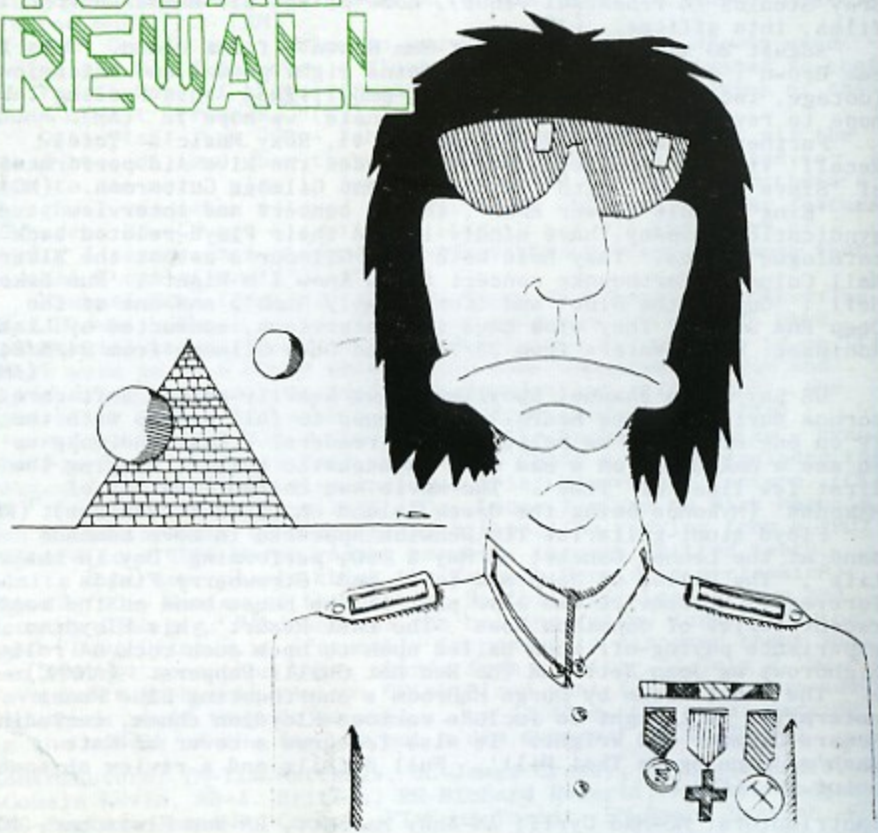


SCHWATERSNEGGER

THEY STOLE HIS MUSIC.

NOW HE WANTS IT BACK.

TOTAL REWALL



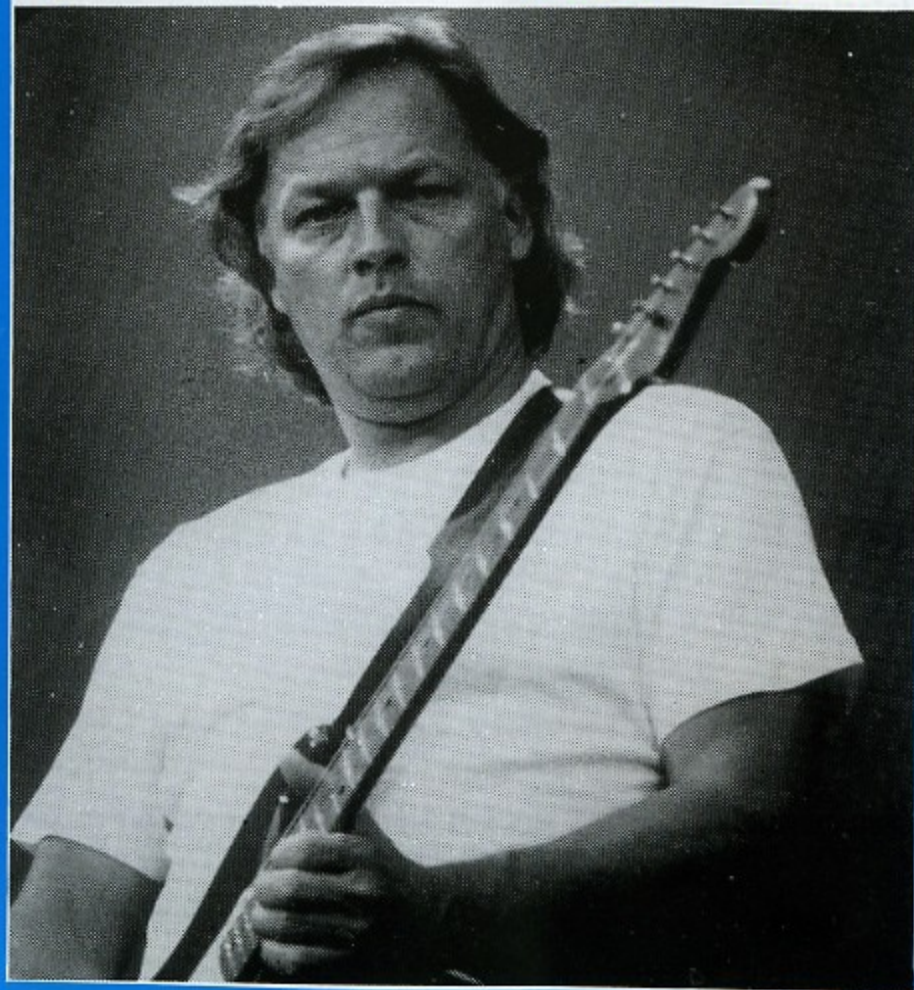
THE AMAZING PUDDING

THE ORIGINAL

Pink Floyd & Roger Waters

MAGAZINE ISSUE 44

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The Best of British?

August 1990-ish

The Knebworth '90 concert was promoted as 'The Best of British Rock from Three Decades' or somesuch. Radio One is to be commended for carrying the concert in its entirety, but sadly the same cannot be said for television. Three-and-a-half hours was simply not long enough to do justice to over ten hours of music. Not only was all the between-song patter lost, but Pink Floyd's best British concert for almost a decade, and the first to be televised since the 60's, was reduced to just three songs; depriving us of both Clare Torry's impressive vocal performance and what may prove to be Candy Dulfer's only ever appearance with the Floyd. All this a month after the event. It is sad indeed that the show did not receive live TV coverage like that of the (worthy but) musically inferior Mandela II concert.

Central TV's press office were at pains to discuss the commercial reasons for truncating the show, but quite honestly, these didn't hold much water: it was deemed commercially viable to broadcast the concert live on MTV, and throughout large chunks of the civilised world.

Roger Waters' Berlin concert was also abused by UK television, albeit less so. Viewers were misled into believing that the show was broadcast live, when in fact there was a half-hour delay. This not only allowed the insertion of irritating (and sometimes wholly inappropriate) adverts, but enabled engineers to decimate the show - cutting out some of Roger's comments and, more crucially, inter-song 'actuality' such as the "There's a man answering" telephone call and associated images. The concert programme noted that extra images would be projected onto the wall to illuminate certain points in the narrative: this was one such example and its removal for British TV can at best be described as ludicrous. As the following early morning programmes were listed as having flexible start times, there seems to be no logical reason for these changes.

Sadly, in both cases, the best of British seems to have been valued more outside this sceptred isle than within it. We would be interested to know how other readers felt about TV and radio coverage of the two concerts; particularly how it was treated in those countries where they were shown, and if any chose not to show either.

Much of this issue is, obviously, devoted to the two concerts; we hope to revert to our usual mixture of old and new shortly...

Andy

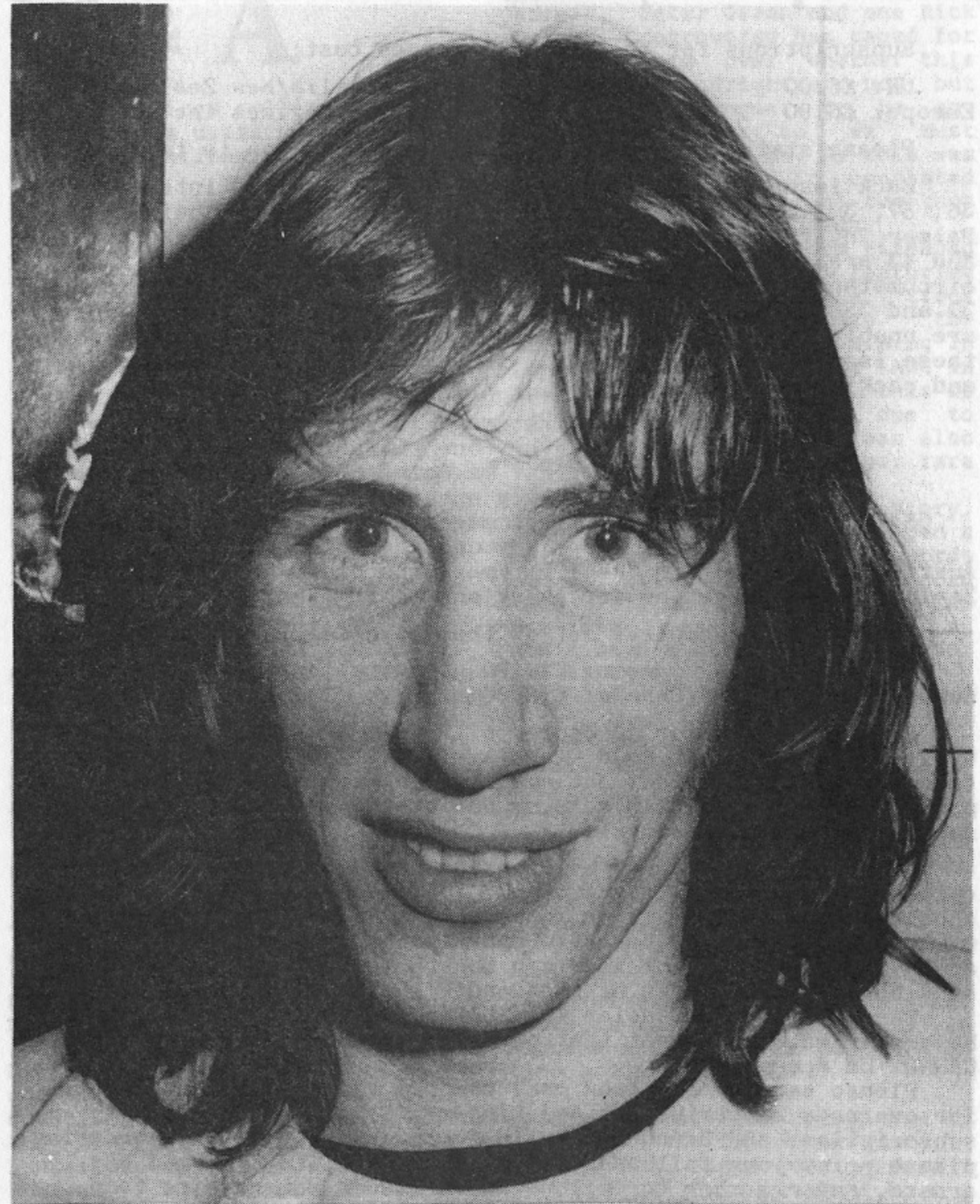
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Young Rog, 'el stresso' in pre-wigout mode, another victim of the '70s (photo by D. Allen, kindly supplied by Old Pink, Atlanta).

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Please state with which issue the subscription is to begin.

Back issues 34, 35 (with exclusive Daevid Allen interview), 36, 37, 38, 39 (The Kate Bush special), 40 (with exclusive David Palmer interview), 41, 42 (with exclusive Nick Mason interview) and 43 are currently in stock (Please note that, owing to circumstances beyond our control, all remaining stocks of issues 37 and 38 are now creased or slightly damaged. We regret that we are unable to supply replacements and hope that your enjoyment of these issues is not impaired). They cost 80p each PLUS postage and packing as follows:

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TAP 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. Bulk orders of TAP - for record stores, etc - can also be arranged by the tireless Mr Langford.

Q & A

To get things rolling this time we will, as usual, deal with the general questions. The first of which is:

What was the track performed at the end of the Berlin Wall concert in place of 'Outside The Wall'?

The track in question is called 'The Tide Is Turning (After Live Aid)' which is the optimistic closing piece on Roger's 'Radio KAOS' album and was also the second single from that album. The concert is reviewed in full elsewhere in this issue.

The only other question asked by several of you is also about the recent Roger Waters all-star concert:

Where can we get 'The Wall Berlin 1990' merchandising from?

At present we do not have an address but, as ever, we will tell you if and when we find one. In the meantime, HMV shops are selling 4 designs of T-shirt from the concert.

These are of:

The pig,
The teacher,
Pink,
The crossed hammer logo

They all come with a free poster and retail for £9.99 with all royalties being donated to The Memorial Fund For Disaster Relief.

Having dealt with those we will now move on to the individual questions with a question from Andy Bee from Poulton-Le-Fylde in Lancashire who would like

...any information on B.B.King's show in London in 1971 (i.e. were any Floyd songs performed and is the performance available on vinyl)?

When B.B.King played London in 1971 he was accompanied by an all-star line-up of supporting

musicians including Alexis Korner, Peter Green and one Rick Wright. Controversy has raged for several years over whether this is THE Rick Wright or not but there don't appear to be any other contenders so we must assume that it is he. As this was a B.B.King show, it consisted entirely of his material together with some blues standards. There was a live album released on 19th November 1971 featuring Rick Wright on the track 'Caldonia'. This was the imaginatively titled 'B.B.King In London' on Probe records (ABC in America). Unfortunately, this is long since deleted and, due to the Beatles link (Ringo was also there), has become rather rare and valuable.

That is not the end of the story, however, as it was re-issued a while ago by Beat Goes On records and is still available on record (BGO LP42) and CD (BGO CD42) and possibly cassette although we don't have a catalogue number for the latter.

and
Are any of the following recordings available on CD:

Richard Wright
Wet Dream
Zee
Identity
Nick Mason and Rick Fenn
Profiles
Nick Mason
Fictitious Sports

None of these recordings have been released on CD in the UK. Profiles was released on CD in America and it may be possible to find a copy on import.

Dennis Clowser from Colwyn Bay in Wales sent the following query:

Did Pink Floyd ever perform 'The Final Cut' live? I have a tape (New York 19.03.83) - is this just a radio broadcast with added sound effects?

No tracks from 'The Final Cut' have ever been performed live by Pink Floyd. However Roger Waters has performed some tracks on his

Solo tours:

1984 tour

'The Gunners Dream'

1985 tour

'The Gunners Dream'

'Southampton Dock'

'Get Your Filthy Hands Off My Desert'

1987 tour

'Not Now John'

Consequently it would appear that your tape (depending on the contents) is of a Roger Waters show rather than one by Pink Floyd.

The most likely source is the holophonic radio broadcast from New York's Radio City Music Hall 28.03.85.

Dean Harvey from Farham in Surrey asks:

Are there any plans to release Relics on CD?

At present there are no plans to release Relics on CD in the UK. However, it has been released in Australia and can be found on import. For more details see the item in Relics in TAP 43.

John Guy from Consett in Durham would like to know:

Where is the live footage in the 'Learning To Fly' and 'On The Turning Away' videos taken from?

It is obviously taken from two different videos and both are different to the 'Delicate Sound Of Thunder' video.

The concert footage used for the 'On The Turning Away' promotional video is taken from the Atlanta concert on 5th November 1987 and NOT the New York Madison Square Gardens Concerts at the beginning of October as was incorrectly stated in TAP 29. The Atlanta concert was filmed and recorded for possible use as the live album and video of the tour before eventually being dropped in favour of the 5 Nassau Coliseum shows from 19th-23rd August 1988. The Atlanta concert has also produced all the live tracks used on the various, sundry and assorted singles from

'A Momentary Lapse Of Reason' as well as the live footage used for the 'One Slip' video.

As 'Learning To Fly' was issued as a single before Pink Floyd started their tour it would seem most likely that the concert footage used for this video is taken from rehearsals. The most likely source is therefore the rehearsals in an airport hangar at Toronto airport in August 1987. It should however be noted that there are two different promotional videos for 'Learning To Fly' and only the original one contains live footage, the second one having had the live film edited out.

Claus Nygaard from Maribo in Denmark asks:

In the 'Great Gigs In The Sky' piece in TAP 36 you mentioned that on the 1977 'In The Flesh' tour Roger shouted a different number during 'Pigs...' every night. I have a copy of the Frankfurt concert from 27th January and cannot hear Roger shout any numbers during this track. Is this a joke by you?

No - this is definitely not a TAP joke. Roger did indeed shout different numbers during this track on different nights. We have no idea what the significance of the numbers is, but they are there. Admittedly they aren't always obvious but we assure you of their existence. Numbers have not been found for every night (including both nights in Frankfurt) but from the ones that have been found it can be seen that they did form an ascending sequence.

and

In TAP 38 you used a Jim Ladd interview with Roger Waters as part 8 of 'The Pink Floyd Story'. I have a different copy of this interview to the one printed by you and can only assume that it was broadcast in two different versions.

The reason for this apparent

difference is simply that we actually edit interviews in order to make them more fluent and easier to read.

Justin Stanton from Croydon in Surrey asks:

I recently bought the cassette version of 'Obscured By Clouds' and noticed that the running order differs to the one given in Miles. My running order is:

Side 1

'Obscured by Clouds',

'When You're In',

'Childhood's End',

'Stay',

'Absolutely Curtains'

Side 2

'Burning Bridges',

'The Gold It's In The',

'Wots...Uh The Deal',

'Mudmen',

'Free Four'

Could you please explain this anomaly?

The reason is very simple. Miles gives the track listing from the record (which is also the same running order used on the CD) and the cassette has the order given above. This is because manufacturers, to make best use of the space available, often juggle running orders to make the playing times of both sides of a cassette as similar as possible.

Phil Howard from Lichfield in Staffordshire would like a couple of dialogue questions answering:

What are the words heard briefly at the end of 'Outside The Wall'?

They are:

"Isn't this where..."

and they match up with the words

"...we came in."

at the start of 'In The Flesh?' in order to indicate that things have gone full circle.

and

What is the dialogue accompanying 'Signs Of life'?

After much research which revealed nothing and much concentrated listening which revealed just as much we have to

admit defeat and turn this over to you. Does anyone out there know what this dialogue is? If so...

This brings us into a series of questions to which we do not know the answers. All we can do is to reprint the questions here in the hope that one of our readers may be able to help. If you can help then please let us know and we will print the answers as and when we get them. Here goes...

Sam Gutierrez wants to know:

Is 'The Final Cut' video available in the United States?

Tony Brinkmann from Hamilton in Australia would like to know:

How available is the 'Live At Pompeii' video disk and how many different pressings are known as I have an English and a German pressing?

Michael Gerth from Giessen in Germany would like to know:

Has David Palmer's 'Objects Of Fantasy' album been released in Europe?

American TAP Robert Seymour would like to know:

Is it possible to get the films 'More' and 'La Vallee' on video?

Unfortunately we have no idea but would like to know if they have ever been available on video either in the UK, mainland Europe or the United States and, if so, on which labels and with which catalogue numbers.

Finally we present an unusual question sent to us by Steve Hoare from Birmingham:

I have recently watched the Roger Waters production of 'The Wall' from Berlin and could not get over his resemblance to the great comedy actor Lance Percival - could they perhaps be related?

Since the two have never been seen together, you may well have a point...

THE WALL ON A SUNSET STRIP

Samstag, 21. Juli 1990
 Einlass 14.00 • Konzertprogramm 17.30 • THE WALL 21.30
BERLIN POTSDAMER PLATZ
 in Zusammenarbeit mit der Veranstaltung des
 THE MEMORIAL FUND FOR DISASTER RELIEF

048398

THE WALL



von
**ROGER WATERS
 & SPECIAL GUESTS**

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 + Vorverkaufgebühr + DM1.- für BVG
WICHTIGER HINWEIS SIEHE RÜCKSEITE
 Veranstalter: Memorial Fund Veranstaltungsg. GmbH

There seem to have been three broad reasons why people travelled to Potsdamer Platz on 21st July 1990. First and foremost for Floyd fans was the chance to see 'The Wall' performed live for possibly the last time. Also, it was the perfect opportunity to celebrate the collapse of the Berlin Wall or even the wider coming-together of Eastern and Western Europe. The third reason was, of course, to launch The Memorial Fund for Disaster Relief: if no-one knew much about it before, they certainly did afterwards.

I have to admit that my reasons were wrapped up in the first two categories. I have always wondered what the 1980/1981 'The Wall' shows were like, and this was the ultimate chance to find out. Secondly, I had stayed in Berlin as part of a school holiday in 1985 and had spent many hours standing on a platform, staring with morbid fascination into No Man's Land and beyond to the East. Now, as I entered the Potsdamer Platz, I recognized the hotel we had stayed in five years earlier and realised that this was exactly the same spot. So, for me, there was an extra, personal dimension added immediately.

However, Roger Waters stated in the concert programme that he had not come to celebrate German reunification, which was sensible in the light of a tangible sense of ambivalence amongst some Berliners towards the event. This was illustrated early on during the Hooters' afternoon support set, when they introduced one song as having been inspired by a visit to Berlin in 1987. This innocuous statement was greeted with a curt "So what?" by a group of Germans close by in the crowd. When the Hooters went on to declare how great it had been to see the wall come down, the Germans shouted back, "Yes, we know; we were there!" Waters seemed alert to the dangers of being seen to hijack what had been a very private German celebration. He was at pains to stress that the concert was primarily about the Memorial Fund for Disaster Relief, which looks like being a great charity if it flourishes. The wonderful promotional film shown halfway through the show said it all: "For every life lost, a life saved".

The other striking thing about this event was the irony of 'The Wall' being played in front of a huge, open-air crowd, an irony that cannot have been lost on Roger Waters himself. I had found myself a place just in front of the central mixing tower nearest the stage. I then had to stand for five hours before 'The Wall' started, packed in solidly and unable to move in any direction unless we were all collectively shoved forward. I saw a few people passing out and at one point a stretcher came through the crowd: thinking back, you could say 'The Wall' was performed all day, not just two hours. That wasn't all: I'm sure I wasn't the only one to summon a wry smile when given a mask to cover my



ROGER WATERS IN BIZARRE WALL-FONDLING SCANDAL! (Pic by Wolfgang Kohler; kindly supplied by Mike Curtis)

face during 'Empty Spaces' and 'Waiting For The Worms'. This stunt was conceived to show the audience as a compliant, faceless mass, blindly following its hero on stage; yet to make it work, the audience had to become just such an entity, at least momentarily. The same principle applied to the instigation of the hammer salute and chanting during 'Run Like Hell'. What wonderful, bitter-sweet irony!

So what about the show itself? I'm sure nearly all TAPheads will at least have seen it on television and thus be familiar with what happened. Perhaps it was inevitable that the scale of the show meant that something had to go wrong, and it did in the form of severe microphone failure. After the storming opener 'In The Flesh?' by The Scorpions (not having to try hard to imitate a surrogate band), 'The Thin Ice' ground to a halt and Ute Lemper's big moment was lost. If you were close enough, you could see Roger giving her an apologetic hug as she went off. His mic was next to fail, during 'Another Brick... 1', although this stood up as an instrumental. The sound came back together for 'The



Happiest Days of Our Lives' and 'Another Brick... 2'; by which time a huge, inflatable teacher loomed over the wall, while the huge ego that is Cyndi Lauper sang the song, looking like a renegade St Trinian's girl who had just discovered leather.

'Mother' heralded the arrival of Sinéad O'Connor and the departure of the sound once more. Ms O'Connor looked somewhat pissed-off but soldiered on bravely, while Roger sank to his knees to pray for microphonic harmony to reign, which it eventually did. One

felt really sorry for him; he must have been mortified as things went wrong in front of such a huge crowd and TV audience. But he took it in good humour and even, by way of a diversion, danced an Irish jig at one point. The long term effect of these problems seemed to be a lowering of the volume, which was quite soft even near the front. Some people further back said it had been hard to hear at all during the quieter moments. And if quadrophonic sound was being used, it was hard to detect.

Joni Mitchell seemed less than confident with 'Goodbye Blue Sky', but thankfully the musicians were getting it together at last; it looked good as well, with Gerald Scarfe's original animation sequence running on the circular screen. The appearance of the bonking flowers (Delicately put, Mark - Eds) and repressive pulsations of 'What Shall We Do Now?' heralded the moment when the show really shifted into top gear. Bryan Adams, arguably Guest of The Evening (The lad Bryan done great, Brian!), followed Waters on vocals and spat out the words with real venom. He remained on stage for 'Young Lust' - again performed with real energy and

commitment - looking the archetypal rock n' roller with guitar in hand and denims to the fore.

For the rest of the first half, Roger Waters took the lime-light. Jerry Hall came on as the groupie (great bit of casting, that!), leading into 'One of My Turns'. Waters performed this from a hotel room set high in the wall, overlooking a street full of cars speeding by on the circular screen, and sung it tremendously with the famous screaming vocal prominent. He even trashed the room for our delight, heaving guitars and lamps through the windows; then sat in the ruins to sing 'Don't Leave Me Now', one of the night's more straightforward, intimate moments. As he returned to the stage, the construction of the wall neared completion, and 'Goodbye Cruel World' saw the last brick in place. So there it was - if you hadn't believed it possible, you had to now.

The second half ran a lot more smoothly and was an incredible experience. At times, it seemed to paralyse the crowd into silence, whereas one would normally expect a crowd of that size to cheer and clap throughout. During 'Bring The Boys Back Home', for example, those around me seemed to be just mouthing the words, as they became hypnotised by the sights and sounds of the Soviet marching band lined up on stage, and the projected images of soldiers, names of casualties of war and a huge field of white crosses across the entire wall.

'Hey You' was a strong performance - despite Theopolis P. Carrack overdoing the soulful vocals a little. The hotel room - this time set up in front of the wall - provided the setting for a full-throttled, emotional rendition of 'Nobody Home'.

'Comfortably Numb' featured Waters on vocals and syringe, while Van the Man sang the choruses in his own, unique style, reprising the second after the final guitar solo. Rick DiFonzo and Snowy White shared the solos, as they stood on two platforms above the wall, and managed to sound quite Gilmouresque; their only crime being that neither of them was Dave Gilmour!

The fascist rally sequence was impressively sinister, especially with the participation of the huge crowd. The Scorpions reappeared for 'In The Flesh', Waters singing and parading the latest fashions from the Herman Goerring Summer Collection (slogan 'Cruelty without beauty', perhaps?). 'Run Like Hell' followed, featuring a pig so big, so mean and so sinister that it could have eaten the Floyd's runt for breakfast. As the rally concluded with 'Waiting For The Worms', the stage was packed with black-shirted stormtroopers, almost making one feel coerced into holding up the pink face-masks again. The sea of faces must have looked very impressive, but the TV coverage missed the moment, electing to show the equally impressive animated hammers.

Then it was time to 'Stop!' as Waters ripped off his jacket and shades and left to make way for 'The Trial'. This was a wonderfully huge climax; Albert Finney suitably commanding as the judge, utilising the booming voice of his character in 'The



THE ACE MECHANIC
DONE GOOD?
Paul Carrack notches up
another winner with 'Hey
You'

Dresser'. On his judgement, the wall was indeed torn down and it was a hugely spectacular, theatrical climax that made a Cecil B. DeMille production look like the Test Card. However, one did not get the impression that people saw it as particularly symbolic of Berlin: that moment had occurred last November and was one that could not be reconstructed artificially. Instead, the audience was gripped by the sheer scale of the show and, hopefully, by the subject matter it illustrated.

The cheering continued until 'The Tide is Turning' struck up, accompanied by a huge orchestral and choral backing. This replaced 'Outside the Wall', possibly because it afforded the show a more definite, upbeat ending. Most of the guests took turns to sing a line after Roger's introduction, and it has to be said that this song came over a lot better on TV than live. The volume was pretty low for a finale and it was hard for the crowd to join in because many of the vocalists embellished the tune too much and so swamped the basic melody. But the orchestra brought the song to a rousing conclusion, and everyone was happy.

I'm glad I went to see it in the flesh, despite a torturous coach journey. It was a unique event and while the Pink Floyd shows of 1980 and '81 might have been technically better, surely there has never been anything greater than this in Floydian history in terms of ambition, scale and, in the end, achievement. How will he follow this?

Mark Horner

STOP PRESS

- The new Propaganda single is 'Only One Word', featuring David Gilmour. The 12" and CD formats have non-album mixes... more soon.

- Roger Waters will be appearing at a screening of the Berlin bash at the National Film Theatre on Sunday 16th September at 10.30am, to talk about the work and answer questions. Seats are limited, but cost only £3.90. Phone the box office for more details on 071 928 3232.

- We were certainly taken by surprise by the demand for Wall and '89 tour programmes advertised in TAP 42. Sadly, the former have sold out; we are in the process of sending out refunds or credit-ing subscriptions and everyone should get some response soon. Apologies to the unlucky ones. We will shortly be obtaining extra supplies of the '89 programmes and these should be sent out soon - please be patient! We also now have a few Knebworth '90 concert programmes: these will be £7 inc UK p&p (from Andy, whose address can be found elsewhere this ish). We regret that this offer does not apply to overseas readers owing to limited supply, but we hope to have an address for all Knebworth merchandise soon.

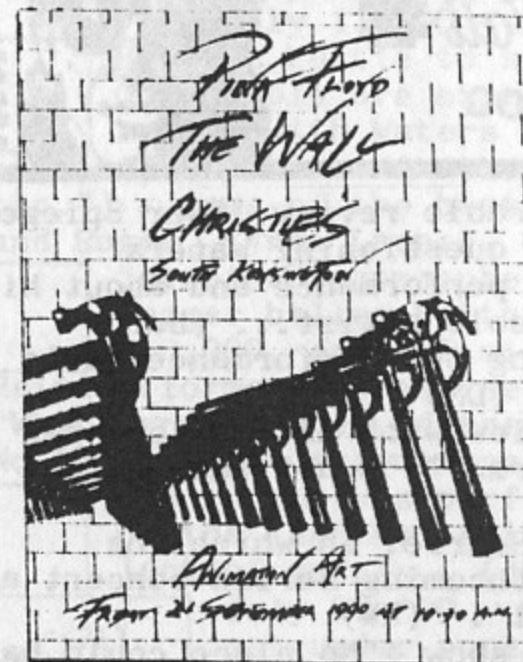
- Dream in Goa have a cover of 'Shine On You Crazy Diamond' out on Rumour Records, RUMAT 20. This is on 12" only and is a Belgian import, via Italy. Can things get any stranger? More next time.

- John Martyn's 'The Apprentice Tour' on Virgin Music Video features David Gilmour. More next time, together with our long-awaited Martyn live review (or else, Mabbett! - BM/DW)

- We suffered (yet another!) slight delay in obtaining binders, but they have all now been posted. Anyone still waiting for orders more than three weeks old is therefore asked to contact Andy ASAP.

- The release of the Berlin live album has been put back to an unspecified date in September for various mysterious reasons.

CHRISTIES



On Friday 21st September 1990 at 10.30 in the morning all serious devotees of Pink Floyd The Wall should be at Christies auction house in South Kensington, London. There, they will be joined by animation art buffs and fans of Gerald Scarfe because coming under the hammer at that time is the original animation art from the film of 'The Wall'.

In all there are 266 catalogued lots in the auction which will be followed by an additional series of lots. This latter series (lot 267 onwards) comprise various props and signed material from Roger Waters concert of 'The Wall' on Saturday 21st July 1990 in Berlin which are being sold on behalf of The Memorial fund for Disaster Relief. All lots will be accompanied by a Certificate of Authenticity signed by both Roger Waters and Gerald Scarfe making it a very expensive way to get Roger's signature.

The first 252 lots comprise various backgrounds, drawings and celluloids used in the development and production of the animation for the film. Altogether the animation sequences (produced from the designs of Gerald Scarfe and not necessarily by Gerald Scarfe) constitute 15 minutes of the film and are set to the five tracks: 'Goodbye Blue Sky',

'Empty Spaces'/'What Shall We Do Now?', 'Don't Leave Me Now', 'Waiting For The Worms', 'The Trial'. Apart from a few pencil sketches, the cheapest of these are valued at £200-£400 and some sequences (eg the erotic flowers or the teacher turning into a hammer) pass the £1000 mark.

Of the remaining 14 lots one is a background of Britannia Row used for the promotional video for 'Another Brick In The Wall (Part 2)' which is valued at a staggering £1500-£2500, 6 Pinks of differing sizes (£400-£800), 5 sets of Pink masks, a large black 'crossed hammer' banner (described by the catalogue as "black cotton edged in red felt decorated with a central circular emblem of red and white felt overpainted with a motif of two crossed hammers") as seen at the original concerts which is a mere snip at £600-£800 (although it is over 20' x 6') and a souvenir bomber jacket of silver waterproof material from the 'Animals' tour valued at £800-£1200 (due to the fact that they have decided to include it in a lot with a deflated and torn 60' long inflatable Hog used on the 'Momentary Lapse Of Reason' tour).

Should you wish to see the exhibits before the auction they will be exhibited in Glasgow before going to the cities which saw the original concerts; New York, Los Angeles and London. Overall the actual lots are disappointing in content and incredibly expensive for what they are (especially as most are quite small pictures) and, presumably, the majority will go to the Hard Rock cafe, museums and a few private collectors as was the case at the recent Sotheby's auction of rock memorabilia. This is a shame as many fans would like to own much of this artwork but cannot afford to compete in these auctions. Hopefully, if the auction is a success, Roger and Gerald may consider auctioning off original artwork and unused ideas from the album cover, tour programmes, concert films and early drafts of the film script.



FINANCIAL TIMES	July 23 '90 - Highly favourable review: "Der Spiegel was particularly scathing, questioning Waters' motives for staging such a performance and about his lack of success as a solo artist... (but) without Waters' singing the performance would have been deprived." (DM)
SUNDAY EXPRESS MAGAZINE	July 15 '90 - 1½-page preview with nice colour pix of Rog n' Len together. Waters: "I'm not saintly and never will be." (DCW)
MIDWINTER	June 7 '90 - Feature on Gerald Scarfe, in which the cartoonist talked about the forthcoming Berlin concert and the making of the film 'The Wall'. (KW)
THE TIMES	July 23 '90 - News item on show ("No place could have been more symbolically charged") + probably the fairest review of all the dailies: "For the majority of the spectators, the performers were mere specks agitating in front of a 25 metre-high wall..." Cheshire: "I quite enjoyed 'Another Brick in the Wall'... There are certain things one does not approve of, but it is not for us to say what young people should enjoy. The establishment is far too fussy. Some people were horrified at the thought of co-operating with a pop musician, but there are worse things on this earth." Figures for production costs and audience figures varied from paper to paper: The Times audience 200,000+. (DCW)
KERRANG!	number 301, August 4 '90 - 1½-page Scorpions feature, including ½-page pic of band onstage in Berlin. "I thought I would never in my life play in East Germany," said drummer Herman Rarebell, "Now it's a piece of cake. All we have to do is just walk over... They are calling this the biggest spectacle in rock history." (BM)
DAILY MAIL	July 14 '90 - full-page preview: "...one young East Berliner speaks for them all... 'It is crazy. Until last year our propaganda said that rock concerts were Western decadence. Verboten. Now it's OK for us to like rock n' roll."; July 21 '90 - full-page gossip preview ('Best Platz to have a good time', 'Will Jerry disrobe?', etc) including news of cancelled French live broadcast, decision described by Waters as "surprising"; July 23 '90 - Mail Diary Berlin special: full page effort concentrated mostly on tedious doings of various celebs/toffs present, but included rare picture of Waters sans shades with Carolyne. Daily Mail audience 200,000+, cost £7.5 million. (SM/KW/DCW)
THE MAIL ON SUNDAY	July 1 '90 - Largish feature on Waters and Scarfe. Said Young Gerry: "I'd never been a great follower of rock n' roll, but (Floyd's) music... seemed somehow to be of the cosmos." Item included small pic of Waters and one of a (smiling!) Scarfe in front of Floyd poster. Mail on Sunday audience 150,000. (MC)
VARIETY	May 2 '90 - Brief preview: "'We're already running into diplomatic problems,' said Waters, but the rocker has an important ally in Leonard Cheshire." (AW)

DAILY MIRROR	April 20 '90 - news item: "Hippy supergroup Pink Floyd are to perform their hit show 'The Wall'..."; July 11 '90 - news item: "Channel 4 has won the British battle to screen the Berlin show... More than 180,000 people are expected..."; July 23 '90 - Full-page review with Waters quote ("We had a few technical hiccups, but they were lost in the emotion of the event. It was fantastic.") + some of the best pix of the event (Jerry Hall, Sinead and Roger, Cyndi Lauper, collapsing and collapsed Wall). A "strained" atmosphere reported between past and present Jagger belles Faithfull and Hall. Daily Mirror audience 250,000, cost £9 million; July 25 '90 - Columnist Joe Haines (formerly press secretary to various Labour PM's) wrote: "When Cyndi Lauper, dressed as a schoolgirl, sang 'We Don't Need No Education', she damaged the work of a thousand teachers, even though she was performing at a charity concert." The rest of the lengthy article concentrated on Madonna's alleged lack of morals. (AM/DCW)
TODAY	July 20 '90 - Centrefold preview - nice colour pix of set under construction. Piece mostly concentrated on inability of East Berliners to afford tickets. (KW)
DAILY STAR	April 24 '90 - brief news item on absence of Mr Waters' erstwhile chums: "The four grew apart during the making of 'The Wall', then almost broke up recording the 'Wish You Were Here' sessions. They have been arguing ever since."; July 23 '90 - 1½-page feature with pix of Jerry, Cyndi, Roger, and Piggy, and claim that show was watched by eight billion rock fans worldwide (more than the earth's population). Quoted Waters ("The other members of Floyd would not be psychologically up to participating in a show this big.") and Bryan Adams ("This is the most tremendous event ever.") and was only paper to mention possibility of British performance. Daily Star audience 150,000, cost £5 million. (AM/DCW)
NEWS OF THE WORLD	July 22 '90 - in typical fashion, the 'Screws decided to dig up the dirt on poor Sinead O'Connor (apparently, she's a "tormented pop star") + brief report on show. (KW)
DAILY EXPRESS	July 23 '90 - Pix of "Berlin belles" Joni Mitchell, Marianne Faithfull (in 'Mother' wig) and ubiquitous but gorgeous Jerry Hall padded empty article up to ½-page size. Daily Express audience "200,000 revellers". Brief review was most notable for referring to event as a "Pink Floyd show". (DCW)
THE SUNDAY TIMES	July 15 '90 - lengthy preview: "Almost everybody seems to be labouring under the delusion that it is a Pink Floyd show... Waters, still gripped by an obscure but profound loathing for his former colleagues, insists that 'they never had the faintest idea what The Wall was about,' and were 'quite proud' of their ignorance - when he says, as he does, that he 'would rather not perform the piece at all than do it with them,' you tend to believe him."; July 22 '90 - ½-page piece which, in order to meet next-day deadline, was merely factual; noting Wall required 2,500 bricks and problem of clearing site ("East German troops found 12 mines, a Soviet rocket launcher, a cache of ammunition and a 125-kilo bomb"). Also noted "When Pink Floyd's album was first released the Communist Youth League praised the group for exposing 'the wall which exists between the Western elite and the popular masses'." Included two good pix of Roger/Sinead and full stage shot. Sunday Times audience 150,000, cost £5 million. (DCW)

THE GUARDIAN July 21 '90 - Largish TV preview; July 23 '90 - Pic of Piggy (same as The Star) with brief caption that referred to "Pink Floyd's performance": "Many left early, complaining of poor sound and visibility." The Guardian audience "an estimated 200,000 fans". (FT/JS/DCW)

RADIO KAOZ Local Perth radio station 96fm held a 'Rock Around The World' contest in which the winner would fly to Berlin to see Big Rog. (TM)

THE SUN July 23 '90 - Favourable and unusually accurate review, with pix of Roger, Cyndi, and Thomas Dolby. "Only a historian could have figured out what some of it meant," but "Even toughie Sinead O'Connor admitted: 'I was overwhelmed'." At least they knew it wasn't a Pink Floyd concert! The Sun audience 230,000, cost £4.5 million. (DCW)

NME June 23 '90 - news item: "Roger Waters' performance... has prompted a desperate rush for tickets in the UK. Almost 100,000 tickets were snapped up in the first week on sale in Germany, and UK sales are 'very quick' according to organisers."; July 14 '90 "Bonkers 90" news item: on the special guests an imaginative spokesperson is quoted as saying: "Roger actually wanted people who'd fit the roles - rather than just people who were free at the time."; July 21 '90 - gig TV preview: "From being one of the most indulgent pieces of twaddle ever conceived in the name of art-rock, Roger Waters' 'The Wall' has become a surreal match of the most unlikely bed-fellows."; August 4 '90 - reviews both satirical ("The wall comes down. The East and West Germans cheer loudly - until they see Van Morrison, James Galway, The Band, The Bridewell Taxis, Richard Gere, Ben Elton, Nicholas Ridley, and the Reggae Philharmonic Orchestra doing 'Who do you think you are kidding Mr Hitler?'" and genuine ("... the ultimate rock folly, simultaneously gob-churning as a spectacle and detestable as the ultimate example of corporate rock as artistic fascism in the name of charity. I enjoyed it in a strange way..."), latter a full page effort. (BM/KW)

CHANNEL 4 NEWS July 10 '90 - short feature on forthcoming concert, including interviews with Scarfe and Jonathan Park, but, sadly, no Mr Waters. Also noted incongruity of none of the proceeds of September Wall auction going to Memorial Fund for Disaster Relief charity. (KW)

MELBOY MAKER April 28 '90 - news item with pic of Rog n' Len with teacher puppet; July 21 '90 - amusing preview; July 28 '90 - extremely unfavourable review: "A musical disaster in aid of Disaster Relief - how appropriate" + Mr Abusing (the most astute critic in rock today) on Berlin: "I've never seen such a diabolical fucking shambles in my fucking life! I've seen road accidents that were better organised than that! Roger Waters is the arse hole of the decade - anyone who wears sunglasses when it isn't sunny and they're not blind is a complete **** in my book! So much for the tribute to German unity - we should be fucking grateful they don't get together and declare war on us again after having to sit through that shite!" (Too bloody right! - The Magic "B"). (KW)

THE INDEPENDENT July 21 '90 - flippant TV preview + full-page gig special with some excellent photos. "Of course it is absolutely crazy," a West German TV crew member said,

"But why shouldn't we do something crazy?"; July 23 '90 - Grudgingly favourable review: "The Bleeding Heart Band proved a worthy replacement for the original Pink Floyd line-up and a host of veteran stars helped to lift the none-too-inspiring nature of most of the material. Also found a different angle on quotes - from locals instead of celebs: "I didn't really understand any of it and couldn't see anything anyway... But it was interesting." The Independent audience 200,000. (DM/DCW)

SOUNDZ August 4 '90 - feature on coach trip to Berlin, mainly centring on hotel-trashing and drinking exploits of a contingent of "mad Scottish Floyd-heads" (seems like one coach trip is much the same as another). Issue also included favourable review: "Some things don't just beggar belief, they chew it up and spit it out - as gigs go, this was spectacular, a multi-media monster that'll hopefully send even more walls crashing down...". Sounds audience 250,000+. (KW)

DAILY TELEGRAPH July 23 '90 - society item: "The Group Captain has yet to be convinced of pop music's artistic merits. 'To be honest I am more of a big-band man,' he told me backstage, 'Glenn Miller, that type of thing. I quite like the Inkspots too'." + jovial review: "(The Wall) is more than 10 years old and as corny as 'Paint Your Wagon'. But Berlin did not mind - much of Europe, after all, considers Chris De Burgh dead trendy." + news item: "The show cost £5 million and is not expected to make a profit." Telegraph audience 180,000+. (SM)

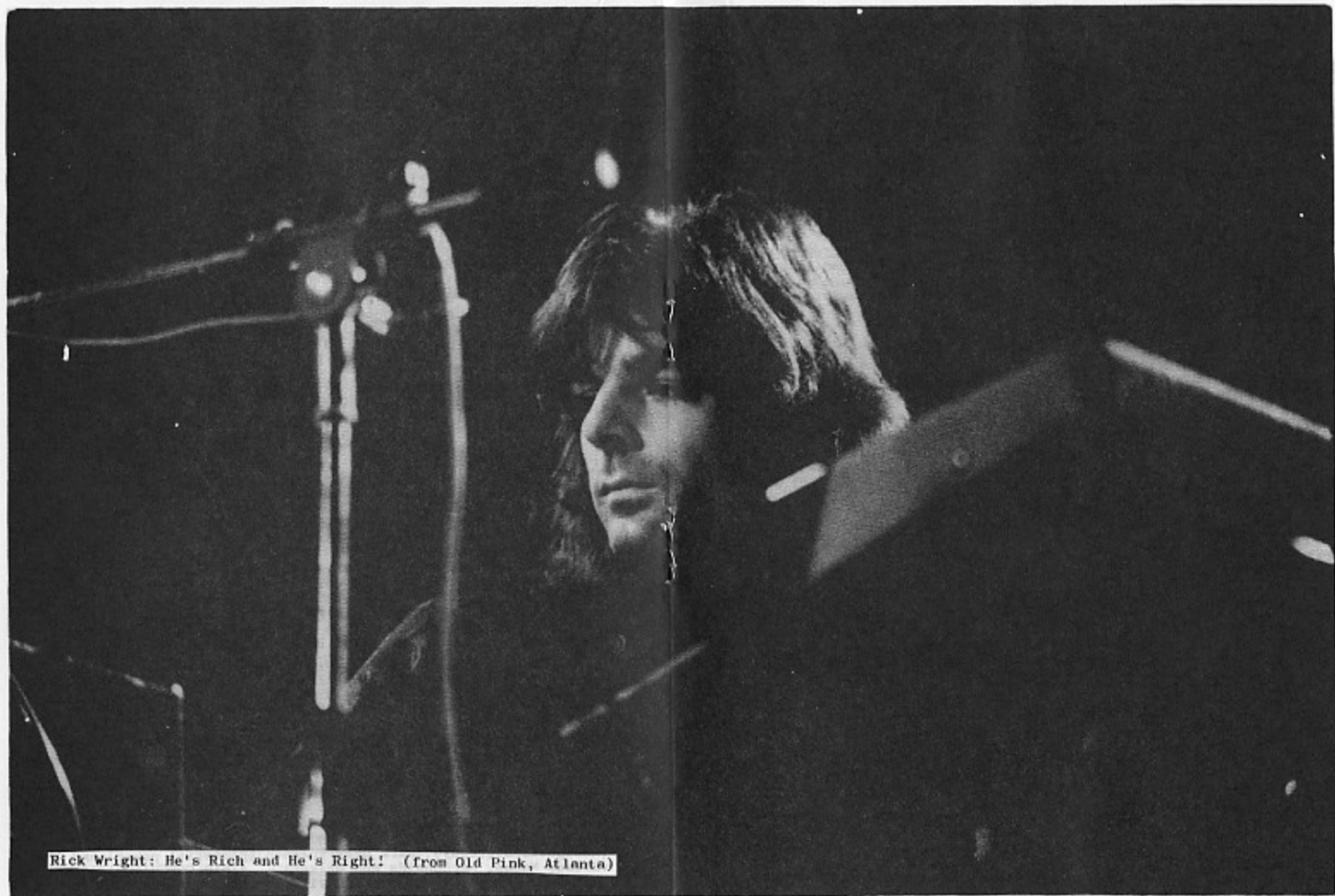
STUDIO August '90 - Double-page feature on sound engineer Nick Griffiths: "We've recorded 'Another Brick in the Wall pt 2' again for a promotional video for the TV companies to use... None of the original Floyd music is being used (although) the original tapes came back in great condition...". (DCW)

ROLLING STONE No 584, August '90 - full-page interview with Rog: "I don't feel any ambivalence about doing the show outdoors. My feeling is that the young people in Germany are much closer to themselves, and their feelings, than the young people were in the Olympic Stadium in Montreal... In Montreal they were thinking, 'Hey, where's the fucking beer tent?' - and really, as far as I could tell, very little else." Same issue also included page on Knebworth, with pic of Gilmour and brief Floyd review. (DCW)

Contributors: DM-Douglass MacDonald, DCW-Dave and Carole Walker, KW-Kev Whitlock, AM-Andy Mabbett, SM-Sonia MacDonald, BM-Bruno MacDonald, AW-Andrew Whiteside, MC-Mike Curtis, FT-Fred Tomsett, TM-Tim Matthews, JS-Justin Stanton. Good grief, a Medialog with no silly names at all, although "Andy Mabbett" is pretty funny, I suppose...

Thanks

Our thanks this issue go to: Nasreen at the NFT for courage above and beyond, etc; Harald Willimann (for the stickers); Mike Curtis (Ambiguous Dogsboddy), Mark Drewryperson (pictorial power) and the various Mabbs, MacDonalds and Walkers... A big CONGRATULATIONS to Carole Walker on passing her driving test. Hello and goodbye....



Rick Wright: He's Rich and He's Right! (from Old Pink, Atlanta)

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

Jews Harp And Windchimes [uncredited]

An unreleased track recorded by Floyd during 1969.

John Latham [uncredited]

Another unreleased track. This one was recorded by Floyd in May 1968, probably at Sound Techniques Studios in Chelsea. If this was the case then it would seem likely that 'In The Beechwoods' was also recorded there and not at Abbey Road as stated in TAP 43.

Journey, The [various]

A collection of songs, retitled and restructured for a handful of concerts in 1969 [see TAPs 16 and 39].

'The Journey' was split into seven parts:

- The Beginning
- Beset By Creatures Of The Deep
- The Narrow Way
- The Pink Jungle
- The Labyrinths Of Auximenes
- Behold The Temples Of Light
- The End Of The Beginning

Several of these parts are better known as separate tracks and all seven have been or will be examined separately under their own entries in this 'A-Z'.

Jugband Blues [Barrett]

The only Barrett composition on 'A Saucerful Of Secrets'. Sung by the author, this was originally recorded in October 1967 as a possible follow up single to 'See Emily Play' but wasn't finally released until June the following year by which time it had been aired as part of a Top Gear session in December [see TAPs 20 and 39].

Peter Jenner: "'Jugband Blues' is the ultimate self-diagnosis on a state of schizophrenia... 'I'm most obliged to you for making it clear that I'm not here/And I'm wondering who could be writing this song'."

Julia Dream [Waters]

The B-side of Floyd's fourth single ('It Would Be So Nice') with lead vocals by the Dave. This is lyrically very much in the style of Syd and is most notable for the breathy 'Syd' in the background of the last chorus. It was performed live by the group as part of a Top Gear session in June 1968 [see TAPs 20 and 39] and has since appeared on 'Relics' and the Dutch 'Masters of Rock' albums as well as being released as a single in Japan backed by 'Summer '68'.

King Bee [Moore]

This raunchy R&B number was originally recorded by Slim Harpo before being unearthed and covered by the Rolling Stones back in 1964.

It appears in this list because in early 1988 a two sided EMI 7" metal acetate was purportedly discovered. This acetate, it was claimed, featured Pink Floyd recordings of both 'King Bee' and 'Lucy Leave' [qv] from 1965/66. Whilst it is generally considered by experts to be a fake there is the outside possibility that it may be genuine.

Barrett: "We worked up to 'See Emily Play' and so on, quite naturally from the Rolling Stones numbers we used to play. None of us advocated doing anything more eccentric..."



Keep Smiling People [Waters, Wright, Gilmour, Mason]

The title given to 'Careful With That Axe Eugene' [qv] for its first live performance in Amsterdam in September 1968.

Labyrinth [uncredited]

The title mistakenly assigned by bootleggers to the final part of 'The Man' [qv] which is actually an instrumental entitled 'Daybreak' [qv] [see TAPs 16 and 39]. The title has presumably come from 'The Labyrinths Of Auximenes' [qv], the fifth part of 'The Journey' [qv].

Labyrinths of Auximenes, The [uncredited]

An unreleased instrumental comprising the fifth part of 'The Journey' [qv]. This is based around a bass-riff similar to that used in later versions of 'Interstellar Overdrive'. The piece finishes with the famous 'footsteps' sequence [see TAPs 16 and 39].

Laying Down Tracks

A short BBC Radio 3 feature from 1969 on how Pink Floyd use a recording studio which shows them recording 'Cirrus Minor'. This has also appeared on bootlegs under the title 'The Committee' [see Q & A, TAP 43].

Learning To Fly [Gilmour, Anthony Moore, Bob Ezrin, Jon Carin]

From 'A Momentary Lapse Of Reason', sung by Gilmour. A post-'Live Aid' jam with fellow Bryan Ferry-band member Jon Carin gave Gilmour the chord progression that inspired the song [Carin was later reported to be 'pleasantly surprised' when he was credited as co-writer - "just shows you what kind of a guy David is"]. 'Learning To Fly' also appeared as the first single from Gilmour's Floyd coming as it did in a slightly shortened form only on CD (with 1000 copies on 7" pink vinyl) and being accompanied by not 1 but 2 promo videos. It popped up once more on 'Delicate Sound Of Thunder'. Black vinyl copies of the 7" single have also since appeared.

Mason: "The first demo that Dave gave me had the 'Learning To Fly' idea, it had the 'Dogs Of War' idea; everything was potentially a good track and that's what the album launched from. 'Learning To Fly' actually started out more spiritually uplifting than it sounded when it was finished. I like it because every time I hear it, I hear my own voice doing this take-off." This is hardly surprising as the talking used is allegedly taken from Nick Mason's first solo flight.



Let There Be More Light [Waters]

The opening track from 'A Saucerful Of Secrets' sung by Rick and Dave. This track appeared as a single in America (backed by 'Remember A Day') and as a B-side in Japan where the tracks were switched. In December 1981 this almost became the B-side of a British single when it was to have backed the re-recording of 'Money' from the 'A Collection Of Great Dance Songs' album. Unfortunately EMI pulled the plug at the 11th hour.

Waters: "We haven't done many tracks that had anything to do with science fiction at all - we did three: 'Astronomy Domine', 'Let There Be More Light' and 'Set The Controls...'. It just depended what you read into it."

Let's Roll Another One [Barrett]

The original title for 'Candy And A Currant Bun' [qv]; retained until the song was officially recorded and released.

Waters: "It had lines in it like 'Tastes right if you eat it right'."

The BBC didn't like that at all - nor did a lot of other people - so the lyrics and title had to be changed."

Libest Spacement [uncredited]

The instrumental introduction to 'The Embryo' at some concerts. The title is a bootlegger's mistake due to a misinterpretation of Roger's announcement of "Mr. Nicholas Mason" at the start of the Albert Hall concert in February 1971. This is exactly the same piece as that which appears under the title 'Corrosion' [qv]. It has also been seen at various times as 'Libest Spacement Monitor' and 'The Librest Spacement'.

Looking Through The Knotholes In Granny's Wooden Leg [Waters, Wright, Mason, Gilmour]

One of the humorous titles occasionally used by Roger to introduce 'Echoes' [qv] in concert towards the end of 1972.

Lucifer Sam [Barrett]

From 'The Piper At The Gates Of Dawn' and sung by the author. It is generally assumed that the song was inspired by one of Syd's cats.

Barrett: "'Lucifer Sam' was another of those quite obscure pieces. It didn't mean much to me at the time, but after 3 or 4 months, it began to assume a precise meaning."

Musically this is very similar to an earlier live piece entitled 'Rush In A Million' [qv].

Lucy Leave [uncredited]

An unreleased track performed live by Floyd in 1967. A studio version of this appeared (along with 'King Bee' [qv]) on the EMI acetate uncovered in early 1988. This version was claimed to be Pink Floyd circa 1965/66 but is thought to be a fake.



Lucy Lee In Blue Tights [Barrett, Mason, Waters, Wright]
Remembered by Nick Mason as being the first group composition. Apparently it was recorded but never released. This may have become 'Lucy Leave' [qv] but, then again, may not.

Madamoiselle Nobs [Waters, Wright, Mason, Gilmour]

A jokey instrumental blues accompanied by a dog's howling. This track, which appeared in the 'Live at Pompeii' film, is very similar in feel to 'Seamus' [qv] on 'Meddle'.

Main Theme [Waters, Wright, Gilmour, Mason]

An instrumental from 'More' which also appeared as the B-side to the Japanese single of 'The Nile Song'. The track enjoyed a brief spell in the Floyd's live set during the first months of 1970; but it had been dropped by the time the US tour began in April of that year.

Man, The [Various]

A collection of songs, retitled and restructured for a handful of concerts in 1969 [see TAPs 16 and 39].

'The Man' was split into seven parts:

- a) Daybreak
- b) Work
- c) Afternoon
- d) Doing It!
- e) Sleeping
- f) Nightmare
- g) Daybreak

Several of these parts are better known as separate tracks and all seven have been or will be examined separately under their own entries in this 'A-2' (apart from 'Afternoon' which will appear under 'Work & Afternoon' as the two comprise the same track).

Waters: "'The Man' was the story of a day in the life of everyman; you know, 'Sleep', 'Work', 'Play', 'Start Again'. It suggested the sense of doing the same thing day after day: the routine. I was into that idea very early on. But the idea of personalising it - writing about the rock'n' roller rather than, say, workers in a factory - cropped up later when I began to confront my own situation more and more directly."

March Of The Dambusters, The [Waters, Wright, Mason, Gilmour]

One of the humorous titles occasionally used by Roger to introduce 'Echoes' [qv] in concert towards the end of 1972. The title comes from 'The Dambusters': the British bombers who dropped the 'bouncing bomb' on German reservoirs during World War 2. Curiously, Leonard Cheshire was one of the Dambusters. The film 'The Dambusters' was used in 'The Wall' movie to illustrate the futility of war.

Massed Gadgets Of Hercules [Waters, Wright, Mason, Gilmour]

The title given to 'A Saucerful Of Secrets' when it was first performed as part of a Top Gear session in June 1968 [see TAPs 20 and 39].

Matilda Mother [Barrett]

A song from 'The Piper At The Gates Of Dawn' sung by Syd. This was also a much favoured live piece varying greatly in length from show to show. It was also performed for BBC radio in 1967 [see TAPs 20 and 39].

Has also appeared on the Dutch 'Masters Of Rock' compilation album.

FANZINES

FLAMING SHROUD: Well-supported Marillion/Fish magazine with, thank god, a sense of humour. Ish 2 £1 (UK), £1.20 (Europe), £1.50 (USA and elsewhere) from Alex Moseley, 23 Dawes Close, Armitage, Rugeley, Staffs., WS15 4BE.

WHITE SHADOW: Peter Gabriel, known to absolutely no-one as "the hardest working man in rock n' roll" has this publication all to himself. £1.10 (UK) from Fred Tomsett, 96a Cowlshaw Road, Sheffield, S11 8XH. Frank Zappa and Peter Hammill magazines are available from the same address, same amount so, uh, check em out.

THROWING MUSES: Free mag about the marvellous Muses and 4AD label-mates Pale Saints. Just send an SAE to David Jackson, Sycamore Farm, Somersham Road, Bramford, Ipswich, Suffolk, IP8 4NN. Howzat?

150,000 IDIOTS IN A WET FIELD



The Nordoff-Robbins logo

Andy Mabbett braves Knebworth '90...

A three-mile yomp took us from the coach-park to the concert setting (most people managed but I gather Prince Edward had to drop out). It started to rain as we reached the ticket barrier and didn't stop until the best part (figuratively speaking) of Tears For Fears' set had passed.

Ticket checks were cursory in the extreme and our large bags were not searched for bottles (forbidden), cameras (wish I'd taken mine!), camcorders or thermonuclear devices. There were more security staff outside than within, and for much of the day the only officials we saw were popcorn vendors, despite several trips to the rear perimeter. The lack of police drugs checks compared to, say, Glastonbury, suggests a certain class-consciousness in the rock world.

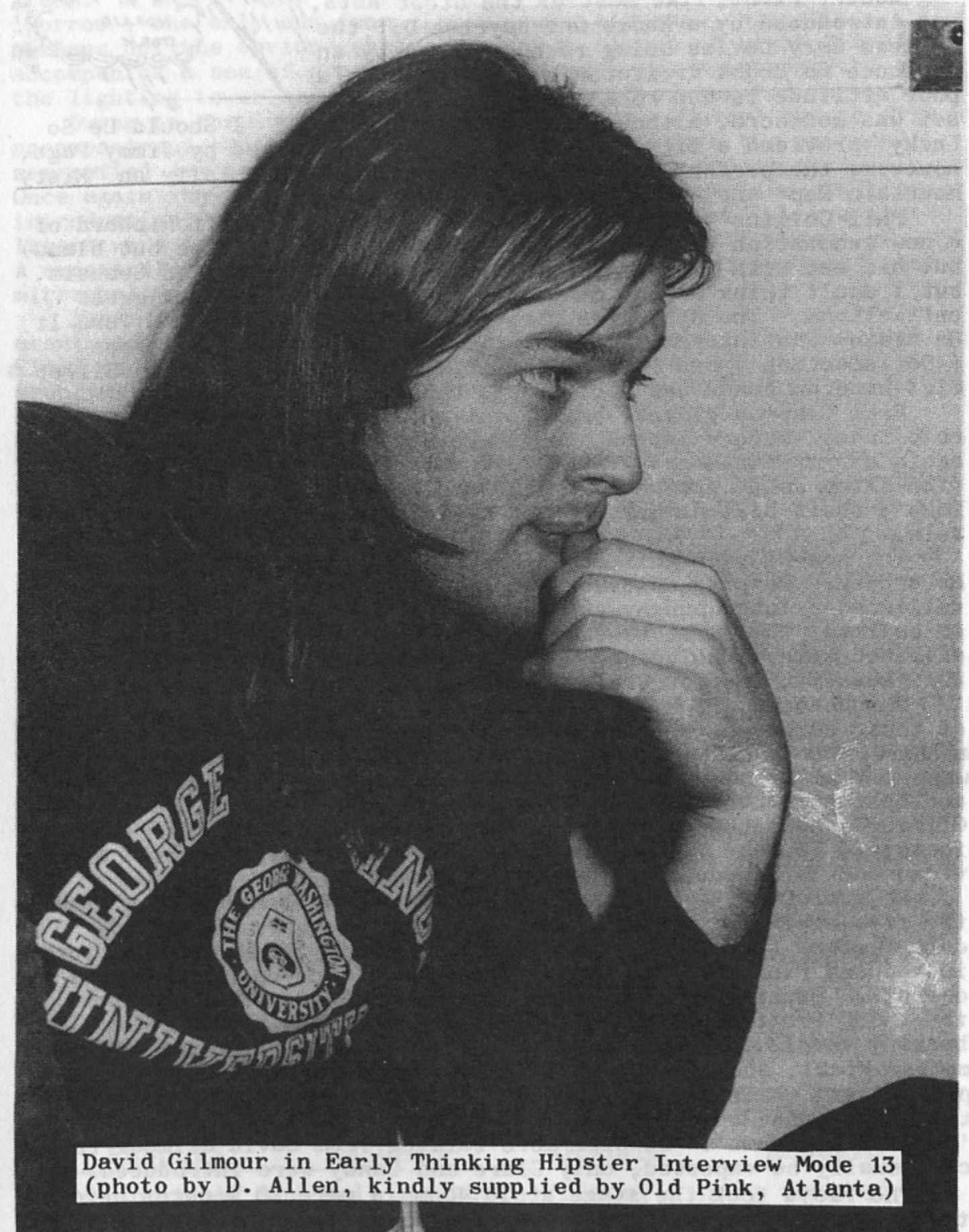
Inside the barriers was the most horrendous crush: it seemed that we would have to stay there the whole day as the crowd was simply not moving,

and I began to have serious qualms about not remaining at home to enjoy the radio broadcast. However, we eventually forced our way to the far side of the grounds, at the top of the hill. We could hear well, not being far from the middle of three delay towers, but - like a large part of the audience - could only see half the stage owing to the opaque covering of the stage-height mixing desk cum camera tower (this can quite clearly be seen on the album sleeve). The positioning of this tower, like many other incidents during the day, added weight to the impression that the paying audience came second to the convenience of the TV crews, VIP guests and corporate hospitality.

Tears For Fears were competent (and brave, considering the saturation of their electrical equipment) but otherwise unremarkable. Between the sets, the giant screens on either side of the stage showed promo videos and, occasionally, adverts. One of the first was for George Michael's 'Faith' - surprising, in view of his churlish withdrawal from the bill. Still, we didn't miss him!

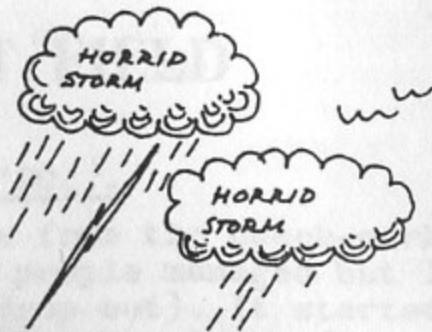
Status Quo, with The Wall/Final Cut muso Andy Bown among their ranks, got everyone on their feet, save for your reputation-conscious editor and those at the back of the arena who couldn't hear a thing. There were constant chants of "Turn it up" and "We Carnea, We Carnea", but presumably the engineers on the mixing desk "Carnea" either! Throughout the Quo's set, and during parts of other performances, a TV helicopter hovered over the rear portion of the audience, at times drowning out the sound completely. Since the helicopter landing pad was alongside the perimeter of the arena, the same happened every time one landed or took off. As cars were used to ferry guests from helipad to dressing room and back, it is hard to understand why this noisy activity could not have been sited elsewhere in the enormous grounds.

Cliff Richard's set was also quiet, which was probably a blessing, even if there is a tenuous David Gilmour/Hank Marvin connection (work it out for yourselves). Floydophiles were woken by the showing of the full, original promo for 'Another Brick in



David Gilmour in Early Thinking Hipster Interview Mode 13
(photo by D. Allen, kindly supplied by Old Pink, Atlanta)

The Wall pt 2' - a most welcome sight (albeit difficult to appreciate from so far away) and one which, hopefully, will be included in the forthcoming Pink Floyd documentary video.



Robert Plant, like most of the other acts, was introduced by a Radio One daytime DJ; the hapless Gary Davies being roundly booed by an audience no doubt irritated by that station's poor attitude to our rock heritage. Plant's set was mediocre, although the sampled chorus of 'I Should Be So Lucky' provided a little light relief. Once joined by Jimmy Page, however, the performance improved immensely - especially on 'Misty Mountain Hop' and 'Rock and Roll'.

Phil Collins' solo spot showcased him as the Cliff Richard of a new generation (squeaky-clean family fun; inoffensive but bland) but his set with two old friends (they used to be called Genesis, but I don't think anyone mentioned that) was the day's biggest anti-climax. The otherwise dire medley in the middle of 'Turn It On Again' was interesting for including numbers by the Stones ('Satisfaction') and The Who ('Pinball Wizard') since both Silver Clef-winning bands had declined to appear.

Eric Clapton played some recent - ie. non-classic - but enjoyable tunes, before introducing "Dire Straits" for a competent but again unremarkable set. They were joined by a similarly pedestrian Elton John, the whole ensemble closing with 'Sunshine of Your Love'; their best number spoiled by Ray Cooper's interminable drum solo.

The non-Floyd highlight of the day, to my surprise, was Paul McCartney. Despite tales of middle-of-the-road blandness, he delivered a long, punchy set (overtime, in fact: the first act to go on late, the first to encore and the first to exceed the allotted time); including 'We Got Married', with Robbie McIntosh ably substituting for David Gilmour's guitar solo on the original.

Unannounced, Pink Floyd's contribution began with highlights of their career on the two video screens, featuring snatches of archive film amassed for use in the forthcoming documentary. They were linked by new 'conceptual' footage shot by Throg Stormerson and featuring Langley Iddens, the latter the tenant of David Gilmour's houseboat studio and star of the 'Signs of Life' concert footage. We hope to discuss this film, along with the live album, video and TV broadcasts, in more length in a future TAP.

We expected the Floyd's live set to proceed smoothly on from the film, but sadly the impetus was lost and there was a long delay before compere Dave Dee brought on Tommy Vance who, in turn, introduced Pink Floyd's fourth post-Waters line-up, undoubtedly a one-off. Backing Gilmour, Mason and Wright were, from the last tour, Guy Pratt, Jon Carin, Tim Renwick and Gary Wallis. On backing vocals, Durga McBroom was joined by Sam Brown and her mother Vicki, and, most surprisingly, Clare Torry. Candy Dulfer played sax, while Michael Kamen (who also composed and played the theme music for the TV broadcast) joined in on keyboards for 'Comfortably Numb'. Despite more talking from David Gilmour than can usually be expected, only Clare and Candy were introduced.

The Floyd took the stage at 10.40pm, a mere 20 minutes before the gig was expected to end; opening, as on the last tour, with a 12 minute 'Shine On You Crazy Diamond', blessed with the unrestrained sax of Candy Dulfer. Unlike the last two Floyd treks which were heavily reported in TAP and elsewhere before we got to see them, it was exciting to wonder which songs would be played.

That question was answered when Clare Torry took centre-stage for a rendition of 'Great Gig in the Sky', reuniting her with the Floyd for the first time in seventeen years, although this was not as powerful as her 1988 appearances with Roger Waters at Wembley Arena. A short 'Wish You Were Here' was closely followed by 'Sorrow', the only cut from 'Lapse' and, although enjoyable, perhaps not the obvious choice from that album. A light drizzle accompanied a sea of green lasers, but these were interrupted by the lighting tower and lost to the rear half of the audience.

Owing to the loss of the circular screen, 'Money' had no film accompaniment, but sounded fresh and lively - even the extended, reggaefied jam sounding (if we hadn't known better) improvised. Once again, however, helicopter noise was a distraction. Without introduction, the band moved into 'Comfortably Numb', where the lasers were seen to their best, disappearing into the night sky. A spectacular array, pulsed in time with the music, replaced the mirrorball.

Heavy rain, the lateness of the hour and sheer lack of taste meant large numbers were leaving the field by this time but Pink Floyd could, apparently, be heard some way away, the earlier problems of low volume having been resolved: indeed, the sound quality was excellent. The 'encore' was performed without a break, 'Run Like Hell' again featuring lasers. As before, white fireworks exploded on stage as the song reached its climax and overhead once it had finished (the Floyd had apparently spent £60,000 of their own money on the special effects). The band left the stage at 11.40pm, having played for just one hour; although, throughout this time, their playing had been blessed with a sense of vitality and, well, fun which heavy touring had denied their recent UK shows.

A TAP mole kindly obtained the following quote from David Gilmour: "We had a brilliant day. We arrived at about 5pm and saw all the acts who went on before us from that time. By the time we took the stage, it was nice and dark and when the rain came back, it made things very atmospheric for our lights and lasers. We chose our songs several weeks before the event; but, at the end of the day, when we had every weather condition going, our choice of 'Comfortably Numb' seemed more than appropriate! The charity is one that Pink Floyd has supported for several years; in fact, our London Docklands concert was partly in aid of it."

In contrast to their appearance at Knebworth fifteen years earlier, this night was a rip-roaring success for Pink Floyd. If only I'd known that the entire festival, from start to finish, was run through on the Friday as a rehearsal!

Andy Mabbett

All donations are gratefully received and should be sent to: - The Nordoff-Robbins Music Therapy Centre, c/o PO Box 141, London, SW6 3JB. Please make cheques and postal orders payable to 'Silver Clef Enterprises Ltd'.

COMPETITION RESULTS	COMPETITION RESULTS	COMPETITION RESULTS	COMPETITION RESULTS
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The winners of the Rolling Stone Videos, kindly donated by Castle Hendring, are:-

Mike Lewis from Cheltenham & D.Howard from Guildford

The answer to the question was 'Sergeant Pepper'.

AXIS : OLD AS LOVE

'Relics' on CD (Axis: CDAX 701290)

Floyd's golden goodies

PINK FLOYD's golden goodies album is out at the end of the month called "A Collection Of Antiques and Curios." For £1 15p you get over 50 minutes of music, which isn't bad, and such delights as "See Emily Play," "Arnold Layne," "Interstellar Overdrive," "Bike," "Careful With That Axe Eugene" etc.

Also one new and as yet unreleased track "Biding My Time." Currently at work on their new album, the Floyd hope to premiere some of the music for it at their Crystal Palace gig on May 15.

DISC APRIL 24 '71
(From Martin Court)

exciting for me as it must have been in the days of manic stares and liquid lights. I'd love to see and hear the new Floyd give it the full "Run Like Hell'-everything-and-the-kitchen-sink" live treatment.

'Cirrus Minor' and 'The Nile Song' seem unlikely to provoke much enthusiasm, especially given that the latter has a drum sound comparable to pillows being vigorously punished with snooker cues. Although 'More' is, in my opinion, another of Pink Floyd's finest albums, these are hardly the choice cuts; and more logical selections would surely have been the then-live favourites 'Green is the Colour' and 'Cymbaline'. The album closes with two of Floyd's most incongruous and ludicrously enjoyable efforts, 'Biding My Time' and 'Bike' - both of which acquit themselves well soundwise.

One can only hope that as and when EMI get around to issuing

A question the editors of this mystic pizza occasionally field is "How did you get into the Floyd?" or "God, how come you write about that hippy shit?". My defence is a twisted upbringing: not content with scaring his children with 'On the Run' (or 'Robots Tapping at the Window' to a couple of nervy, afraid-of-the-dark kids), MacDonald Snr was also responsible for slipping a copy of 'Relics' in amongst his son's more plausible birthday gifts of Action Men and so forth. So, this is the album that started it all for me and here it is on CD... but it ain't that good... another rosy childhood memory gone.

For a start, it boasts absolutely the least interesting of the various 'Relics' LP sleeves: none of the intricate, amusing Mason-penned graphics or track recording details with which UK owners will be familiar. Secondly, there's been no attempt to remix these primeval efforts, unlike on the stupendous 'Works' collection (beg, borrow or steal this, kids: not only the best Floyd compilation, but one of their finest albums, period). 'Arnold Layne' and 'See Emily Paly' are still in mono; so prepare to suffer if you can't summon the energy to flick the amp back and forth from mono to stereo for the first few tracks. Elsewhere, the sound is less a revelation than a trial; and 'Remember a Day', 'Paintbox' and 'Julia Dreams' (sic) simply aren't that interesting anymore.

After all these years, it's still those gonzoid dope anthems 'Interstellar Overdrive' and 'Careful With That Axe, Eugene' that stand up best. While the latter sounds incredibly restrained compared to its live incarnations and is notable chiefly for some of Mason's best-ever drumming, the former remains as

'Relics' as a UK CD (Presently available only on import), they follow their own commendable lead of the Bowie reissues. Can I register my votes for: the 'Mason' sleeve, stereo mixes throughout and the addition of 'Apples and Oranges', 'It Would Be So Nice', 'Point Me at the Sky', 'Vegetable Man', 'Scream Thy Last Scream' and 'Candy and a Currant Bun' - all on a budget-price CD? Then I can keep it to corrupt my kids too...
The Magic "B"

1 2 3 4 - WHICH GUITARIST DO WE ADORE

Propaganda: '1234'

Virgin CDV 2625 (CD) / TCV 2625 (MC) / V 2625 (LP)

Another of David Gilmour's recent session appearances graces the latest album from Propaganda, on the track 'Only One Word'. The opening heavenly vocalese gives way to smoochy vocals relating the feeling a lover has while parted from their loved one. Just over 3½ minutes into the song, Gilmour bursts forth with a powerful solo; recognisable, but different from anything he's done before thanks to the studio trickery that allows it to end with a repeated burst of the same notes and to be reprised a few seconds later. In addition to the members of Propaganda (Betsi Miller on vocals; Michael Mertens - the only original member - on keyboards and electronics; and ex-Simple Minds rhythm section Derek Forbes and Brian McGee on bass and drums respectively) and the producers (Ian Stanley, keyboards and Fairlight; Chris Hughes, computer), the track has contributions from Andy Ross (guitar), David Paton (bass) and Tessa Niles (backing vocals). The studio used by Gilmour is not specified, but Abbey Road, Air, Marcus (all London) and Bath's Wool Hall are amongst those listed.

Notable musicians elsewhere on the album include Pino Palladino, who plays a bass solo on 'Ministry of Fear', and Mel Collins, whose soprano sax can be heard on 'Wound in My Heart'. Backing vocals on 'Heaven Give Me Words', the first single, are by Howard Jones, presumably the 'Jones' co-credited for this track and 'Your Wildlife'. While the relevance of Collins and Palladino should be known to most readers, the Howard Jones connection will only be apparent if you saw the 'One World, One Voice' programme or read the review which, depending on the state of editorial finances, should be elsewhere this issue! Although not on the album, Kirsty MacColl is listed in the obligatory 'thanks to' credits, for reasons unspecified.

Despite changing from an all-German band (from Dusseldorf) to one with a Scottish rhythm section and American vocalist, the Teutonic influence can be felt in the album's relentless rhythms, the music swinging from dance to Vangelis-like instrumentation via love songs. Whether such variety is a failing or an asset is a matter of taste. The worst you could say about '1234' is that it is inoffensive. More positively, it's a pleasant album that could appeal to many TAP readers, but certainly not the heavy metal fraternity!

The special packaging for the 'Heaven...' single suggests that three more singles may be released from the album, so watch out for possible further DG input...

Andy Mabbett

A TOAST TO PAUL YOUNG

Paul Young: 'Other Voices'

CBS-466917 2 (CD) / 466917 4 (MC) / 466917 1 (LP)



Yet another fruit of Mr Gilmour's forays into the world of the session musician appears on Paul Young's latest album - not really surprising, since 'About Face'-men Ian Kewley and, notably, Pino Palladino were members, with Young, of the Q-Tips and joined him on later solo ventures (Kewley, however, is strangely absent from this set). As Mr Young embellishes the album with some pretty pretentious sleeve notes, we'll let him explain, in his own words, who does what on the first two tracks:-

"'HEAVEN CAN WAIT' was the first track to go down in London, April '89. Neil

Conti on drums, Pino, bass; Richard (Cottle), keyboards. Piano and organ were added later, courtesy of Wix, as was rhythm guitar, Boltz (Steve Bolton), and lead guitar, Dave Gilmour. Chaka (Khan) added this simple but heartfelt harmony vocal. Previous versions of this song (there are two) had a whole choir on the chorus, but the end result is what you hear right now! Produced by Warne Livesey, mixed by Bob Clearmountain."

"'A Little Bit of Love'. Various people have bent my ear to record a Free song (from 'Free at Last' - Eds) and I've always wanted to, but I had real trouble choosing which one. Because this was the last track I recorded, my choice was dictated by the 'flow' of the album. Over in Skyline Studios, New York, February 1990, I started work on the programmed rhythm track with Nile (Rodgers) and Richard (Hilton). I watched Nile jam some great guitar after some extra drum samples were laid down by Andres (Levin). The guitar solo (by Dave Gilmour) and final mix were done in London. Produced by Nile Rodgers, mixed by Michael Brauer."

The album, and hence 'Heaven Can Wait', opens with a typical 'wash' of Gilmour guitar which almost threatens to suck you into the hi-fi speakers, such is its siren-like beauty. The rest of the track has frequent bursts of very prominent Gilmour, a la 'No More Lonely Nights', but is otherwise an insignificant pop/soul number of the type normally and deservedly relegated to the bargain bins. "It sounds like Pink Floyd for eight bars," laughed Mr Young in the course of a feature on 'Rock Steady' (Ch4 May 15th 1990), "Which is incredible: that one man can do that." Gilmour commented: "I've done the song twice, cos I originally did it at Abbey Road, I think, in late '88. Then I think he decided that

the key was wrong or the backing track wasn't quite right. So they completely re-recorded it in a different key and I had to come in and do it again."

'A Little Bit of Love' has just a little bit of Gilmour - enjoyable nonetheless. Crystal-clear, the biting solo is a departure from his normal sound; owing more to Jimmy Page than the Floyd back catalogue and sitting comfortably alongside Nile Rodgers' aggressive lead.

Elsewhere on the album we find 'Softly Whispering I Love You', the first single, whose many formats have non-album tracks, none which feature Gilmour. 'Stop On By' has Mr Blue Light, Steve Winwood, providing a neat, funky Hammond organ; while 'Oh Girl', the latest single, has 'About Face' synth player Anne Dudley arranging the strings. Again, there are non-album tracks with the single, but no news as to whether there is DG involvement. Another Stevie - Mr Wonder - plays harmonica on 'Calling You'. The lengthy 'thanks' at the end of the sleeve notes include a special thank you to "Dave Gilmour, who was always there at the drop of a hat".

Watching Young supporting Genesis back in '87, I concluded that the quality of his backing musicians and power of his own voice were let down by his mediocre choice of material. This album - mostly cover versions with only three Young co-compositions - sadly falls at that very hurdle. Paul Young would be great in someone else's band.

Andy Mabbett

TAP SMALLS



WANTED: Quality colour slides from the Berlin Wall show - will trade for same. Contact K Genetti, Box 116, Stewarts Point, CA 95480, U.S.A.

WANTED: When the Tigers... 7"/Not Now John 12"/Radio Waves 12" all in VG/EX condition with pic sleeves. Also UK Piper/Saucerful mono issues in VG/EX condition and B-52s Whammy. Contact Shaun Linehan, 47 Brunel Street, Mornington, Dunedin, New Zealand.

FOR SALE: Floyd 'Up Close' US 2CD radio special with cue sheets - includes unreleased live tracks and interviews + 60-second ad. Serious bids welcome to: Ron Fleischer, c/o KINETICS, 444 North Wabash Avenue, Chicago, IL 60611, USA.

WANTED: Copy of Radio One 'Classic Albums: Dark Side of the Moon'. Contact S. Miller, 2 Wisley Rd, St Paul Cray, Orpington, BR5 3DR.

FOR SALE: Lie For A Lie 12" (£3.50)/One Slip pink vinyl 7" (£3.50) One Slip 12" poster bag sleeve (£6). Prices include UK p&p. Contact Mark Prichard, 29 Longmoor Road, Halesowen, West Midlands, B63 1AP.

WANTED: Floyd/Gilmour/Waters/Marillion/Motorhead/Maiden guitar tablature. Please contact Keith Donoghue, 24 Rivacre Road, Ellesmere Port, South Wirral, L66 1LL.

FOR SALE: Various Floyd/HM rarities. SAE for list to The Magic B.

MEDIA LOG



RADIO KAOZ: The 1990 Triple J Hot 100, a nationwide listeners' poll conducted by the major Australian radio station Triple J, includes 'Wish You Were Here' (35) and 'Comfortably Numb' (95). In first place is 'Love Will Tear Us Apart', the chart being indie-dominated - hence no Zep, Beatles, etc. 'Wuthering Heights', however, makes it in at 17. (T 'Major Australian' M)

Daily Star (June 19 '90): Item on Sam and Vicki Brown - "The duo will sing backing vocals at Pink Floyd star Roger Waters' Wall extravaganza." Oh really? (AM)

The Times (July 2 '90): Knebworth review by (Prince biographer) Barney Hoskyns - "As for the numbing finale staged by Pink Floyd, it would be hard to cite a better example of tricks, lasers and fireworks being used to cover up a dearth of musical imagination. Fifteen years on from their last Knebworth spectacular, nothing has changed." (JC)

Daily Mail: April 12 '90 - Diary item on latest addition to Mason clan (said mother Annette: "Nick was with me and was a wonderful support..."); May 23 '90 - Diary item on Mr Mason's marriage ("No sooner was the ink dry on his divorce...") to Ms Lynton; June 18 '90 - Diary item on Rog n' Carlyne's presence at the Stella Artois Grass Court Championships; June 30 '90 - Gossip item relating Cliff Richard's annoyance at Dave Gilmour for hogging the stage at Knebworth during the soundchecks (Mr Richard later tersely denied this in a Radio 1 interview, pointing out that he hadn't even been on site during the soundchecks); July 2 '90 - Knebworth review, praising the behaviour of the fans. Of the Floyd: "They finished the day with a superb rendition of their hit track 'Money'... the crowd went mad." (UE/CK)

HOW CRED ARE PINK FLOYD? On BBC1, April 2 '90, an edited 'Dogs of War' played during the opening titles of 'Miami Vice' - how long before we see Rick Wright on 'Blankety Blank'? (AB)

NME: April 21 '90 - review of 'Pompeii' re-release: "This captures a vaguely credible Floyd... and includes some real Sonic Youth-style spots of aural vandalism by Gilmour and Waters... Unfortunately, 'Pompeii' is duller than last week's dishwasher...";

May 5 '90 - 'Zabriskie Point' re-release reviewed with 'Pretty Woman' soundtrack: "Guess which one is worth the price of admission?"; May 12 '90 - 3-page poll of Guitarists' Favourite Guitarists. Gilmour made it to 9 in the Top 20, votes coming from Mark 'Cow' Day of Happy Mondays ("My favourite is 'Another Brick' with that middle lead break. A top lead that was."), Steve Rothery of Marillion and Paul Toner of Energy Orchard. No1 was Hendrix + Sam Brown interview - "I'd rather put on a Pink Floyd LP and sit there knitting than put the TV on and do nothing";

June 2 '90 - review of Propaganda's '1234': "The indecisiveness of an album that wants to be Sonia and Pink Floyd is ultimately its own undoing"; June 9 '90 - Roy Harper's 'Once' reviewed: "The title track stands out as an ambient, vaguely ethnic lament to the passing of time, punctuated with Kate Bush's spectral caterpillar sighs and strangely out-of-place blasts from Dave Gilmour's plectrum";

June 23 '90 - report of 'Plutonic' record "which is 'Shine On You Crazy Diamond' over a backbeat"; July 7 '90 - cliché-ridden Knebworth review ("Pink Floyd seem a curious choice for headliners until you realise that their light show would have been completely wasted

before sunset") written from inside the hospitality tent. (UE/CK)

Autocar & Motor (April 4 '90): Brief feature on Mason and his 1962 Ferrari GTO - "What do you say to the man with the £10 million car who has just asked if you'd like to drive it?" (RR)

Which CD? (April '90): Reviews of Warren Zevon's 'Transverse City' ("Superstar guests Neil Young and Dave Gilmour can't disguise the fact that this is a disappointing set by the man's own standards"), the Red Temple Spirits ("Anyone with a penchant for any or all of Pink Floyd, Joy Division, The Cure or the Cult before they went heavy should take time to search these out") and Voi-Vod's 'Nothingface' ("An exceptionally diverse and thought-provoking package"). (UE)

Last November, Australian magazines carried ads for Heineken dark beer which, on a black background, showed a beam of light entering a beer bottle and emerging as a familiar spectrum, with the caption "Dark Side of the Heineken". This will no doubt refresh the copyright lawyers other adverts cannot reach. (MH)

The Sun: May 28 '90 -

indignant complaint from gossip columnist about being kept in the dark re: Mason's wedding by his secretary ("My vote for Britain's most disgraceful Public Relations goes to..."); July 2 '90 - Page of Knebworth stuff ("Dave Gilmour roared with laughter when one fan congratulated him on his recent marriage. 'That was Nick Mason, not me. I'm getting divorced,' he said") including brief Floyd review: "This was no way to follow Paul McCartney and the band should NOT have topped the bill"; July 5 '90 - Jonathan King's Kneblets included "When I told Dave Gilmour I might have to miss Pink Floyd for the Irish World Cup match, he said 'Don't worry, it's only the same boring rubbish you've seen before!'";

Revived 45s!

Knebworth was rock's biggest "over-40s" party - with only three of the featured stars aged less than 40 years old. Here's how the Golden Oldies were aged:

Cliff Richard.....	49
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BIRMINGHAM EVENING MAIL: JULY 2 1990
25, has described her ideal evening at home: 'Light some candles in the bathroom, put Pink Floyd's 'Wish You Were Here' on the stereo, and then get in the tub with a large Campari and orange.' (AM)

The Guardian: February 26 '90 - "Is Syd Barrett still alive?" enquiry ("Any rumour of his death was a gross exaggeration"); June 30 '90 - "Fans flock to rock in a worthy cause" news item; July 2 '90 - Reasonably favourable review, less concerned with music than food ("Pink Floyd was shrouded in purple mist as we trudged down the hill. And then it started to rain."). (FT/CK/JC)

Today (June 30 '90): Special pre-Knebworth supplement. (CK)

Music Week (June 30 '90): Knebworth preview - "Says Nick Mason 'June 30 is going to be a very special occasion for very special causes. We are delighted to take part and help both charities with their work, helping disabled children and young artists'." (AM)

Daily Telegraph: May 1 '90 - Report of Stephen Hendry's World

Snooker Championship triumph: "In the interval before the young Scot clinched the title (he relaxed) with his earphones on, listening to Pink Floyd..."; July 2 '90 - Mixed "Old fogeys do their stuff" Knebworth review: "Pink Floyd's effectively grandiose finale cut through the rain." (SM/JC)

You (The Mail on Sunday Magazine) (April 29 '90): Report on recent tour by The Brotherhood of Lizards, who prefer bicycles to tourbuses and backpacks to roadies. At one gig, they gave a semi-acoustic rendition of 'See Emily Play', backed by 69-year old audience member Bill Taylor on... the Spoons! Sad but true. (AM)

A New Day (no. 42): Report of Ian Anderson's 'Desert Island Discs' selection on a New York radio station, including 'On The Turning Away'. The address of this Jethro Tull magazine can be found in TAP 40. (AM)

Daily Mirror: April 11 '90 - Music page's lead story is the "previous day's" revelation that "party-loving" David Gilmour and his wife Ginger are (sadly) separated after fourteen years of marriage ("A friend said: 'Most people thought that they had the perfect relationship, but things just started to go sour'."); July 2 '90 - Knebworth centrefold special + gosssip item (Gilmour: "I'm going into temporary retirement after all this. It does all get a bit too much."). (AM)

BBC1 Grandstand: 'Shine On you Crazy Diamond pt 2' was used during the World Cup over a flurry of goals, nicely synced so that the fourth note of that riff coincided with the propulsion of the round object netwards. (FT)

Guitarist: June '90 - John Martyn feature ("I've got all the Floyd records, and when they were at their height they used to come to see me play in America. I never used to go to their's, though; I was never allowed in."); July '90 - Roy Harper feature ("Whereas Dave's got his pilot's licence and all that sort of stuff, I can operate a computer better than he can - because that is what I can afford."). (MS)

Channel Four (April 11 '90): Network TV premiere of 'When The Wind Blows'. Those of you with long memories or complete back issues will recall TAP 21's grim "How ironic if, when it is on TV, there were to be a break between the Bomb dropping and Jim and Hilda dying, in order to sell soap powders and fast cars" - the last break kicked off with a Persil advertisement... (Eds)

Melody Maker (July 7 '90): Favourable Knebworth review - even the Floyd got a pretty fair write-up. "What a day," concluded the reviewer. Same issue also included brief Blue Pearl feature. (CK)

The Independent: April 19 '90 - Large feature on Nick Mason's Ten Tenths company ("Mr Mason has a selection varying from a 1901 Panhard to a 1986 March racing car but, through gritted teeth, admits that some people think the Triumph Herald is a classic"); May 12 '90 - Review of the Notting Hillbillies' London Town and Country Club gig: "And who was the balding fellow lurking by the bar? Dave Gilmour... presumably impressed to discover that you can extract more than three chords from a guitar."; July 2 '90 - Favourable Knebworth review: "Pink Floyd went for the bottom-heavy slow-burn stuff they do so well... by 11:45pm, the awful sagging in the middle of the day was but a dim memory." (CC/JTC/CK)

Contributors: TM-Tim Matthews, JC-James Cressy, UE-Uncle Ernie, CK -Cousin Kevin, AB-A. Britton, RR-Richard Romeril, MH-Mark Hodges, JTC-Captain James T. Cocker, FT-Frud Tomcat, SM-Spock Messiah, CC-Christopher Cowan, MS-Mike Stapleton, Eds-a collection of Edwards.

RELICS

The Allen Toussaint Orchestra's 'Classic Rock Symphonies' (on Laser, CD cat no CD 2668252) includes a 3'12" version of 'Another Brick in the Wall pt 2'. The album also features 'Bohemian Rhapsody', 'Layla' et al, and is probably worth avoiding. (MC)

Talking of which... David Bowie's 1973 album 'Pinups', featuring his "interesting" cover of 'See Emily Play', has been reissued by EMI (CD cat no CDP 79 47672). The 4'13" rendition is notable for the baroque string ending and the rent-a-mob sounding chorus - but little else (The album, incidentally, was recorded at Chateau d'Heurville in France, where the Floyd knocked 'Obscured by Clouds' together). The re-release includes two extra tracks: an unreleased version of Springsteen's 'Growing Up' and the non-album b-side, 'Port of Amsterdam'. (AM)

Various newspapers have reported that Pink Floyd are among the list of celebrities (most of whom appear to have been at Knebworth) who have signed a petition protesting at plans to turn Bray Studios (a rehearsal venue), home of the old Hammer Horror films, into offices. (JC)

August 20 saw the release of Sam Brown's first video, 'This Is Sam Brown', on Channel 5. It contains eight promos and interview footage, including the Dave Gilmour-embellished 'This Feeling'. We hope to review the video next issue (note "we hope"). (AM)

Further to the Q&A enquiry in TAP 41, Roxy Music's 'Total Recall' Virgin video compilation includes the Live Aid performance of 'Slave to Love', with the omnipresent Gilmour Guitarman. (MC)

'King Biscuit Flower Hour', the US concert and interview syndication company, have kindly listed their Floyd-related back catalogue for us. They hold both Dave Gilmour's set at the Albert Hall Columbia Earthquake concert ('You Know I'm Right', 'Run Like Hell', 'Out of the Blue' and 'Comfortably Numb') and one of the Deep End shows. They also have two interviews, conducted by Lisa Robinson: Roger Waters from 23/7/84 and Dave Gilmour from 24/5/84. (AM)

US pay movie channel Showtime shows heavily-edited soft-core pornos during the wee hours. I happened to fall asleep with the TV on one night (Do we believe this, readers? - Eds) and woke up to see a naked man on a bed with an acoustic guitar, singing the first few lines of 'Time'. The movie was called 'The Joy of Mykonos' (Mykonos being the Greek island on which it was set). (RF)

Floyd stunt-guitarist Tim Renwick appeared in Dave Edmunds' band at the Lennon Concert on May 5 '90, performing 'Day in the Life', 'The Ballad of John and Yoko' and 'Strawberry Fields Forever'. Mr Renwick was also part of the house band on the most recent series of Jonathon Ross' 'The Last Resort', his Floydian experience paying-off when called upon to back such rock n' roll highbrows as Joan Jett and The Red Hot Chilli Peppers. (AM/MC)

The debut album by Durga McBroom's chartbusting Blue Pearl enterprise is thought to include various Floydian chums, including Messrs Gilmour and Wright. It also features a cover of Kate Bush's 'Running Up That Hill'. Full details and a review at some point... (KW)

Contributors: MC-Mad Cyril, AM-Andy Mabbett, RF-Ron Fleischer, JC-James Cressy, KW-"Kevin" Whitlock. That's it. No more. Finito.