)

STRANGE BUT COMPLETELY TRUE DEPT: 'Shine On You Crazy Diamond pt1' is used in its entire, original form on the extended version of 'Natural Thing' by Innocence on Cool Tempo Records. It plays against a Soul II Soul-type rhythm track; the result is weird but most certainly wonderful! Cat no's next ish (hopefully). (JB)

'Learning to Fly' has been "donated" to an American compilation: 'Super Sessions Vol 1 - Top Artists Unite to Fight Leukaemia, Cancer & Aids'. Net proceeds from the disc are being donated to the T.J. Martell Foundation for research into said malaises. The version used is the same as on the Floyd's UK CD-only single (4' 22"). The 53' album, which also includes cuts from U2, Broooce, and Tommy Conwell and the Young Rumlbers (?) is on Foundation Records (CD cat no 26096-2) and is available in this country (from Virgin at least) as an import CD at the usual UK price of £11.99; a second volume is supposedly in the pipeline. (AM)

As first mooted back in ish 36, 'A Collection of Great Dance Songs' has finally been granted a UK CD release on EMI (cat no. CDP 7907322). We recommend it for newcomers to the Big PF. (JB)

Nick Mason and Mark Knopfler took part in a 4-hour endurance race at Snetterton track on October 22 '89; both drove Italian Lancia Ralias from 1959. (JC)

STRANGER BUT COMPLETELY TRUE DEPT: REM's cover of Syd Barrett's 'Dark Globe' (originally from their 'Orange Crush' 12" and CD singles - see TAP 37) has reappeared on a flexi with the January issue of US magazine 'Sassy', a Just-17-type affair. The group also played the song on the US leg of their 'Green' tour. (JB)

Possibly for the first time, 1990 brought with it a Pink Floyd calendar: 12 30x40mm pages (mostly in colour), with solo shots of each past and present member, plus a delightful colour shot of the Syd-era band, which I've never seen before. You'd have to see it to believe Roger's taste in capes! It has been on sale in some of the larger megastores, but, in case of difficulty, send an SAE to publishers Culture Shock, Unit 16, Riverside Rd, Wimbledon Stadium Business Estate, SW17 0BA. (AM)

David Palmer repeated his 'Leave Those Kids Alone' concert (see TAP 40) at the Royal Festival Hall on February 2 1990. (JB)

Contrary to the Daily Mirror report listed in Medialog, TAP 39 Dave Gilmour did not play in Tina Turner's band at the Hysteria II gig. He in fact appeared with Lenny Henry, Jools Holland, Eddi Reader (ex-Fairground Attraction) and a couple of anonymous nobodies for a fine rendition of Smokey Robinson's 'My Girl'. (JB)

Avoid Japanese pressings of 'The Wall' CD: it appears to have been recorded at a lower level than other CDs and has an annoying background hiss. (PC)

David Cavanagh's 'The World's Greatest Rock n' Roll Scandals' (published last year by Octopus Books) includes a brief section on Syd Barrett; it's pretty unilluminating but reasonably fair. (JB)

A new Steve Winwood biography, 'Keep On Runnin'', was published recently by Omnibus Press. Unfortunately, the "session work" discography omits Winwood's contributions to Dave Gilmour's 'About Face' (Hammond organ on 'Blue Light', piano on 'Love On...'). (JB)

AM-Another Monroe, JB-Jazzie "B", JC-James Cressy, PC-Peter Callus.

RECENT DAVID GILMOUR SESSION RELEASES

INNOCENT VICTIMS DEPT: The third (and last?) single from Kirsty MacColl's 'Kite' album (see TAP 37) contained a musical gem easily missed by Floyd fans, despite a heavy Gilmour presence (is that a joke? - JB). 'Innocence' (on the CD single at least) appears in two mixes, both different to the album version; there's also a new song, 'Clubland'. Nestling between these is the 'Guitar Heroes Mix' of 'No Victims' - at 4' 23" just longer than its 3' 51" album counterpart. However, this is no mere extended mix, but almost a completely new piece of music. Opening with a folky, acoustic intro, it proceeds to showcase the awesome but contrasting talents of messrs. Gilmour and Johnny Marr. Ms MacColl herself seems happy to take a back seat, not appearing at all until 2½ minutes have passed, to sing a few "la la"s - no lyrics are heard for 3½ minutes. This is no Clash of the Titans - producer Steve Lillywhite teases the best from both players; blending their styles without allowing Gilmour to slip into 'Comfortably Numb'-mode (save for a delicious echoey fadeout). If Lillywhite can draw such freshness from Gilmour, without hiding or wasting his distinctive style, he must surely be a contender for producing any possible new Floyd product.

The CD single is on Virgin, cat no KMACD 3 ('No Victims' is also on the 12" - KMAT 3). Get this if you only ever buy one Gilmour guest session.

(WRATH)CHILDREN SHOULD BE SEEN AND NOT HEARD DEPT: Wrathchild America are the kind of band that Kerrang love and the PMRC love to hate. Boasts about alcohol abuse, OTT use of the 'f' word (even in their album credits) - they probably think it's funny to fart in public. As one would expect, the music on their Atlantic album 'Climbin' the Walls' (cat no 781 889, suffixed with 1, 4 and 2 for LP, MC and CD formats respectively) is pure Spinal Tap. Yet amongst this dirge nestles a 5' 40" cover of 'Time'; where gentle, tuneful guitar replaces the Floyd's clocks and roto-toms, proving they have at least a touch of musical ability. That is until the singing starts, then it's back into grinding guitar/growling vocal-mode. It's as if Dave Gilmour had defected to Tytan (the world's worst HM group). The level of the band's intellect is well-illustrated when they continue into 'Breathe (reprise)' without noticing the break. Perhaps that's an attempt to avoid paying two lots of royalties? (AM) (a man who once went to see Girlschool!)

MEDIA LOG



Raw (No. 35, Dec 27-Jan 9): Feature on rock CD's - "I defy anyone to come away from a quick blast of Pink Floyd's 'Dark Side of the Moon' and not be astounded by the hissless, scratchless clarity of the whole thing". Also included 'Biggest Selling Rock CD's of All Time' chart compiled by Tower Records, with 'Dark Side of the Moon' at no. 1 and 'The Wall' at no. 5! (BLS)

Radio One (Nov 18 '89): 'Starmakers and Svengalis' series included a one-hour documentary on ex-Floyd manager Peter Jenner. A transcript of the relevant Floyd bits will appear in a future edition of TAP. (PH)

Channel Four (Jan 1 '90): 'An A to Z of TV' retrospective included a 1967 Floyd feature with 'Astronomy Domine' and a brief interview with Syd and Roger. This too will appear in a future TAP - watch out for it kids! (JJ/BLS)

NBC (US) (Dec 27 '89): Another 80's retrospective, imaginatively-tagged 'The Eighties' featured a quick burst of 'Signs of Life' as backing for images of babies born addicted to drugs - I mean, typecasting or what? (KL)

Channel Four (again) (Oct 5 '89): The blurb for TV movie 'Out of Order' included "To the sound of Radio GIRO - Telford's pirate radio station... Billy develops telepathic powers and dials D for democracy"! Does this ring any bells, Rog-watchers? (Sadly, the film itself was quite atrocious and I turned off after ten minutes - a reaction not dissimilar to Dave Walker's first encounter with the real 'KAOS!'). (BLS)

The Times (Nov 11 '89): Lengthy article on Venice, including a note on the effects of the Floyd concert on the city. (PH)

NME: Oct 28 '89 - reviews of the 'When the Wind Blows' ("The animated characters can't disguise the fact that this is an incredibly patronising look at the plight of 'the little people'") and 'The Wall' ("(a) gross farrago of table thumping, bleedin' obvious waffle") videos; Nov 18 '89 - review of Voivod's 'Nothing-face' (see Relics): "A remarkable cover of 'Astronomy Domine' lifts itself from a soothing spacewarped spiral to a crescendo of scaring angst" (ho hum); Dec 16 '89 - review of Rock Aid Armenia video (see TAP 40): "... no self-respecting rock fan with a few quid to spare should be without a copy..."; Jan 6 '89 - a brief note on some Syd Barrett bootleg material. (BLS)

HMV Catalogue (Christmas '89): Erasure's Vince Clarke listed 'Dark Side of the Moon' as his Album of the Decade (evidently HMV didn't specify which decade they were interested in!). (BLS)

WHEN two of Britain's top rock musicians, Rick Fenn of 10CC and Nick Mason of Pink Floyd, aren't performing with their successful bands, they join forces to compose scores.

Their latest together is for the new British thriller Tank Malling, about an investigative reporter on the trail of vice and corruption in the higher echelons of society.

Tank Malling is the fourth film on which Fenn, a 10CC man since 1976, and Mason, founder member of the Floyd, have collaborated. It follows White of the Eye, Body Contact and Cresta Run.

On a new single from the movie, Stranger in Paradise, they have written the B-side, See You in Paradise.

FLICKS October 1989

Sounds (Jan 13 '90): Readers' Poll results with PF as 13th Best Live Act (no. 1 The Wonder Stuff), DG as 14th Best Musician (no. 1 John Squire, The Stone Roses) and 'Another Brick...' as 50th Best Single of the 80's, despite being released in '79! (BLS)

ITV (Jan '90): 'Don't Look Back - Pop in the Eighties' retro - brief interview with Mason and clips from 'One Slip' and 'Another Brick...' under 'Rock Dinosaurs' label (interview previously broadcast TVS 18/5/89, see TAP 38). (BLS)

The Independent (Jan 26 '90): Favourable review of Warren Zevon's 'Transverse City' - "It's the guitars that you notice... (including) Dave Gilmour being suitably apocalyptic on 'Run Straight Down'... bloody gloomy. I quite like it." (AM)

Daily Mail (Jan 24 '90): Mail Diary item on Nick Mason's girlfriend Annette Lynton - "Being separate keeps you on your toes - and getting married might spoil the magic." (BLS)

The Sunday Times (Oct 29 '89): Brief mention of PF in 'After the hits come the writs' article. Judged ins n' outs of Floyd/Waters and Yes/ABWH splits as "equally ludicrous". (CT)

Daily Telegraph (Nov 11 '89): Report of 'Party night on Berlin Wall for thousands' - "(A) mobile disco pounded out songs from The Rocky Horror Picture Show and, appropriately, 'The Wall'...". (BLS)

The Sun (Dec 5 '89): Claim that the very first acid house track was 'One of These Days' - "It's rubbish at 33rpm but acidic when you speed it up". What can we say? (AM)

Rolling Stone: Nov 30 '89 - CD News "Capitol has just obtained a new digital master from Abbey Road Studios for Pink Floyd's 'Dark Side of the Moon' and quietly slipped it into production, adding only a tiny RE-1 to the disc's small inner circle. 'People who don't listen to CDs all the time aren't going to care,' says one Capitol executive, 'But anyone who's a Pink Floyd fan or a CD connoisseur is going to want the new one.'"; Floyd included in Jan 11's "list of the 100 most frequently cited artists that readers would like to have seen included in our Top 100 Albums of the Eighties". (BLS)

Sunday Mercury (Sept 10 '89): Report of plans by Nick Mason, Jasper Carrot and Mark Knopfler to participate in the 'Vauxhall MS Challenge' at Donington Park on Sept 17. (AM)

Hard n' Heavy (Vol 5): The latest issue of this 'magazine on video' (which apparently includes the editorial talents of Jim Ladd) includes a Life-Aid Armenia feature - could anyone out there review this for us? The video is on PMI. (BLS)

Contributors: KL-Ken Langford, BLS-Be La Soul, PH-Phillip Halper, JJ-Jean Jones, AM-Aero Muncher, CT-Chris Thurston. That's yer lot.

STOP PRESS

And to round things off, here's all the bits we couldn't fit in anywhere else... SPOTTED! Big Rog at Big Zim Hammy Odeon bash, Feb 8... SPOTTED! Big Dave at Neil Young Hammy Odeon bash, Dec 12 ... TO BE SPOTTED! 'Pink Floyd' at Wimbledon Stadium in March for another charity stock car thing (see TAP 39)... TO BE HEARD! Dave talking about 'Dark Side of the Moon' on Radio One's 'Classic Albums' series... TO BE AVOIDED! Crappy film 'Rooftops', with soundtrack by Dave Stewart and Pink Floyd (or so it is claimed)...

We have just heard that John Martyn is playing a series of concerts at London's Shaw Theatre from March 27th - April 7th (Excluding the 1st). Why do we mention this? Well, because a certain Mr. Gilmour is special guest on at least some of the nights.