

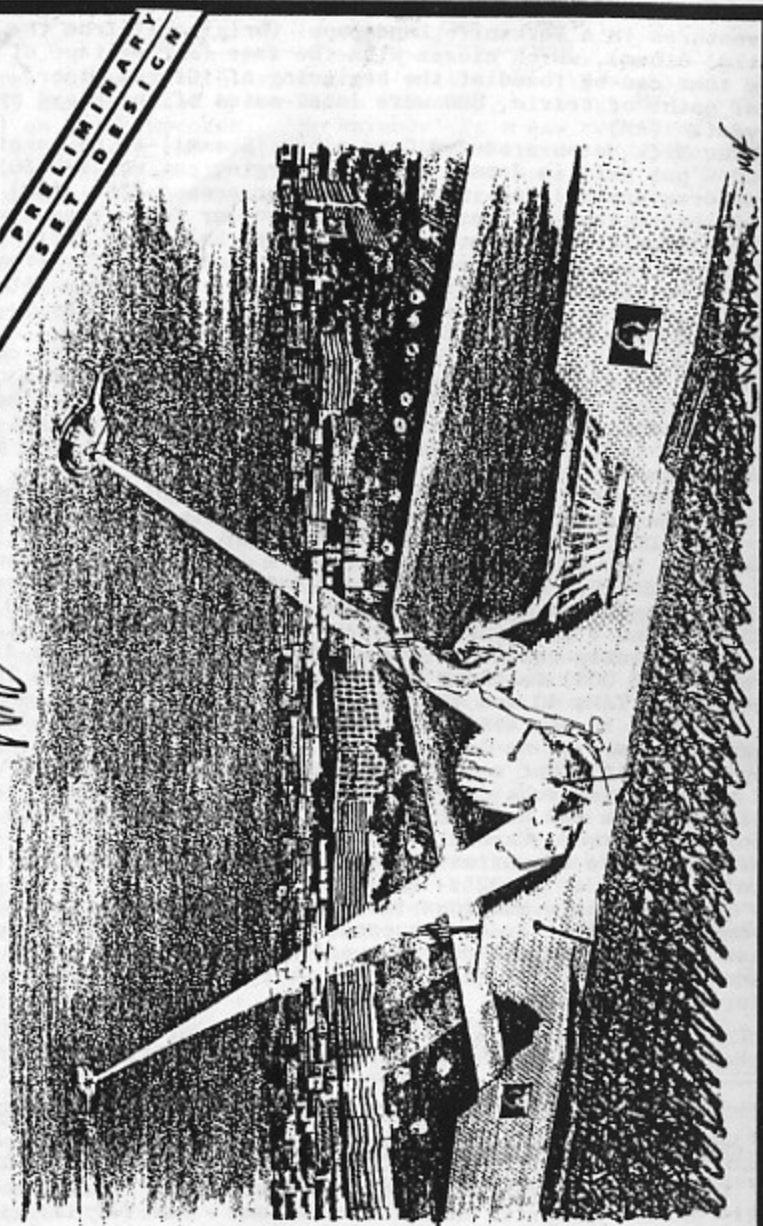
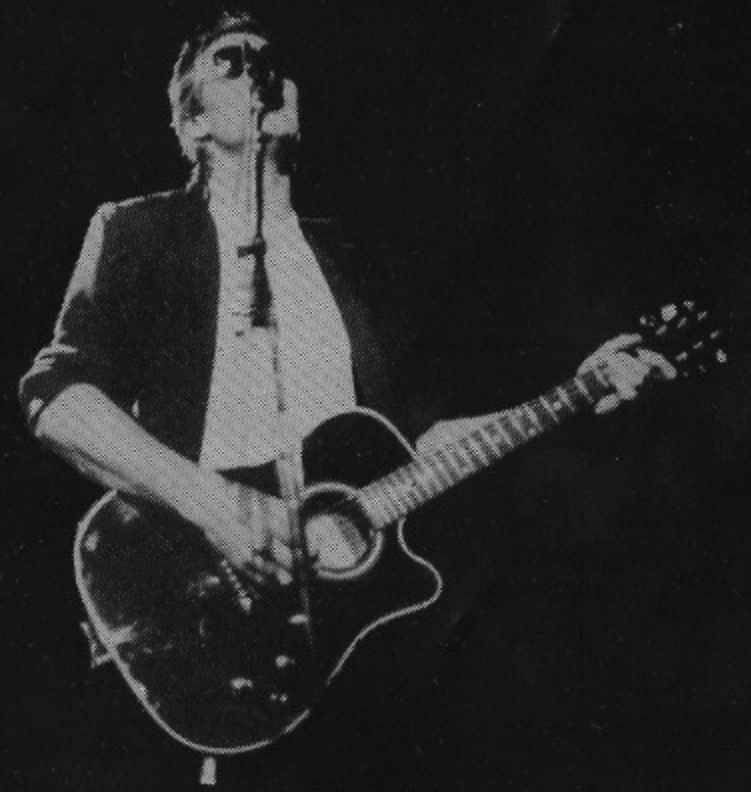
VIDEO
COMPETITION

THE AMAZING PUDDING

ISSN 0951-8304

THE ORIGINAL **PINK FLOYD &
ROGER WATERS**

MAGAZINE ISSUE 43



1990
THE
WALL

'The Wall' Berlin 1990



Fanzine

Magazine produced by people who at one time would have been burnt at the stake.

Summer's here and the old folks are rattling their walking frames in excitement. The OAP convention at Knebworth will have been and gone by the time you read this, but still to come (if our publishing schedules haven't gone, in usual fashion, their


own merry way) is sprightly Mr Waters and his Berlin bash on July 21st. Not to be outdone, Mr Gilmour appears to have won a monopoly on session appearances - some of which we have attempted to document this issue. That leaves just 617 of the buggers to vie for space next time! In an attempt to deal with this resurgence of Floydery, your editors have renounced trivial distractions like working, eating and sleeping, in order to devote eight days a week to the big T.A.P. Rock n' roll outlaws on the road to oblivion; radicalism in a Pink Floyd (Pink Floyd!) magazine - who would have believed it?

But back to Berlin. We have it on good authority that both Mel Gibson and George Bush have requested invitations, although only the former has specified a participating role. Presumably George will be otherwise engaged keeping an eye on the damn Pinko Commies. And what of the TAP team? Well, Dave and Carole "No thanks, we saw it last time" Walker will be sitting at home laughing their heads off at the thought of Andy Mabbett and The Magic "B" being crushed to death by thousands of sweaty hippies "in the corner of some foreign field". Perhaps we'll see you there - if we survive. Spare a thought too for TAP reader David Todd (a man who claims to read the stupid names at the bottom of Medialog): all booked up for a German holiday to start the day AFTER the show! Fate: like death, taxes and 'Dark Side of the Moon', it'll always be with us!


And beyond? Well, we hope to have the TAP deadlines back on course by the Autumn (ie. so that the dates at the tops of these editorials actually conform in some vague way to reality!). Dave has hordes of minions tapping away at the first "Best Of"... So, you see, dreams can come true... In the meantime, we'd be very grateful for Knebworth/Berlin photos, not to mention media news, reviews and abuse.

Toto, we're not in Kansas anymore: we must be over the rainbow...


Keep Smiling People,

Andy 

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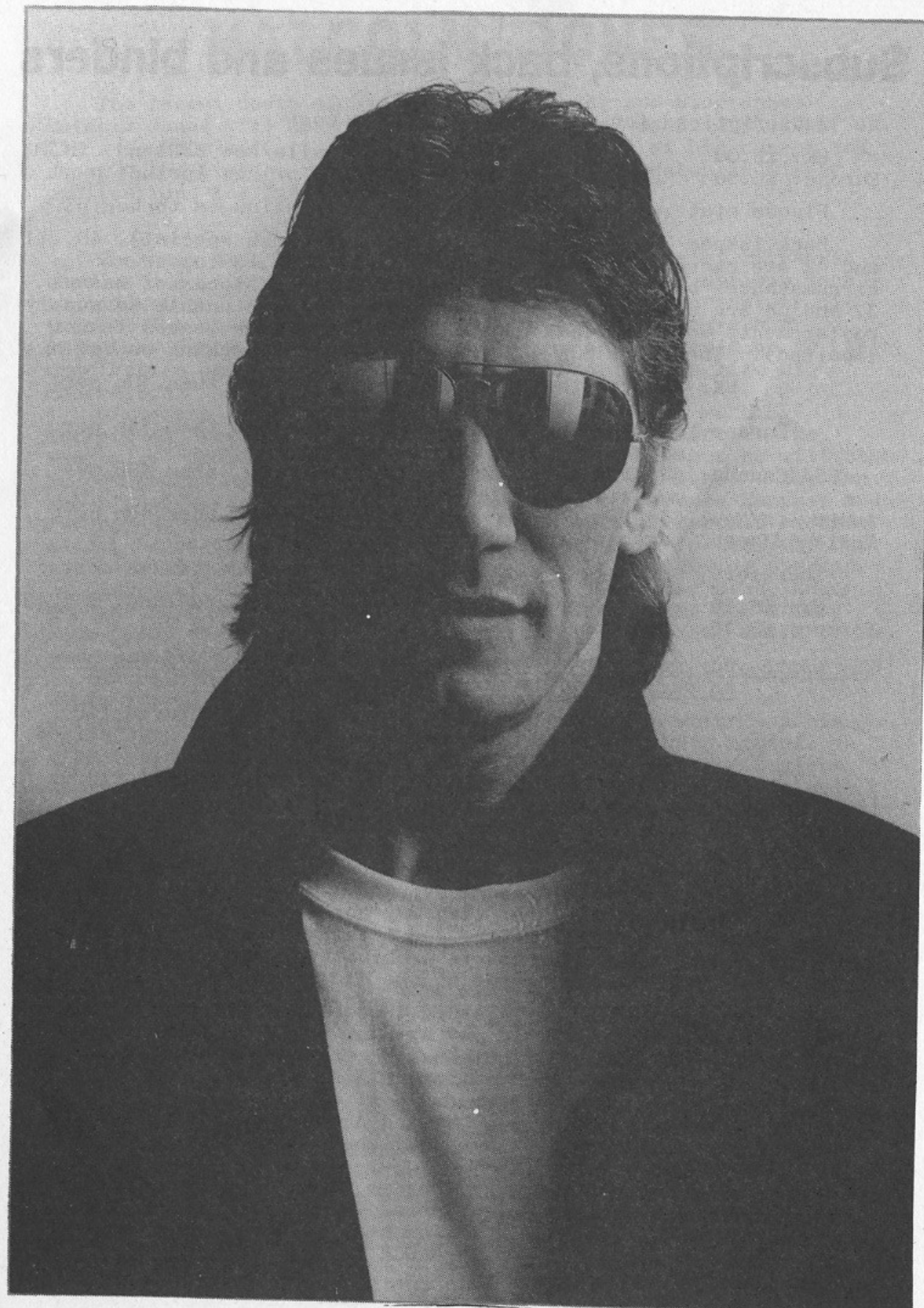
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ROGER WATERS

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MALCOLM JONES

The recent death of Syd Barrett producer and biographer Malcolm Jones will have saddened many of you, as it did all of us. TAP's founder editor, Ivor Trueman, looks back at his career and recalls the time he interviewed him for TAP's erstwhile sister publication, the Syd Barrett-centred 'Opel'.

Malcolm Jones - An Obituary.

The news that Malcolm Jones died last February of cirrhosis came as a multiple shock to me. Although I'd only met him once - to conduct an interview about Syd Barrett - the impressions of Malcolm I took away are not consistent with his tragic and premature death. He seemed as healthy as anyone could be in their mid-forties and the very kind of person who lived a life of moderation.

Of course we'll all remember him, for his work with Syd Barrett on 'The Madcap Laughs', his essential 'Making of the Madcap...' booklet and the outtakes album 'Opel'; but he will also be remembered as the man who started the Harvest label - the man who signed Love Sculpture, Deep Purple, Barclay James Harvest and Tyrannosaurus Rex. The impact and importance of Harvest records cannot be overstated, providing the kindergarten for many of the influential rock bands of the 70's, as well as allowing the more uncommercial artists like Roy Harper, The Third Ear Band, Edgar Broughton, Quatermass, and Shirley Collins (to name but a few) room to do their thing. As Malcolm said: "I want our image to be one of quality music".

Malcolm's taste in music was much wider than the progressive Harvest menu, and I'll always remember the sheer size and diversity of his record collection; resting upon which was his much-prized Cavern Club membership card. Being keen himself on Buddy Holly, and having a part in the release of 'The Complete Buddy Holly' box set of which he was justifiably proud, Malcolm understood the fan mentality and was extremely patient with all my nitpicking questions. He was, above all, a true lover of music, and as such was able to bring to us many items and bands we may otherwise not have heard.

I hope his spirit rests in peace.

Ivor Trueman

Thanks

Our thanks this issue go to: Robert Cohen, Holly Janzen, Francis French, Nick Dawe, The Divine Miss M's (Maftei and McLean), Miles and Mark Drewrypeople, Mike Curtis and Markus Haverkamp (The New Dynamic Duo) and Peter Silverborn (for the postcard!). Belated thanks to Mark Prichard for ish 42's cover. This issue's cover courtesy the Mabb/Julie Angel/Andy Ward unless something goes catastrophically wrong with the printing! No man is an island, etc

VERY, VERY LATE NEWS INDEED DEPARTMENT: We have just heard that there is to be a double live album, tape and CD taken from the Knebworth concert. The provisional release date has been set for August 6th.

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

Hey You [Waters]

Sung by Waters and Gilmour, this was another victim of sequence juggling on 'The Wall'...

Waters: "Bob Ezrin called me up and said 'I've just listened to side three and it doesn't work'. I realised that 'Hey You', conceptually, could go anywhere and that it would be a much better side if we put it at the front. So that is why those lyrics are printed in the wrong places because that decision was made very late." Although it was performed live on 'The Wall' tour, 'Hey You' was one of three songs that failed to make it into the movie - probably because its lyrical content had been amply illustrated visually.

Waters: "Pink's behind the wall a) symbolically and b) he's locked in a hotel room with a broken window that looks out onto a freeway. It's a cry to the rest of the world saying 'Hey!', you know; 'This isn't how it should be'."

"Dave sings the first two verses, then there's an instrumental passage, and then there's 'But it was only fantasy' which I sing - which is a narration of the thing. 'The wall was too high as you can see/No matter how he tried he could not break free/and the worms ate into his brain' - that's the first reference to the worms. Worms have a lot less to do with the piece than they did; they were my symbolic representation of decay, because the basic idea behind the Wall thing really is that if you isolate yourself, you decay."

The piece did however make it onto Roger's 1984 'Pros and Cons' tour.

Highway Song [uncredited]

An unreleased track recorded by Floyd during 1969.

How Do You Feel ? [Waters]

An unrecorded song written about Floyd's agreement to sponsorship by French drink company Gini. The lyrics reflect Waters' feeling that he sold his soul and that contracts are acts of complicity. The title may have been inspired by John Lennon's 'How Do You Sleep?'.

I Can Tell [uncredited]

Yet another unreleased early live Pink Floyd track.

I Get Stoned [uncredited]

One of the three demo tracks recorded during Floyd's first recording session. This track possibly never progressed beyond the demo stage and consequently has never been released.

Ibiza Bar [Waters, Wright, Gilmour, Mason]

From 'More' with lead vocals by Dave Gilmour. Musically identical to Waters' 'The Nile Song'.

IF [Waters]

From 'Atom Heart Mother', sung by the author. Performed live by the Floyd just once (for a BBC session [see TAP 39]), it was included on the 'Pros And Cons' and 'KAOS' tours; presumably on the basis of lyrics such as "And if I go insane/please don't put your wires in my brain."

Gilmour: "I find it hard to write stuff that is overtly cheerful. Roger obviously does too (laughs). Certainly with Roger, one would get the impression from what the public sees of him that he's a permanently miserable character, but that's far from the truth."

In The Beechwoods [uncredited]

An unreleased track recorded by Floyd at Abbey Road Studios in early May 1968.

In The Flesh? [Waters]

The lead cut from 'The Wall'; sung by the author, subsequently re-recorded for the film version with Bob Geldof on vocals. The title is based on Pink Floyd's 1977 'In The Flesh' tour during which Roger first conceived 'The Wall'. During 'The Wall' concerts the instrumental opening to this piece was performed by the surrogate band before Floyd walked on stage.

Waters: "At the end of 'In The Flesh' you hear somebody shouting 'Roll the sound effects', etc., and the sound of bombers, and it gives you some indication of what's happening. So it's a flashback."

In The Flesh [Waters]

From 'The Wall', sung by the author; again, subsequently re-recorded for the film version with Bob Geldof on vocals.

This track, a development of 'In The Flesh?', represents Pink in a concert situation - initially as a rock star who has emerged from behind 'The Wall' and subsequently as he becomes isolated.

Waters: "The idea is that these fascist feelings develop from isolation. This is really him having a go at the audience, or the minorities in the audience. So the obnoxiousness of 'In The Flesh' - and it is meant to be obnoxious - is the end result of that isolation and decay."

Geldof: "When it came to singing the lines I had been allocated, I sang them in a highly accented Irish folk-singing manner. It was a delight to see the look of horror creep over the faces of Gilmour and James, the engineer in the control room... I tormented them for as long as I could and then I sang it properly. At the end a voice came from the control room over the studio monitors: 'You bastard!'."

This piece has been one of the mainstays of Roger's live shows since 1984.

The lyrics have, at various times, been conveniently misinterpreted by racist organisations.

Instrumental [uncredited]

A term used by bootleggers for a variety of instrumental pieces performed live by the band.

Interstellar Overdrive [Barrett, Waters, Wright, Mason]

An instrumental that appeared on 'The Piper At The Gates Of Dawn' and 'Relics'. This was another one of the first three demo tracks recorded by Floyd, this early take allegedly being the 15 minute version used as the soundtrack for the 1968 San Francisco film. When Floyd entered a recording studio for their first proper recording session, this was one of the tracks laid down. This, second version, is thought to be the excellent take used for the 'Tonite Let's All Make Love In London' film soundtrack. The full version will appear on the re-issue of the soundtrack album.

'Interstellar Overdrive' is probably one of, if not the, first collaborative effort from Pink Floyd. Inspired chiefly by Peter Jenner's recalling of a Love riff, it became an early anthem for the band, although it is now remembered mainly for the dizzy stereo effects at the climax -

Andrew King: "Syd had a unique way of mixing. He would throw the levers on the board up and down apparently at random, making pretty patterns with his hands... he wouldn't do anything

unless he thought he was doing it in an artistic way." As an audience favourite, the piece was performed for a BBC session in early 1969. Subsequently it was mooted for inclusion on 'Ummagumma', and remained in the Floyd's live set until their desire to discard older material eventually squeezed it out. Introducing one of its final performances, Roger Waters said: "We've been playing this since we were teenagers, which is a long time."

Is There Anybody Out There ? [Waters]

From 'The Wall', sung by the author. The track was subsequently remixed for use in a Samaritans publicity campaign [see Miles and TAP 19].

Waters: "'Is There Anybody Out There ?' is really just a mood piece."

It Would Be So Nice [Wright]

Floyd's fourth single this was sung by the author. Backed by 'Julia Dream', it vanished without trace and was even disliked by the group. Mason: "Fucking awful, that record, wasn't it? Singles are a funny scene. Some people are prepared to be persuaded into anything."

I suppose it all depends on if you want to be a mammoth star or not." The record had to be changed in order to gain airplay on the BBC. The group had to pay '750 to change the paper in the line 'Have you ever read the Evening Standard' to the non-existent Daily Standard."

It's High Time [Waters]

A mistitling of 'Cymbaline' on the 'Live at the Ahoy, Rotterdam' bootleg.

STORM IN A BOOKCASE

Storm Thorgerson's latest literary opus, published by Paper Tiger, is a mammoth, £20 hardback affair - 'Classic Album Covers of the 60s' (ISBN 185028 086 X). With over 220 LP-sized pages, you'd need a pretty substantial coffee table for this one! Aside from a 3½-page introduction and two pages introducing each of the six chapters ('Jazz et al', 'The Psychedelic Phenomenon' and so on), there is a dearth of text; this is, as one would reasonably expect, a visual book - with most sleeves given a page each.

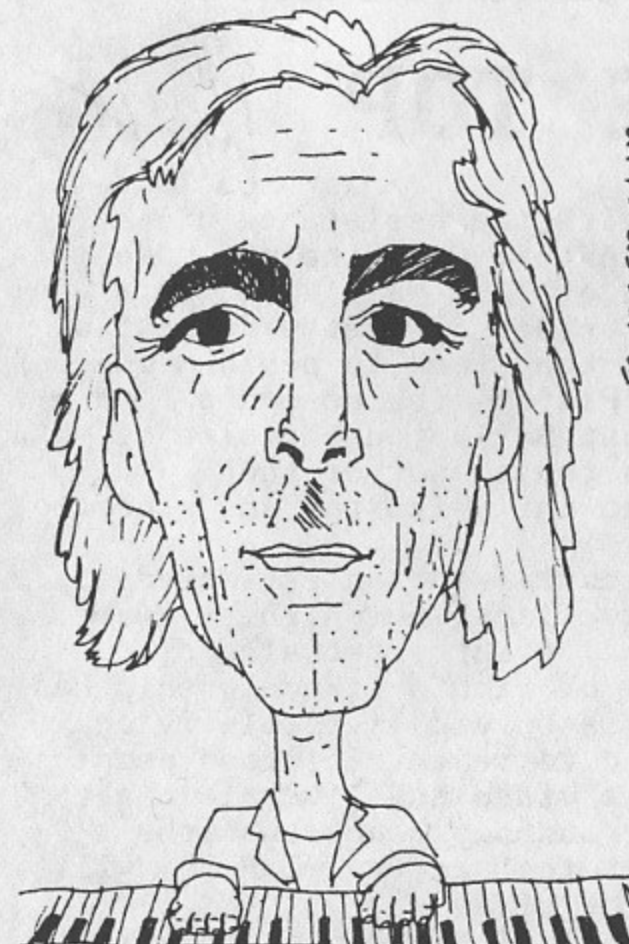
Unsurprisingly, this book will appeal most to our psychedelically inclined readers, giving many 'snapshots' of the development of that movement, including its eventual commercialisation. Like Paper Tiger's 'Album Cover Album' series, this book works on two levels - it's entertaining and, no doubt, is a great trip down memory lane for our 30+ readers (that's age, not circulation!) but also represents album artwork as ARTwork. If catalogue numbers and titles were omitted, many of these pieces could hang in the world's more exclusive galleries quite easily.

Pink Floyd feature twice, with 'A Saucerful of Secrets' and the front of 'Ummagumma'. The only other Hipgnosis sleeve is 'Quatermass'. Paper Tiger have also reissued 'Walk Away Rene - The Work of Hipgnosis' (paperback £8.95, ISBN 0-905895-08-8), chronicling the work of Pink Floyd's favourite sleeve designers ('Wish You Were Here' gets a chapter to itself, as well as the front cover): a must for any Floyd fan.

Andy Mabbett

THERE MAY BE COWS ABOUT

Pink Floyd: 'Dark Side of the Moo'



FRANÇOIS FRENCH '89

Rick Wright: "Cringeworthy to say the least".

While browsing through the Pink Floyd section at a record fair, a cow caught my attention. Deja-vu? I think not - the four-legged milk producer looked decidedly younger and more spritely than its 'Mother', the photo a little out of focus. A sticker on the front declared "Featuring a dozen rare and unreleased studio tracks" and, indeed, 'Dark Side of the Moo' (on the Trixie Records label, cat no CUD 382-A) has twelve Floyd offerings, credited to The Screaming Abdabs.

The track listing is as follows:

THIS SIDE

Astronomy Domine (4'08") Candy and a Currant Bun (2'43") Apples and Oranges (3'01") It Would Be So Nice (3'41") Interstellar Overdrive (3'04") Scream Thy Last Scream (4'44")

UDDER SIDE

Heart Beat, Pig Meat (3'09") Crumbling Land (4'12") Embryo (4'39") Point Me At the Sky (3'37") Come In Number 51, Your Time is Up (4'57") Mademoiselle Nobs (1'50")

'Point Me At the Sky', which was released as a single in late '68 and has been described as a "louder and harder" version of the Beatles' 'Lucy in the Sky With Diamonds' has never officially appeared on a Pink Floyd album. It is to the bootleggers' credit, therefore, that this excellent song appears here.

Other singles featured include 'Apples and Oranges', 'Candy and a Currant Bun' (the b-side of 'Arnold Layne') and 'It Would Be So Nice'. I found the latter particularly amusing - a diabolical song; no wonder Mr Wright chooses not to write his own material these days. It sounds like a low-budget 'Penny Lane' or the Beach Boys at their most annoying. The lyrics say it all: "Wake up in the morning/Can't stop yawning" or "Have you ever read the Daily Standard/Reading all about the plane that landed" - cringeworthy to say the least.

'Crumbling Land' is an immensely satisfying track; elsewhere, 'Tonight Let's All Make London' provides the first part of 'Interstellar Overdrive' and the album opener is the 'Piper' version. The sound quality is mostly very good.

Mark Saxby with Justin Hilliard.

WANTED: Will anyone receiving BSB, Sky or other such services please contact Andy at his editorial address; thanks!

"The world's largest and most spectacular live event is set to take place on the site of the Berlin Wall between East and West Berlin on 21st July." Where were you when you first heard this? Did you mutter "Blimey!"? We did - and now you can read all about it.

THE WALL

OVER THE TOP

THE WALL

WOW AND FLUTTER

● ARE rock stars suffering from charity fatigue? It would seem not, as another global rock-in will be announced in Berlin next week for an event that will take place in the summer (probably July) and will be televised live worldwide. The concert will establish a fund to be dispensed as disasters happen, under the auspices of Group Captain Leonard Cheshire. As the event is being organised by Roger Waters, ex-Pink Floyd, creator of rock opera "The Wall", and as it will take place in the shadow of the Berlin Wall, there are no prizes for guessing what is likely to be performed on the day.

14/4/90

major event in aid of the Memorial Fund for Disaster Relief - a new international charity founded by Group Captain Leonard Cheshire VC, whom Waters describes as "a true Christian - one of the rare ones I've met".

LC: Our idea is to try and get a gift of £5 in memory of each of the 100 million lives lost in the wars of this century. The proceeds will go to disaster relief, but only where other monies are not available. You see, what is happening in the 'disaster relief world' is that the high-profile disasters are attracting a great deal of support; but there are a lot of low-level, low-profile disasters that the public don't know about. We will only help where we're not detracting from other events.

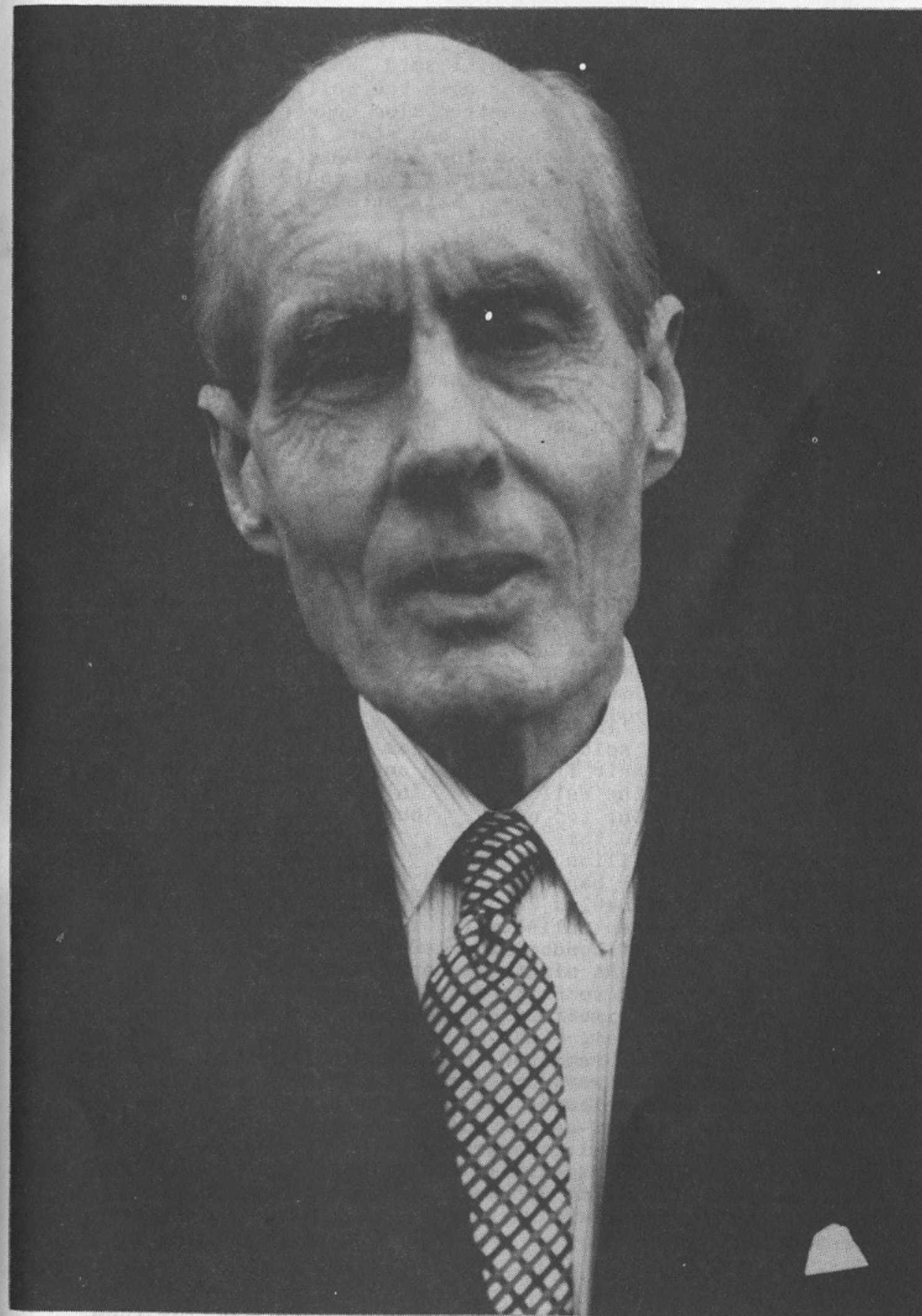
It was just huge good fortune that Roger Waters came to help me. It was a chain of circumstances - a very happy set of circumstances - which started with David Puttnam coming to help, and then the day came when Roger and I met. After talking it over he generously said 'I'll put on my production of The Wall for you' which just transformed the whole memorial fund. The estimated proceeds at the moment are between five and eight million pounds from the concert alone, but of course that will spark off all sorts of other activities, merchandising and so on afterwards. The big thing really from our point of view is that it puts the memorial fund on the global map.

RW: They came to me and said 'Will you come and meet Leonard with a view to putting The Wall on somewhere?' so I went and met him: this is an extremely impressive man. I said "Well, there are

Roger Waters, with the assistance of the Fisher-Park creative team which helped make the original production of 'The Wall' ten years ago such a success, is bringing together a cast of some of the world's top stars to perform in Berlin's Potsdamer Platz - the no man's land between East and West Berlin on the site of Hitler's bunker; in the shadow of the Brandenburg Gate and the Reichstag and close to Checkpoint Charlie.

The production costs - at an estimated six and a half million dollars, the highest ever for a popular musical event - are already covered by the sale of rights. Sponsorship has been actively negotiated and live television coverage is expected to reach a billion people around the world. A video and live album are projected, which presumably means that the original Earls Court footage (see TAP 38) will not now see the light of day.

The performance of 'The Wall' is the first



LEONARD CHESHIRE

a lot of problems and that (but) yes, I'll do it":

We talked about Berlin then, but I said "Well, no: we can't really go to Berlin and shout 'Tear down the wall!'. Things seem to be loosening up a bit in the Eastern Bloc countries and it would be impolite and impolitic to go and start shouting at them at this point". So we talked about the Gobi Desert, the Grand Canyon, Red Square, putting on something that could be seen from space and all kinds of crazy ideas. Wall Street I thought might have been a good place to put it on.

But we were overtaken by the events of last year and it then became the only place to do it. Since November, we've been with the authorities from East and West Berlin to try and secure this site. As soon as they started taking the wall down, Leonard and I and some other people from the fund flew to Berlin; we looked at Templehof Aerodrome and the Mifeldt (?), which is the old polo grounds next to the Olympic Stadium that was built by Albert Speer for the '36 Olympics - another amazing place.

However, right there in the middle of it all, running from the Brandenburg Gate down to the Potsdamer Platz, was this enormous piece of land: it's 2-300 yards wide and about half a mile long. At that point, there's two walls: the one on the East side and the one that we all know and love on the West with all the graffiti. That was the one that came down - the one in the East is still there, running parallel to this piece of ground that nobody except the East German border guards has been on since 1945. Also, in terms of the history of the place, there's a mound in the middle of where the audience is going to be standing which is the entrance to Hitler's Bunker (Recently opened but now filled in to avert the development of a 'Nazi shrine' - Eds). That'll be the 'best seat in the house' cos it's about fifteen feet high.

Pink Floyd released 'The Wall' on 30th November 1979. By the end of that year it had sold 600 000 copies in the UK alone and the band had achieved their first number one single in Britain with 'Another Brick in the Wall part 2'. In America 'The Wall' spent fifteen weeks at the top of the album chart. It has continued to sell well to this day, estimates varying between fourteen and nineteen million copies sold worldwide.

In February 1980, the band premiered the stage version for five nights at the Los Angeles Forum. Later that month the show moved to New York's Nassau Coliseum for five shows and in August they played six nights at London's Earl Court. In March 1981 the show was repeated for eight nights at Dortmund's Westfalenhalle and in June they returned to Earls Court for another five nights. This was to be the last time that Roger Waters would appear on stage with Pink Floyd.

The film version was premiered in London on 14th July 1982 and the lasting appeal of the work was demonstrated last year when Polygram Music Video re-released the video of 'The Wall'. This promptly became the fastest-seller in the company's history, with each of Polygram's territories reporting record business. The concert will therefore be especially appreciated by the many fans who did not see it first time around; even if, despite comments published in TAP 38, Mr Waters will be the only member of Pink Floyd present at the event...

RW: Mr Mason and Mr Gilmour I doubt will receive an invitation: philosophically, politically, physically (!) and musically we no longer share a point of view. I have no more respect for them.

Future and world welfare don't rest on a reconciliation between Dave Gilmour and myself: there are some families that are 'un-reuniteable' unfortunately, but I think the world can live without that. My band will be Graham Broad and Andy Newmark on drums, Snowy White and an American called Rick Difonzo on guitars, Pete Wood and Nick Glennie-Smith on keyboards, Andy Fairweather-Low on rhythm guitar and bass, and myself. We've already finished our rehearsals; we reconvene at the end of June just to brush up but I knew that I had to get that out of the way to start with.

We've learnt everything: the band sounds very tight and very good. We're sticking pretty much to the original because I think it's right that we should, although the sequences between the songs have been reworked. I've kept away from 'When the Tigers Broke Free', which figures in the film, because it's far too autobiographical. As an encore, the orchestra and choirs are to play 'The Tide is Turning'.

The performance will be enhanced by the participation of guest stars (assumes mock Hollywood-announcer tone): LEGENDS... LEGENDS OF ROCK... The easiest solution was to perform a solo concert, but, considering the budget, we need stars. Fortunately, there are a certain number who are also people I admire. I've had lots and lots of interest but I've decided to wait until I know exactly who's doing it before announcing everybody.

Pop site bomb

East German police yesterday defused a 330lb Soviet Second World War bomb found between the Brandenburg Gate and the Potsdamer Platz square on the site of a concert to be given by Britain's Pink Floyd rock group in June. — Reuter

DAILY TELEGRAPH
25/4/90

At the time of writing, some of the names being bandied about include Peter Gabriel ("That would be tremendous," commented Waters, "Because I feel perfectly in phase with all that he is: 'So' is my favourite album of the last five years. But at the moment, he's in the studio..."), Eric Clapton, Stevie Winwood and, most unlikely of all, Bob Dylan (wot no Phil Collins?!). The concert is being planned as a major theatrical event, with planes, helicopters and troops from both East and West adding to the spectacle. The performance will include one of the world's leading symphony orchestras and the original designs and puppets will be recreated on a massive scale.

RW: The size of the show is dictated by the site that we have. It will have similar elements but the wall this time is going to be 200 yards long and 60 feet high. So it's much bigger than it was because in 1981 - which was the last time that I put it on - it was indoors so obviously you could get away with a much smaller show.

The theatrical idea employed is the same and that is to wall in the performers during the first half of the show with plywood bricks. We have a dream that it could be done by soldiers from both East and West... Some very good news is that we've got men from the 'United-something Marching Brass Bands of the Soviet Forces in Germany' to appear. We've done a deal, they know what they're gonna get paid. It's signed and sealed, and they've said I can go and teach them the tunes for a day and they will then turn up for the dress rehearsal. That was an enormous relief because I think that will start the ball rolling and we can now stick our crowbars under the little men in Whitehall and get them to agree to contribute something from the British Army. I have to

say that the British Army in Berlin have been extremely helpful throughout and that the Seventh Airborne at Gatau are providing us with the helicopters that we need for the "You, yes you: stand still, laddie!" section at the beginning of 'Another Brick... 2' (Let's hope he gets his running order sorted out by the Big Day - Eds). We're obviously going to use all the same animation that we used ten years ago.

Two-thirds of the available tickets were allocated to Germany, the remainder to the US, Australasia and Europe: over half had been sold even before the event had been publicised.

RW: There'll be about 150,000 people there to witness it; it would be too dangerous to have more than that, even though it's a big piece of ground. They had an accident at the Brandenburg Gate on New Year's Eve and the authorities quite rightly are extremely sensitive about the possibility of fatalities - and so am I. I'd rather not do it than put anybody at risk.

There's a firm called Radio Vision who are selling the TV rights around the world. Here, there's a kind of slugging match between BSB and BBC and it's difficult: BSB have got more money and the BBC go to more people. We need the charity to have the highest profile possible but, nevertheless, the show is very expensive and we have to make the books balance at the end of the day. But it's gonna happen - it'll be on TV. The guy who's directing it is an English director called Ian Eames; it's an English production company. We're now working in detail on exactly what it's going to be because it won't be a rock n' roll show as such.

Obviously, if you're lucky enough to own one of the flats in the blocks on the East, or have an office on the West, then you'll be able to watch the show from the comfort of your living room!

What we shouldn't lose sight of is that it's Leonard's event, the memorial fund's event. It's very easy when a rock n' roll thing starts to gather momentum to forget what it's for and what it's trying to achieve, so we must always keep the memorial fund upmost in our minds and remember why it is that we're all doing it. I don't think 'compassion fatigue' is really a factor that will affect anyone involved in this project. The memorial fund has a secondary aim and that is to create an atmosphere whereby Governments can cooperate across international borders and maybe even free some of the expertise that is in the armed forces to help disaster relief.

In the light of Waters' return to the public eye, questions have also been asked about his various solo projects. A third solo album would appear to still be on the cards: "When I thought I'd finished it, two years ago, it was called 'Amused to Death' - it's about TV". More pressingly, what of the opera that was due to be performed on July 14? As reported in TAP 39, this was based on an idea and libretto by Etienne Roda-Gil, with music by Waters: "I hope this will be staged," he said, "In spite of the two years that were lost because of Pierre Berge (the director) and the people at the Bastille Opera. A while ago, when I was asleep in the aeroplane, Etienne's first sentences were turning in my head - 'One day a sparrow sat on a bush/Someone stroked it with a stick/A priest supported it/The sparrow sang revolution...". The latest news is that the show will be mounted on September 21st 1992 in Bastille Square - not at the Opera - and will be free. An album was projected on Deutsche Gramophon, although Waters has now

signed to Phonogram (part of the same group).

Be that as it may, this sudden resurrection of 'The Wall' could not have happened at a better time for him. Finally shown the door by London courts in his attempt to prevent Gilmour, Mason and Wright using the name Pink Floyd, he keeps copyright of his most famous work...

RW: I would never have launched this project on my own. People will perhaps be surprised that it's me who kept the rights of 'The Wall' and not the others. Certainly, this will be good for me; but for my career, on the other hand, I'm not sure. At the end of the concert on July 21st, the majority of the public will probably think that they have just been present at a concert by the great Pink Floyd...

Compiled by The Magic "B" with invaluable assistance from Mike Curtis, Alain Lachaud, Andy Mabbett and Gail McLean.

LATE NEWS: The latest news that we have on the television coverage of this prestige event is that British coverage will probably be on Channel 4 and not BBC or BSB as mentioned in the above article.

If you are going to Berlin and would be prepared to distribute TAP leaflets (printed with European, rather than UK, rates), please send an SAE marked 'Berlin leaflets' to Andy: thanx for your help.



COMMUNIQUE: Edgar Broughton Band fanzine/newsletter for the fab price of nothing! Just send a large SAE to Trevor Betts, 405 Tachbrook Road, Leamington Spa, Warwicks.

T'MERSHI DUWEEN: Frank accounts of every pie in which Mr ZAPPA has a digit. £1.10 (UK) from Fred Tomsett, 96a Cowlshaw Rd, Hunters Bar, Sheffield, S11 8XH. Enjoy Fred's invisible Steve Vai review!

SYM INFO: Excellent proggy magazine - Genesis to Oldfield, Bush to Bruford + lots of Floyd. Bilingual readers (text is in Dutch) should send 45 Dutch guilders (35 in Benelux states) for the year subscription (11 issues) to SI, Postbus 938, 3000 AX, Rotterdam, Holland.

CK INTERNATIONAL: Kate Bush magazine, now on its 13th and best issue. £1.45 (UK) to 'CK International', 28 Millbrook St, Plasmarl, Swansea, SA6 8JY. Other territories - price on request.

FACE THE MUSIC: ELO and armchairs magazine. SAE for details to Andrew Whiteside, 87 Dryfield Road, Edgware, Middlesex, HA8 9JW.

IN THE MORNING FOG: Japanese Kate Bush magazine. Enquiries to 2-2-12 Hindoe Cho, Kurashiki Shi, Okayama Ken, Japan.

ANGRY: Pendragon, IQ, Ark, etc + free flexi - miss it at your peril. £1 UK/£1.10 Elsewhere from Duncan Harris, 2 St Mary's Rd, Portishead, Bristol, BS20 8QN. Also includes Pallas, Jadis et al.

DREAMTIME: Australian Kate Bush magazine. Enquiries to 7 Bryden Road, Carmel 6876, W. Australia. Thanks for the plug, chaps!

HOMEGROUND: Another Kate Bush magazine - but this is the one that started it all. £1.45 (UK) to Homeground, PO Box 176, Orpington, Kent, BR5 3NA.

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

ROY JUST HAD A FEW FRIENDS IN

Roy Harper: 'Once'

Awareness AWCD 1018 (CD) / AWT 1018 (MC) / AWL 1018 (LP)

For the first occasion in eleven years, David Gilmour has recorded with his long-time friend (and 'Have A Cigar' vocalist) Roy Harper. Furthermore, one of the three tracks on which he appears on 'Once' also features vocals from Kate Bush.

Roy himself produced the album. It was mostly recorded at his home studio, although all of Gilmour's contributions were taped on Fred Karno's houseboat studio (venue for most of the 'Momentary Lapse' sessions) and engineered by 'John', in the presence of Mr Harper. Kate Bush's session was engineered by Del Palmer at her studio in Kent, so she and Dave didn't actually meet while working on the project. Incidentally, the sleeve photography is by John Carder Bush - Kate's brother.

On the 8'05" title track, Roy, David and Kate are joined by Harper's son Nick on lead guitar, Tony Franklin (ex-Jimmy Page's The Firm; also with Gilmour and Bush at the Secret Policeman's Third Ball) on bass, Steve Broughton (ex-Blackhill-managed Edgar Broughton Band) on drums, Mark Feltham on harmonica, Mazlyn Jones (obviously benefitting from his Tapplug in issue 31) on additional guitar and Roy's wife Jacqui on backing vocals. The opening Gilmourism is soon joined by classic Harper electro-acoustic strumming and plaintive vocals; building slowly but occasionally slipping back to acoustic mellowness. Bush joins in halfway through, then returns just before the end, to contribute some beautiful, wordless sounds. Gilmour closes with more of his echoey trademark, low in the mix but recognisably in the vein of some of his 'Momentary Lapse' work. This carries over into the next track, a 1'02" link 'Once in the Middle of Nowhere', with Mazlyn Jones providing a characteristic sustained guitar glissando and dulcimer, and Harper on additional guitar. This time Gilmour is credited with 'blues guitar'. The Hawkwind-like phased vocals, reminiscent of a mantra, are a quote from Russian cosmonaut Anatoli Berezovoy about the music and nature recordings listened to in space. No mention of 'Delicate Sound of Thunder' though!

According to Roy's extensive sleevenotes, "'Berliners' is intended as a half-century tribute to the men and women of all nations who gave their all to rid us of the European Civil Wars. There are bound to be a few hiccups yet, but 1989 marked not only the fiftieth anniversary of the conflict but also a great demolition of most of the barriers that the European conflicts had erected, and hopefully a peaceful passage from these dark times into a brighter future. Incidentally, 'Berliners' is the original demo. I didn't think that it was of any value to structure it more than this; and the one time we tried to, it tended not to sound as dynamic as the demo. I quickly resolved to use the original, bad guitar sound and all, because it was more about the original inspiration. The first verse is by Laurence Binyon".

This 7'15" masterpiece opens with cenotaph service used as first verse, and also includes newscast on the fall of the Berlin wall - something your reviewer and his partner watched with genuine tears of joy and hope. Harper (who adds harmonica to his usual guitar and 'vox') is again aided by David Gilmour on lead guitar and Franklin on bass. Gilmour is prominent throughout, his

guitar as recognisable, but less cliched, than before.

Elsewhere on the album, 'Black Cloud of Islam' (the only track on which Harper appears alone - for obvious reasons) is his vitriolic response to the calls for Salman Rushdie's murder. Even given the strength of its lyrical attack, it still stands up well musically. The anti-religious (or, rather, anti-hypocritical, organised religion) sentiments are repeated, albeit less directly, on 'If': "Every time I look at a sparrow, I'm in church". 'Nowhere to Run To', an anti-vivisection song, sits uncomfortably alongside these two; its "I'd turn the voltage on you, burn you down" sounding naive in the light of recent ALF car bombs. On a lighter note, 'Sleeping at the Wheel' and 'For Longer Than It Takes' satisfy the need for romance. Harper's mixture of celebrity friends and relative (but highly-skilled) unknowns (Mazlyn Jones is an undiscovered jewel) gives the album an extra touch of brilliance.

Critics have acclaimed 'Once' as Harper's "return to form" and it certainly contains more variety, more punch and more venom than recent works. Indeed, if truth be told, it defies review. Just listen to it yourself. If finances allow you to possess only one of Gilmour's recent session works, make sure this is it; even without Gilmour's presence, this would be an album you should all be proud to own.

Andy Mabbett.

For details of Hors D'Oeuvres, the Roy Harper magazine (which will undoubtedly review 'Once'), send SAE/IRC to Darren Crisp, 3 Norton Park Crescent, Sheffield S8 8GN, England - tell them TAP sent you!

TAP SMALLS



WANTED: Copies of the two singles from "KAOS" - 'Radio Waves' and 'The Tide Is Turning'. Preferably 12". Willing to pay more than the retail value (but not much more). Contact: Dan Hawthorn at 25 Montague Road, Cambridge, CB4 1BU

WANTED: Danielle Dax cuttings and info. Contact David Higginson, 7 Chantry Ave., Hartford, Northwich, Cheshire, CW8 1LZ.

WANTED: 'The Tide is Turning' CD single. Will trade for AMLoR promo CD, DSoT promo CD or other Floyd rarities, or will pay up to £25. Contact Hannes Taucher, A-6633 Biberwier 149, Austria.

WANTED: Icicle Works - all rarities esp. 12"/CD singles, 'Seven Videos Deep (VHS', etc. Contact Andy Rodwell, 20 William Street, Edgbaston, Birmingham, B15 1LH.

WANTED: TAPs 24, 25 and 28 (originals, please). Contact Elliot Tayman, 137-25 68 Drive, Flushing, NY 11367, USA.

WANTED: 'Radio KAOS' banded promo LP (tape copy accepted). Contact Ola Nigard, Algvagen 1, 230 10 Skanor, Sweden.

WANTED: 'On The Turning Away' CD single in mint condition and other Floyd rarities. Contact R. O'Keefe, 491 Green Lane, Goodmayes, Ilford, Essex, IG3 9RQ.

WANTED: VHS copy of recent 'Vangelis in Profile' broadcast. Contact Richard Clews, 17 Enderby Drive, Penn, Wolverhampton, WV4 5QU.



If you go down to the woods today... Pinkus Floydus 1968 (kindly supplied by Maurice Moore; with thanks to Val "Sherlock" Duffy).

HE BANGS THE DRUMS

We rarely give a great deal of attention to the session musicians who have worked alongside members of Pink Floyd on other people's projects; let alone with two very different, but highly respected, superstars - Kate Bush and Paul McCartney. Stuart Elliot is one such musician. I spoke to him after a Steve Harley and Cockney Rebel concert at Birmingham Town Hall on December 22nd last year, as kindly arranged by our friends Jon and Alison Downes (Readers unfamiliar with Kate's career might find it useful to re-read Robert Brown's article 'Rolling the Ball' in TAP 39).

AM: When did you first work with David Gilmour?

SE: The first meeting I had with him was at the Paul McCartney session for 'No More Lonely Nights', on which Dave played guitar; though neither of us were in the film ('Give My Regards to Broad Street'). We were all playing live - it was a very magical day. We did it in one take, the whole thing... actually, he did ~~x~~ the solo afterwards, but the basic rhythm part we did together. It was magic, I can tell you: particularly Dave's input, which was as improvised as you can be after three or four hours of rehearsal. If you listen to the fadeout of that song...

AM: Yes, you only get to hear half the solo, it seems.

SE: It's a classic - the classic Dave Gilmour rhythm sound - which was great. I really got off on it. It was a brilliant day, so magical.

AM: So that was the first time you worked with David Gilmour and the first time with Paul McCartney. What was your career prior to that?

SE: That was my first work with Paul, though I've now worked with him twice. Before that, I was with Cockney Rebel, of course. Kate Bush's first album, 'The Kick Inside', was the first album that I did after Cockney Rebel split up. Before that I'd done Al Stewart's 'Year of the Cat' and 'Time Passages', but they were the only big sessions that I did during the time that I was in 'Rebel'.

At the point where we split, Andrew Powell, who was an orchestral arranger and who was also Kate's producer, got me into that. It was like a big family: Alan Parsons, who produced us, and Pilot, who were the other guys who played on the album - Ian Bairnson the guitarist and David Paton on bass. Then from Cockney Rebel, there were Duncan MacKay on keyboards and guitar, and myself. Just like a family - EMI, Abbey Road, Air London, Alan Parsons, Andrew Powell... We did lots of things together and Kate's project sprang out of that. Luckily, I've been working with Kate ever since.

AM: You're the only one from that original family who still is.

SE: Yeah, I feel really chuffed about that 'cos I'm really ever-so proud of working with Kate. She tries hard but she can't get rid of me! It's a real honour to be continually called back; I'd never take it for granted 'cos she's a very special artist.

AM: You and David Gilmour are both on 'Rocket's Tail' and 'Love and Anger' on her latest album (and appear together in the video for the latter - Eds). Was that also a case of you and he

working together in the studio?

SE: No, we did all our performances separately. It's a shame in a way: I know the album is great - it's a wonderful album - but it would have been nice to have shared in other musicians' experiences. But then Kate is so microscopic in the way she looks at her music, she would never look at six people at once any more.

AM: She works so slowly now, doesn't she? I've read that the last album works out at ten minutes' music per year for the last five years!

SE: Is that the statistic? Yes, she does work slowly, but Peter Gabriel, for example, also works slowly, and the same quality is there.

AM: Who else have you worked with recently?

SE: Well, I've always done the Alan Parsons Project and I'm working on one of those at the moment. I've been working with Rick Astley... Er, my mind always goes blank when I try and think of everyone I'm working with. I have to look at my invoice books to see what's going on! There's always something going on. Such

diversity is a joy initially, but I think that ultimately the most joy you can get out of playing an instrument is by developing your own personality. Doing that in a session situation isn't easy; in fact, it can detract from what you are and what you've been striving for.

AM: You've never wanted to make 'The Stuart Elliot Band' album?

SE: Not as an artiste, no. I do write. I write with Rick, the guitarist with this band. I write with Steve (Harley) and we've recorded demos together. I'm not a lyricist, I write music. I've got half-a-dozen keyboards at home, an

eight-track set-up, all the computers and all that stuff. I like playing keyboards; I don't play the way a "keyboard player" would.

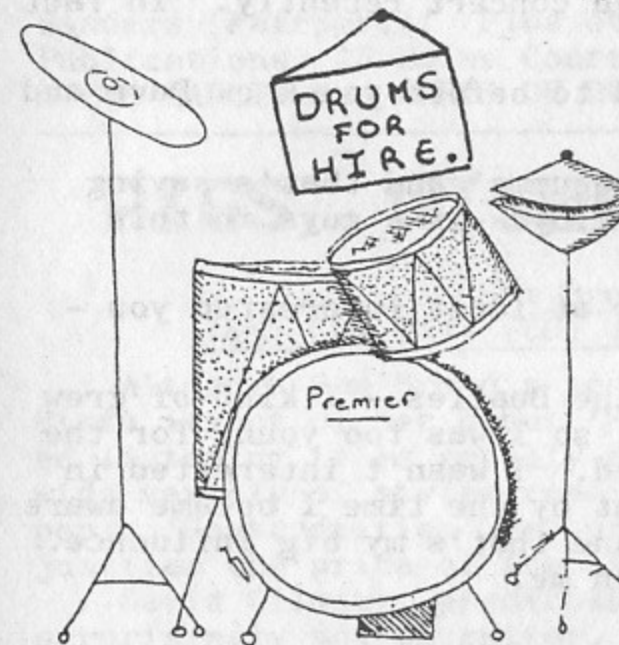
I do enjoy that side of it - I have a kind of feeling for the melodic, rather than rhythmic, side of music. I sometimes feel torn between the two. Working like this with Steve, I get back into the rhythmic side and start developing it - thinking as a drummer - but when I'm not doing this kind of thing, I tend to think more as a singer or as a... not a lyricist, but a songwriter - I usually think in melodic terms.

AM: Getting back to your work with Kate and David, you once worked live with them at the...

SE: ...Third Policeman's Ball.

AM: 'The Secret Policeman's Third Ball' - was it much of a surprise to be asked to do that? I mean, Kate's live work isn't very frequent!

SE: Surprised? No, not surprised, though I'd never worked live with her elsewhere. We only rehearsed for that for one day -



just one short day!

AM: There were just two songs, weren't there?

SE: Yes, we did 'Let It Be' and 'Running Up That Hill'.

AM: The finale, where I gather everybody played - what song did they perform? It's not on the record nor in the video.

SE: Oh shit! I don't remember. It certainly wasn't 'Auld Lang Syne' (Actually, it was Bob Dylan's 'I Shall Be Released' - The Entire Population Of The World).

AM: Wasn't Nick Mason involved?

SE: He played my drums - he gave me three new Ludwig snare drum heads as a gift for letting him play my drums that night.

AM: But there were two nights - four altogether: two comedy and two music.

SE: Yes, but Kate, myself and our people, we only appeared on one night (Stuart's memory may have been playing tricks on him as this contradicts other reports - can anyone clarify? - Eds). It was good fun... (Changes subject after pause) My only regret is that I didn't get to see the Pink Floyd concert recently. In fact I've never seen them live.

AM: Were they a band that you listened to before you knew Dave and Kate?

SE: Yeah! I used to take acid to 'Ummagumma' and that's saying something! I'm a big fan of Pink Floyd - the guys in this band are all big fans of Pink Floyd.

AM: What other bands have inspired, or at least interested you - in particular, which drummers?

SE: The biggest influence for me was the Beatles - I kind of grew up with them. I was born in 1953, so I was too young for the 50's rock stuff at the time it happened. I wasn't interested in Elvis - I could take or leave him - but by the time I became aware of music, the Beatles were happening and that's my big influence. There's still bits of Ringo come out in me.

AM: You mean you can't sing either?

SE: I can sing better than him (laughs). Seriously, I've got a lot of respect for Ringo as a drummer.

AM: He's not widely regarded as the best drummer in the world. In fact, I've heard it said he wasn't even the best drummer in the Beatles.

SE: Alluding to Paul's input? I know Paul is an accomplished drummer, not so much technically, but as a 'feel' drummer. He plays great things. I've been in the studio with him and seen him play the drums and got off on it. He's got a natural, inbuilt rhythmic feeling. We listened to 'Abbey Road' in the tour bus recently and it still blows your mind. It's so musical and direct and to the point and... right.

AM: Are there any other drummers - perhaps more contemporary - that you admire?

SE: I admire all drummers, even the lowliest of players who make lots of mistakes, but have little things that personalise them. I warm to the little things that they do that wouldn't

occur to me. The fact that technically I might be a better drummer than them is neither here nor there. I just like to see someone who's got commitment and believes in what they're doing... like watching Paul McCartney playing drums. I can learn something from watching him.

AM: At the other end of the spectrum, do you enjoy the technicians - Bill Brufords and Neil Pearts?

SE: I do, yes, to a point. I don't like to see too much 'muso' or twenty-minute drum soloing. Unless of course it's a top player like Simon Phillips (who played with Gilmour in Deep End - Eds). I've been to a few clinics of his; he's a good friend of mine. We recorded some demos in his studio a few weeks ago. To watch him doing a solo is like listening to music.

At this point, Stuart was dragged kicking and screaming onto the tour bus. I would like to thank Stuart, Steve Harley for being such a gentleman, Smaranda for cancelling arrangements at short notice and Jon, Alison and John from ISMO for their invaluable assistance.

Andy Mabbett

ISMO: It's back! It's got features on Richard Thompson and Ric Sanders (Fairport)! Plus other stuff! £1 (UK) from Spanish Train Publications, 15 Holne Court, Exwick, Exeter! Details of the STEVE HARLEY and CHRIS DE BURGH fan clubs from the same address!!!

PIGS, WISHES & APRIL MOONS

Sam Brown - 'April Moon'

A&M: CDA 9014 (CD) / AMC 5195 (MC) / AMA 9014 (LP)

Although Sam Brown's second solo album doesn't have the immediate impact of her debut 'Stop!' (see review, TAP 33), on repeated listening it is equally enjoyable and arguably more mature. A wide variety of styles remains - from funk to blues to soul to pop. 'Contradiction' features incredible mouth organ playing and justifies the price of the album on its own.

David Gilmour, predictably, makes a guest appearance, although surprisingly not on guitar. Unusually, he contributes vocals on 'Troubled Soul'; a ballad duet with Sam, written by guitarist Paul Bangush, Sam and her brother Pete (who also contributes guitar). Other artists on the track are Sam's half-brother Richard Newman on drums, Matthew Seligman on double bass and Deep End-bassist Chucho Merchan. Production is by Pete and Sam.

The song opens with an almost-Eastern chant from Sam, accompanied by pounding drums; quickly replaced by rainfall and a gentle drum machine rhythm. Sam's singing is unequivocally in husky mode; while anyone who thinks Gilmour can't sing - and there are some of them out there - should be sat in front of the hifi for an hour or two, just listening to this song. They'd soon change their minds.

For completists, both singles from the album ('With a Little Love' and 'Kissing Gate') each have three non-album tracks on the 12" and CD formats, although none feature Gilmour. A&M's press release (which refers to Gilmour as Sam's "long-time friend and admirer") claims that 'Stop!' has sold over two million copies worldwide: this deserves to do even better.

Andy Mabbett

Q & A

This time we will start on the delicate subject of bootlegs:

We are still getting letters requesting the original sources of some of the more obscurely titled pieces on bootlegs.

The problem here is that, to promote sales, the bootleggers are listing tracks under their original titles without mentioning the better known names. Most of these tracks are taken from radio sessions and for details of these we would recommend the 'Get Back To Radio' article in TAP 39. Some tracks are live versions of better known pieces performed with unusual titles. For details of these we can only point to the 'Pink Floyd A-Z' series of articles which will eventually cover all such titles. The other track which has, surprisingly, caused some comment is 'Point Me At The Sky' which was Floyd's fifth single and which has never appeared on an official album (it was also performed for a radio session - see above). For a complete Floyd discography refer to the excellent 'Pink Floyd - A Visual Documentary' by Miles published by Omnibus.

We have also had some letters along the lines of:

I have a bootleg containing a piece called 'The Committee'. Is this a genuine Floyd track and, if so, why wasn't it mentioned in the 'A-Z' article?

Well, would that it were so easy. To cut a long story short, 'The Committee' was a film made in 1968 starring Paul Jones (he of Manfred Mann and latterly the Blues Band). The soundtrack for the film was by that legendary architectural beat combo, Pink Floyd and consisted of a series of

extended pieces not best suited to record release (although effective in the context of the film). However, for a variety of genuine and rumoured reasons the film as never released thus denying Floyd completists the chance of hearing some early 'Careful With That Axe Eugene'esque pieces. These pieces have since been found on bootlegs but have been taken from the film soundtrack and feature dialogue over the top. These pieces have been segued together and usually last for about 15 minutes.

To further complicate matters, a piece better known as 'Laying Down Tracks' has been appearing on bootlegs under the title of 'The Committee'. This track is from BBC Radio 3 in 1969 and is a short feature (about 6 minutes long) on how Pink Floyd use a recording studio and shows them recording 'Cirrus Minor'. The film 'The Committee' will be examined in a future article.

We have also been asked:

Which period produced the best versions of 'Gotta Be Crazy' and 'Raving and Drooling'?

This depends on personal taste but they were played live from June 1974 - July 1975. For further details see TAP 2 and the forthcoming 'Best Of 1-5'.

We have had several readers writing in and asking:

Where can we get copies of 'Bring Back My Guitar' as mentioned in TAP 42?

Normally we do not and can not enter into correspondence regarding the availability of bootlegs. However, in this case we will make an exception as this bootleg does not exist and the piece was our April Fool joke. Apologies to those who fell for it.

To finish with bootlegs, we have some good news for all those who have expressed interest in the 'A-Z of Floyd

bootlegs' and have sent in details for us.

As reported in TAP 35 there was a fully illustrated book listing all Floyd releases from around the world (including bootlegs). Unfortunately this book (Pink Floyd - The Records) was written in German and wasn't available outside Germany. However, the authors have informed us that an English language version is well on the way to completion and that this will be fully updated from the original German version. Consequently, we feel that it would be pointless for us to embark upon a similar venture and will not be running our planned article. All information that has been sent to us has been forwarded to the authors.

Finally on the general front, we have been flooded with requests of the form:

Apart from 'The Wall' concert what is Roger working on at the moment?

We always publish the latest news of Pink Floyd or Roger Waters activity whenever we have any. Unfortunately, there just hasn't been much activity from Roger since 'Radio KAOS', hence the limited amount of information in TAP. However, if you turn to the 'Over The Top' article elsewhere in this issue, you will find details of all his current projects.

Dan Cassidy from Ottawa in Ontario Canada sent us two questions:

Are there any unreleased parts of the movie 'Live at Pompeii' and did they play anything else such as 'Fat Old Sun', 'Green Is The Colour' etc.?

There is some home movie footage of the film being made and presumably there must have been more footage shot in the studio than that which appears in the film. Whether the extra footage survived the final edit is doubtful.

As far as we know, only the

pieces shown in the film were actually performed in the amphitheatre. If anyone knows otherwise please let us know.

followed by

Has there been or is there any talk about releasing a Floyd album with unreleased or live material? They must have recorded more for 'Ummagumma'.

There have never been plans by the group to release archive material and any attempt by anyone else to release such material has been met with resistance from the group. Consequently it seems unlikely that either unreleased material, radio sessions or old live material will ever be released. If anyone in the group would like to inform us otherwise...

When recording the live album for 'Ummagumma' they recorded entire concerts. From these they selected the best versions of what they considered to be their classic live pieces. Certainly, 'Interstellar Overdrive' was once in the running for inclusion and some acetates were pressed (see TAP 20 for details).

As is often the fashion with groups, at least one of the members probably still has the tapes of these concerts but we doubt that we will ever get to hear them

Dan Hawthorn from Cambridge sent us the following two questions:

Is it known how the sound effects for 'Several Species...' and for the strange bit after 'Bike' were achieved?

It seems likely that the 'Bike' sound effects were pilfered from EMI's tape library. Those on 'Several Species...' were from more sophisticated origin, as TAP's resident sound-doctor Mr. R. Waters explains: "It's really just speeding up and slowing down tape, using a bit of echo and a bit of imagination. It's just voices

and me beating on myself with my bare hands. In fact, if you slow it down you'll hear it's just somebody gibbering, probably me." A full analysis of what can be found on 'Ummagumma' by playing it backwards, and at different speeds can be found in TAP 8.

followed by Recently I saw in a record shop a copy of 'Relics' that didn't have the familiar cover of Masonic scribblings, but a photo of some sort of mystic mask. What is it? A re-release? It is the American import of 'Relics'. For some reason better known to record companies, 'Relics' has been released with several different covers in different countries.

Richard Morris from Tadley in Hants very kindly asked: As a Pink Floyd fan for 20 years how can people like myself help TAP? Hopefully by writing articles. Any aspect of Floyd past or present will do although we would be grateful for insights into some of the older tours (reviews, comparisons with the more recent gigs etc...).

Dan Svensson from Taby in Sweden asks: Has there ever been a TAP interview with Syd? Unfortunately, due to the Syd's present state it has been TAP policy not to bother him and so there has never been a TAP interview with him. However we have reprinted interviews with Syd that were done whilst he was still musically active.

Phil Thomas from Worcester sent us the following question: Could you tell me why Tony Levin didn't go on the 'Momentary Lapse of Reason' tour with Pink Floyd? Although we don't know for certain, we would guess that the length of the Floyd tour was too long a commitment for him to be able to make without

having to cancel other engagements. It was certainly a long time away from the studios for someone as in demand as Tony is.

One anonymous reader sent us an interesting question: Is it true that Dave Gilmour has just played a gig at a pub somewhere down South or is this just another rumour? We hadn't heard anything about this until we received a letter from Marc Bird from Bracknell in Berks telling us that Mr. Gilmour played a "gig" at the Catherine Wheel Hotel in Egham, Surrey on Thursday May 3rd. This just goes to show that any snippet of information, however seemingly trivial, may be useful.

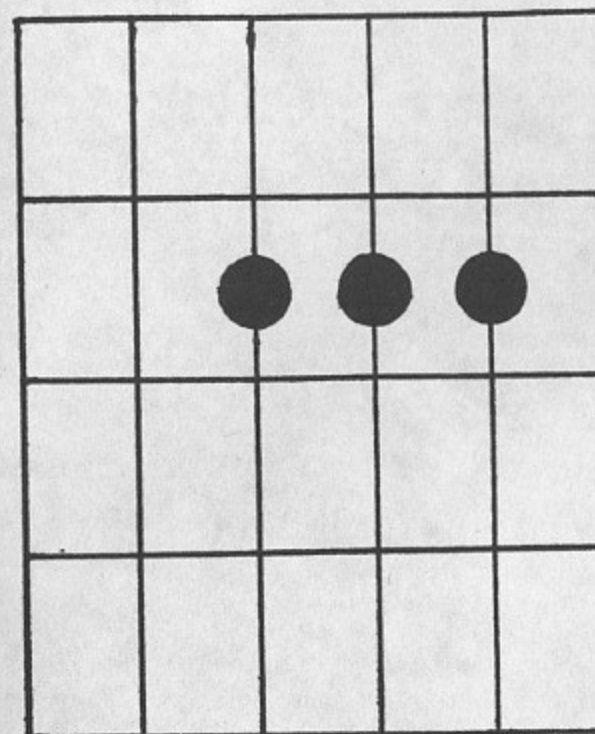
Finally, Keith Turner and Heidi Winstanley from Blackburn in Lancashire would like more insight into some of Roger's lyrics: There is a line in 'The Pros and Cons of Hitch Hiking' where mention is made of marmalade. Then referring back to 'Alan's Psychedelic Breakfast' there is the repeated 'Marmalade, I like marmalade' line. However, on the video of 'The Wall' when Pink comes home from school and goes into the kitchen to make a snack, he uses jam and not marmalade, which had been portrayed so much before!

Well what can this possibly mean? Perhaps Alan Parker was making the point that he prefers jam. One clue which you have missed completely is that Roger refers to Pooh bear on 'Pros and Cons' and yet Pooh is renowned for his love of Honey as opposed to Paddington bear who prefers marmalade. Such references are obviously co-incidence and we could go on reading things in until the 'Atom Heart Mother' cows come home. What next? Paul is dead perhaps ????

DAVID GOES DOTTY

We are certainly getting used to David Gilmour appearing with some different people (from Arcadia to Paul Young, Grace Jones to John Martyn), but recently he surprised us all by appearing in a TV comedy sketch. No; it didn't revolve around the copyright of a certain pig's genitals (though it could well have done), but it did feature a court case!

For the benefit of overseas readers, French and Saunders are a female comedy team, and Raw Sex an incompetent, spoof musical duo (supposedly stepfather and son); the latter appearing on the former's shows (David Gilmour's musical sparring partner Kirsty MacColl also appeared in every episode of the recent French and Saunders series, either singing or playing a bit-part in one of the sketches).



"Exhibit A".

The 19th April show on BBC2 had a sketch featuring the Raw Sex father attempting to play music from Ralph McTell's '100 Easy Guitar Tunes' book, and failing miserably; because there were, as he put it, "none of those little pictures that show you where to put your fingers". The son suggested putting the author on trial, and off they went (courtesy of a wobbly screen) into a dream sequence...

We see Ralph McTell behind bars, in the dock. Dawn French sits in judgement, Jennifer Saunders is the Clerk, the Son the Prosecutor and the father first in the witness stand. McTell offers to play one of his tunes and gives a short burst of 'The Streets of London'. The prosecutor points out that he wasn't reading from the book and McTell, doing so, mangles the tune. The second witness, Mark "Ker-nopfler", plays a burst of 'Money For Nothing' from memory, but fails to do the same reading from the book. Next up is Lemmy, with the bass riff from 'Ace of Spades', refusing to read from the book: "I can't do it without dots - I'm a professional!".

The prosecutor then calls "a man who, for some long time, has been playing the guitar. It's a number written by a friend of his, called 'Another Brick in the Wall'. Could we please call to the stand Mr David Gilmour". Gilmour sweetly delivers the famous riff and a short solo, and raises an extra laugh by interrupting the prosecutor with an extra couple of notes. Still, he can't play from the book because "There's no little dots... I need the dots!".

Mark King has similar problems with 'Lessons in Love', as does Gary Moore with 'Parisienne Walkways'. A two-hour solo by Moore fades into a 'Johnny B. Goode' jam with all concerned. Gilmour takes centre stage, as usual gurning with concentration, but even together they can't play without the dots!

Finally, Raw Sex wake from their dream, realising "No - we'll never get the witnesses, will we?!"...

Andy Mabbett



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KATE BUSH

EMI

THE THRILL & THE HURTING



Despite the undoubted excellence and initial platinum sales of Kate Bush's latest 'The Sensual World' album, it shortly began to plummet down the charts at a rate of knots. In a bid to revitalise sales, a third single - 'Love and Anger' (the track singled out by US programmers) - was released on February 26th.

To tie in with the release, EMI issued a promo-only video containing the three singles from the album (the other two being the title track and 'This Woman's Work'). It came in a standard video box with a black and white representation of the album sleeve and typed labels on the tape itself.

The 'Love and Anger' clip opens with Kate kneeling in a pool of light in an otherwise dark setting. A trickle of glitter rapidly becomes a torrent and Kate stands, holding a sceptre and orb. A bevy of ballerinas pirouette proudly behind her (Gilmour is not among them). They make way for male dancers who whirl and duck; before they, then the ballerinas

are superimposed over a head and shoulders shot of Kate, glitter now raining everywhere.

Just after the lines "We're building a house of the future together/What would we do without you?", 3'09" into the clip, the scene cuts to a band in a rehearsal room, with Mr Gilmour to the fore; his hair windswept and a wry smile on his face as he teases his delicious contribution from a curvaceous white guitar (not a Fender strat, for once!). Dancers carry Kate onto the 'stage', where she dances wildly in front of Stuart Elliot's drum kit. The rest of the band include bassist John Giblin, Paddy Bush playing what looks like a wooden toolbox (apparently it's a Valiha) and a keyboard player, which is surprising as none is credited on the album notes for this song. Gilmour is so prominent during this section that one could be watching a promo for one of his own songs.

'Love and Anger' was issued in several formats: 7"; 7" gate-fold sleeve with video stills booklet (sadly with none from the band section); cassette; 12" and CD. All formats include the 'single mix' of 'Love and Anger' (indistinguishable from the album version) and three non-Gilmour tracks.

Andy 'Rocket' Mabbett

THERE MAY ALSO BE SHEEP ABOUT

Pink Floyd: 'Caught in the Crossfire' (Parting Pharoah 13153)

(Recorded live in New York, July 2nd 1977)

Recorded on the second of a four-night engagement at the 18,000-seater Madison Square Garden, 'Caught in the Crossfire' is fair representation of the wares Floyd were plying live on the 'In the Flesh' tour. Those anticipating the loopy experimentalism of prehistoric Floyd or slick professionalism of the late Eighties' incarnation are likely to be disappointed by '77 tour bootlegs; however, as I never thought 'Wish You Were Here' and 'Animals' were that hot anyway, reinterpretations of those albums are more welcome than those of unsurpassable masterworks like 'Dark Side of the Moon' (ah, hyperbole; sanctuary for the fanzine writer!).

A roar greets the opening lines of a 17'30" 'Dogs' (which fills Side One), but the sound here is distant and 'boomy'; only the lead guitar cuts through (the drums, for example, are pretty much non-existent). The sound improves after the first verse (although the whole album benefits from being played fairly quietly) - the lead break that heralds the first instrumental passage is given a hero's welcome and indeed it is Gilmour and Rick Wright, the latter contributing some fine, eerie keyboards, that are the stars of this track. Compared to the funky rhythm work on, say, 'Echoes', Roger and Nick are sluggish and unhappily dash any hopes that a live 'Dogs' would prove more dynamic than its studio counterpart - the finale in particular is a real damp squib.

Side Two's 17' 'Pigs (Three Different Ones)', however, is a real stormer. Received with much enthusiasm, the track is far removed from the languid studio cut; benefitting from Waters' confident vocals, Mason's insistent drumming and a number of musical embellishments that, unusually for Floyd, amount to a whole lot more than aural padding (there's a nice touch too when the laughter from 'On The Run' follows "You're nearly a laugh"). The Pig is given a thunderous reception during Gilmour's penultimate solo (the really vicious one that concludes the album version) and the song ends with an excellent instrumental reprise marred only by what sounds like firecrackers being let off (These provoking loud boo's from a crowd that has otherwise been remarkably tolerant of bomb-throwing jerks). Roger thanks the audience at the end and that's yer lot for Side Two.

Sound quality improves immeasurably on Side Three, kicking off with a great introduction to the 13'30" 'Shine On You Crazy Diamond'. The band then proceed to lope through both that and a 7' 'Welcome to the Machine' in fairly sloppy fashion - David and Roger's 'harmony' vocals are especially dire, suggesting nothing so much as 'The Muppets Sing Floyd'!

Performance quality picks up with a vicious 5'30" 'Have A Cigar' and the lead-off track on Side Four, 'Wish You Were here' (6'30"). The latter's particularly good - optimistic and mellow and curiously reminiscent of the Pink Floyd sound of '69 or '70. Once again, David and Rick excel themselves; the latter producing a nice piano coda that continues even when taped wind



rushes signal the onset of the last track. A tight, 19' 'Shine On You Crazy Diamond pts 6-9' rounds things off with all the usual improvisation to be found on '77 tapes although at this late stage in the tour Gilmour and second guitarist Snowy White had actually mastered the art of playing in harmony at the end!

The modest packaging reflects the quality of the contents. The (single) sleeve sports an attractive montage of colour photos from Miles with the album title in one corner; the rear features a colour shot from a much-used '77 live session, together with the Parting Pharoah logo and a track listing. The labels are yellow with, again, the PP logo and track listings, the sides numbered A through D. With the exception of some opening crackles on Side Four, the pressing is excellent and the music intelligently faded in and out (a welcome change from traditional bootleggers' butchery!).

Altogether then, 'Caught in the Crossfire' comes recommended; it's a shame the whole show wasn't issued as a triple set (for the record, the missing songs are 'Sheep', 'Pigs on the Wing', 'Us and Them' and 'Money'). In fact, it's a shame Floyd didn't "do a Yes" and put out an official triple document of their last 'real' tour. "Well, on tour we generally play the whole side of an album. Like on the last tour we did 'Wish You Were Here' and 'Animals'. To do a live album would mean that we were just taking the whole thing and putting it back on an album again when everyone's already gotten that album in the first place. That doesn't seem to have a point to it, to me. People will just have to stick with the bootlegs - there are quite a few of those, you know. It's flattering that people want to buy them and the only ones who aren't too pleased are CBS..." (David Gilmour, speaking a decade before 'Delicate Sound of Thunder') - well. amen... The Magic "B".

TAP PLUGS



ROOTS OF CONSCIOUSNESS are a new Stateside three-piece seeking to combine musical influences of the 70s (Yes, Floyd, ELP, Tull, King Crimson) with those of the 90s. For a copy of their studio-quality, 15-minute demo, please send a blank tape plus 2 dollars. for postage to: Roots of Consciousness, 270 Cameron Ridge Drive, Atlanta, GA 30328, USA. Please mention TAP when you write.



WANTED: 'When the Tigers Broke Free' single, 'When the Wind Blows' LP and Waters singles containing 'Going to Live in LA' and 'Get Back to Radio'. Contact Darryl Buziol, 3658 Sykes Road, North Vancouver, British Columbia, V7K 2A7, Canada.

FOR SALE: Rock Aid Armenia 'Smoke...' white label 7" (offs)/Pink Floyd mirror (offs)/DSOT 3-D shop display (offs; buyer collects). Contact Bruno at editorial address.

FOR SALE: Record collection - classical, rock (Rob Calvert, Enid, etc) and more; prices from hugely expensive to free! SAE for list to Douglass MacDonald, 64 Cleveland Road, London, E18 2AL.

WANTED: Jennifer Davidson/Christine Ferguson - is there anybody out there? Stop snorting the sand and write. B.

RELICS

Twink (drummer with Syd Barrett's ill-fated, post-Floyd, band 'Stars') has released a new album (LP only, although MC and CD may follow) on Twink Records. 'Mr Rainbow' is a new recording of some of his works with the Pretty Things, Pink Fairies and Tomorrow. It opens with 'Psychedelic Punkeroo', which he describes as "Partly autobiographical but mostly about Syd Barrett". It seems that the original version led fans to dub Twink himself The Psychedelic Punkeroo, whereas he meant the title to refer to Syd. Twink also tells us that he may tour, and that there may be a new Pink Fairies album.

'Mr Rainbow' is available by post from Twink Records (to whom cheques/money orders should be made payable), 43 Hunter Drive, Lawford, CO11 2EJ, England. It costs £6 plus p&p (£1.25 UK/£2.50 Europe/£3.75 outside Europe). (AM)

'Pins In It', the third album by the massively-obscure Human Instinct, includes a cover of 'The Nile Song'. Originally released in 1971 in New Zealand only, the album last appeared in early '89 as part of the '1969-1971' triple set on Little Wing (LW 4002/3/4); a limited edition of only 500. (BM)

Readers who enjoyed Rick Wright's 'Zee' project with Dave Harris (both of you) will find the CD/MC-only compilation 'The Height of Fashion' interesting. The album (on Arista; CD - 260 626, MC - 410 626) neatly sums up Harris' pre-Zee career in Fashion (when he was known as De Harriss), with fifteen tracks in the 'Synth Pop' style. (AM)

An appendix to ish 42's Mason interview: quizzed on the sincerity of the "Original pig concept by R. Waters" listing on the 'Delicate Sound of Thunder' video, Nick claimed "We promised him a credit and that's what he got!". (JH)

Specialist label See For Miles are to reissue the soundtrack album 'Tonight Let's All Make Love in London' which, a counterfeit rerelease aside, has been unavailable since the 60's (a CD is also promised). Working from the original master tapes of the album and a complete print of the film, they have been able to compile a longer issue, with an uncut rendition of 'Interstellar Overdrive' (as opposed to the edited segments on the original). The best news is that there will also be a Pink Floyd song never before released in any format at any time. SFM declined to give further details, but stated that "the song will be completely unknown to your readers - it would seem that its existence has never been documented".

Although they have no plans to release the film on video, the availability of a complete print means that such a rerelease shouldn't be beyond an enterprising video label... Watch this space for further details. (AM)

Centrestream Publications' 'Rock n' Roll Saxophone' manual features a foreword by Scott Page and two pictures of him on-stage with the Floyd (one of which, a colour shot, is the front cover). The book comes with a free cassette, although the goofy puffer is not thought to feature on this. (BM)

The 'Zabriskie Point' soundtrack is available once again and is, at long last, on CD. It's on a new label - EMI - who have bought up the MGM soundtrack collection, and is a mid-price release (£8 or thereabouts), which may explain the sparse packaging. Catalogue numbers are: LP - GO 2029, MC - TCGO 2029, CD - CZ

285. In the same series of re-releases is a CD-only Be Bop Deluxe best-of, 'Raiding the Divine Archives' (CZ 216). This includes 'Adventures in a Yorkshire Landscape' (originally from the 'Axe Victim' album), which closes with the same library tape of bird-song that can be found at the beginning of 'Cirrus Minor'. As a final point of trivia, BBD were label-mates of the Floyd on Harvest. (AM)

The Nick Mason-produced Gong album 'Shamal' is now available on CD - but only in Japan! It's on Virgin, cat no. VJD 5017. The megastores are selling import copies for around £18. (AM)

Owing to lack of space, Medialog and our feature on David Gilmour's work with John Martyn have been held over until the next issue. We would therefore still be interested to hear from anyone who was at the Martyn gigs - we particularly require a set-list for the songs on which Gilmour appeared. If you can help, please contact Andy - thanks. (Eds)

David Stewart and David Gilmour were among the names confirmed to appear at a fund-raising show in Bootle at the Marsh Lane Community Centre on July 13. Full details next issue. The gig was not open to the public and was supposed to be a secret - leading to much consternation amongst the organisers when the NME ran the story! (AM)

The Knebworth gig - or at least edited highlights - are to be screened on network TV in early August. (BM)

WATCH OUT, WATCH OUT, THERE'S A FLOYDY ABOUT: David Gilmour appears on two tracks from Paul Young's 'Other Voices' album on CBS 4669172 (CD), 466917 4 (MC) and 466917 1 (LP). He also pops up on Propaganda's new album '1234' on Virgin CDV 2625 (CD), TCV 2625 (MC) and V 2625 (LP). Reviews of both next issue. (AM)

The recently-released 'The Earthquake Album' on Life Aid records (AID 001) features the Gilmour-starred 'Smoke On The Water' (see TAPs 40 and 41) but not any Floyd tracks. (BM)

'Relics' is now available as an import CD. Apparently, it was originally part of an Australian box-set (can any Oz readers supply details?) but now appears to be an American import on the EMI budget-price subsidiary Axis. The album is packaged in the 'coins' sleeve and has cat no. CDAX 701 290. The formerly incorrectly-timed 'Careful With That Axe, Eugene' lasts 5'44"; the other times are approximately as listed on the LP sleeve, giving a total duration of 49'02". (AM)

John Boorman's humorous 1987 film 'Hope and Glory' includes a strangely-familiar dream sequence, with the film's child-hero Bill Rohan (Sebastian Rice-Edwards) wandering among dead bodies in the trenches of World War One. Wonder where we've seen that one before? (AM)

Contributors: AM-Archie Marigold, JH-James Hatch, BM-Breathless MacHoney, Eds-the wide-eyed maniacs what put this all together....

VIDEO COMPETITION	VIDEO COMPETITION	VIDEO COMPETITION	VIDEO COMPETITION
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To win one of ten copies of the Hysteria II video (on which David Gilmour plays in Lenny Henry's band - see TAP 41) kindly donated by Castle Hendring, just tell us in which Kate Bush video Hysteria-star Dawn French appeared. Send your answers to Andy by August 31st and watch out for more fab competitions coming soon!

NEXT ISSUE: Knebworth and Berlin reviews plus much, much more!!!