



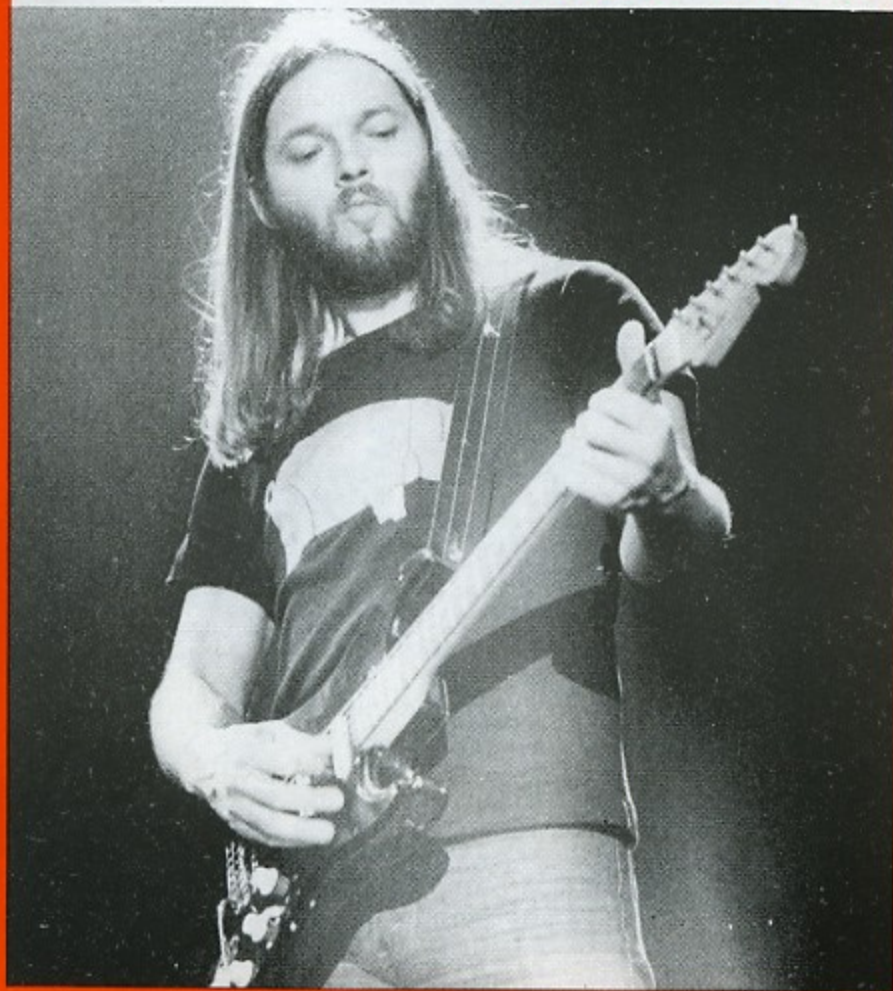
THE AMAZING PUDDING

THE ORIGINAL

Pink Floyd & Roger Waters

MAGAZINE ISSUE 45

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Despite repeated requests in these pages, some readers still insist on sending illegible addresses and unbankable payment when ordering subscriptions, back issues and/or binders. TAP funds cannot support a resident handwriting expert, so please print your address as clearly as possible - after all, we want orders to arrive safely as much as you do. In some extreme cases, a majority vote is required amongst the editors as to which interpretation of a particularly awful scrawl is correct! Please note also that orders should NOT be made payable to 'The Amazing Pudding' or 'TAP', but to the individuals concerned (details on page 4). Cheques in foreign currencies CANNOT be accepted - you have been warned!

That brings us to another point. Once again TAP is down to a regular core of about five writers. The editors have too much work opening envelopes, replying to letters (IF they include an SAE or IRC!) and generally putting the magazine together to write about everything; even if we did, it would soon become boring for all concerned. We need and request your input: news items, press cuttings/photocopies (PLEASE mark these with the date, source and your name - thanks!), reviews, articles, comments, photos; you know the score. TAP constantly gets good reviews in the music press and we are very proud of our 'baby', but our reputation is only high because of the variety of our content. We can't do it without your help. It can be very dispiriting to devote all our spare time away from work, college, etc, to TAP, only to receive complaints that issues aren't published quickly enough.

In the same vein, some correspondents have criticised our coverage of David Gilmour's extra-curricular activities. It has always been our intention that the words 'Pink Floyd' on the cover of the magazine should refer to 'Syd Barrett, David Gilmour, Nick Mason, Roger Waters and Rick Wright'; we therefore consider Dave's work to be valid whether or not he is working with the band. Just as it would be very boring for him to be restricted to one outlet, the magazine would be dull reading if we were to feature nothing but solid Pink Floyd issue after issue.

Finally, since we published TAP 42, we have been trying to obtain a comment from EMI on that issue's editorial about the pricing of Floyd CDs. Eventually, Managing Director Rupert Perry kindly replied with the following: "EMI does not wish to comment." We invite readers to draw their own conclusions. Over and out.

Andy

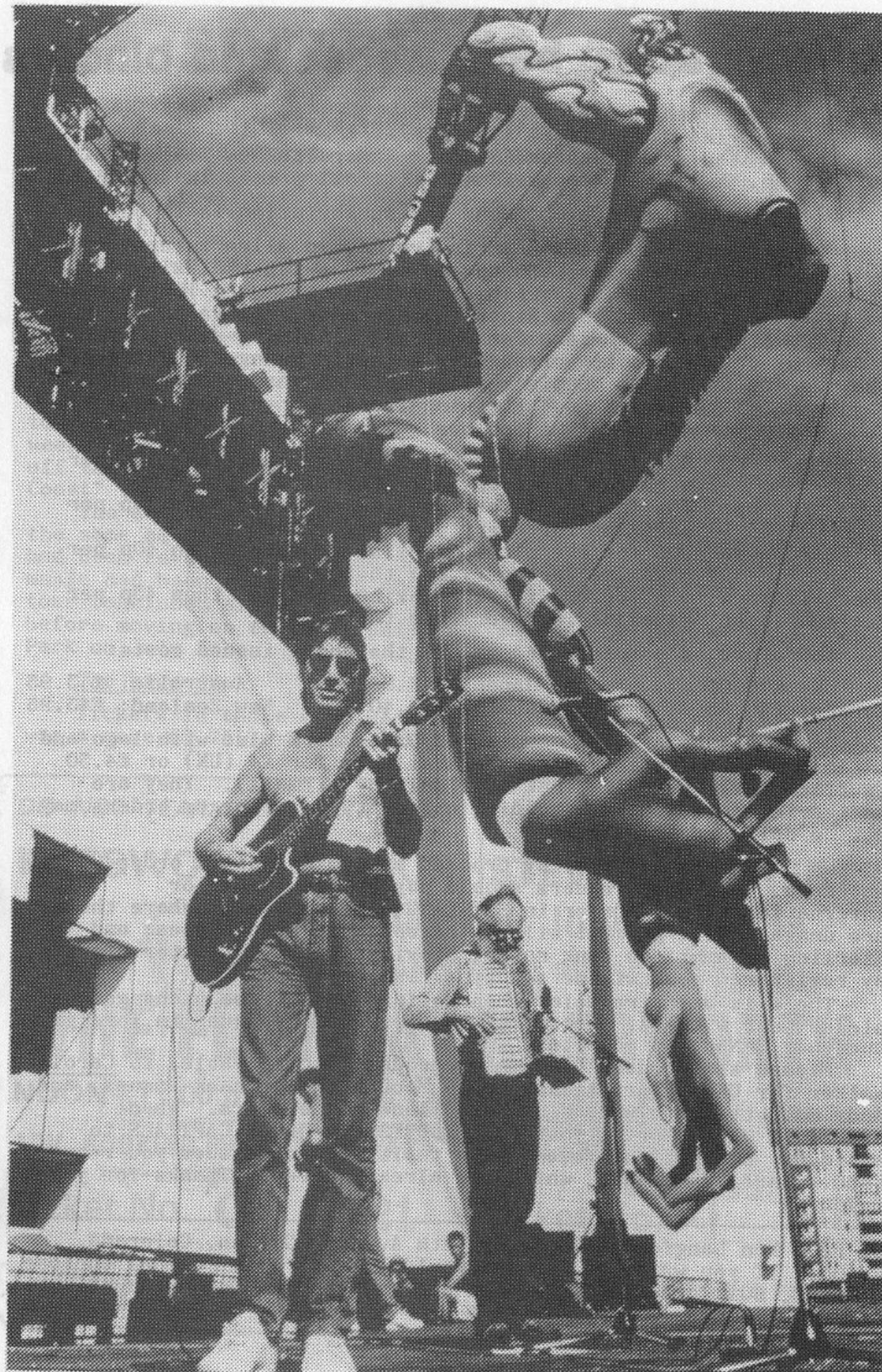
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SPITFIRES AHOY!

Last issue, we examined Pink Floyd's triumphant return to Knebworth Park, fifteen years after their only other appearance there. Here we look back to those halcyon days when fans were still wondering how Floyd were going to follow 'Dark Side of the Moon'...

The Schedule

The first half of 1975 was a very busy time for Pink Floyd. In 1974 they had prepared some new pieces to take on the road and, after an initial try-out in France, had finished the year by taking 'Gotta Be Crazy', 'Raving and Drooling' and 'Shine On You Crazy Diamond' around Britain. These live pieces were evolving throughout this period and receiving further work in rehearsal and recording studios. In 1975, Floyd embarked on two North American tours split by a period in the recording studio: they did three weeks on the West Coast, then "Came back for five weeks to finish off the album, failed, went back to do three weeks on the East Coast" (Nick Mason).

The set they performed on those American dates was essentially the same as on the British tour, but refined: the 'Dark Side' film had been re-edited and some new sections added, while the new music had been re-arranged and to an extent re-written. The second tour concluded at the end of June, giving Floyd a quick break before moving on to their only British date of 1975 at Knebworth Park on July 5th.

The Line-up

Tickets in those days were still cheap and one for this show was a mere £2.75 in advance or £3 on the day (although all 40,000

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KNEBWORTH PARK Nr STEVENAGE HERTS

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FREDERICK BANNISTER PRESENTS

THE FLOYD AT KNEBWORTH

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ADV. BOOKING PRICE **£2.75**

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Retiring

I don't want to seem to be doing too much name-dropping, but I also exchanged pleasantries with Roy Harper. Roy, whose pre-match nerves had led him to go no small way to destroying the interior of a caravan, mentioned (or mentions — I don't know whether the programme is broadcast yet), on Radio 1's 'In Concert', that he was thinking of retiring as of even date.

I urged him against this, feeling, as I do, that 'H.Q.' is by far his most impressive work to date, and that it would be a real tragedy if he were to knock it on the head just as he appears to be reaching the heights of his considerable writing and interpretative powers. Don't suppose he'd be likely to pay undue attention to the opinions of DJs, but it'd be a pity if he did quit now.

I had planned to bring you a thoughtful piece on the significance of rock festivals and their place in contemporary life. This tiresome offering would have been illustrated with heart-warming details of the friendliness and amiability of festival-goers.

Instead I seem to have written a typically brainless gossip column — and I have done so without mentioning the Floyd. Er ... liked hearing all their oldies, enjoyed the special effects, wasn't too sure about their new stuff. Much of this latter served to highlight the fact that the Floyd, as they have observed often enough themselves, are a bit pushed for a vocalist.

Nevertheless, as I pointed out to my early-morning 'phone correspondent, a successful day and another win for Jolly Fred Bannister, promoter of this parish, who always tosses together a rewarding bill. Not a weak link, Fred. And now for Reading.

The John Peel Column
Sounds
July 12 1975

tickets had been sold well in advance). For this incredibly reasonable price, you would have been able to see Linda Lewis, Graham Chapman (from Monty Python) with friends, Roy Harper (added to the bill at the Floyd's request) with Trigger, Captain Beefheart and his Magic Band, the reformed Steve Miller Band and Pink Floyd. Press speculation that Jefferson Starship and the Burritos would appear proved unfounded and the bill was limited to only five bands so as not to overrun the time limit, as the previous year's festival had done. However this line-up was so popular that, despite requests to the contrary, scores of fans turned up on the day and reports on the actual size of the crowd vary between the official 40,000 capacity and 150,000.

The Show

At around noon, Linda Lewis opened the show. Unfortunately, she failed to interest the majority of the crowd who had difficulty hearing her relatively quiet set from further afield than the immediate vicinity of the stage.

Roy Harper was next up and performed a mildly interesting selection to the accompaniment of a string and horn section conducted by David Bedford. He followed this with probably the best set of the day, when joined onstage by Trigger (Chris Spedding, Bill Bruford and Dave Cochran). For years after the event it was also rumoured that Dave Gilmour joined Roy on stage, but this is untrue and may have come from tapes of the event (Chris Spedding has been mistaken for Gilmour on various sessions in the past).

Captain Beefheart, making a brief return to live performance with the latest incarnation of his Magic Band, came next to perform an inevitably eclectic set to the enjoyment of some and bemusement of many.

The unenviable task of following this fell to the Steve Miller Band; like Floyd, making their only British appearance of the year. Rather than performing their better-known pieces, they stuck to a set of 12-bar boogies, which, while disappointing some of their fans, was certainly a better move in entertaining such a large crowd.

Somewhere during the proceedings (and memories tend to conflict on exactly where) Graham Chapman and friends appeared to present some rampant silliness. However, it is hard to verbally entertain such a large audience as many can neither see nor hear exactly what is going on. Certainly, when Graham led the audience in a chant of "Get

Off", there was a high degree of audience participation.

After The Steve Miller Band came a two-hour delay which served only to make the crowd more restless. Eventually, just as it was growing dark and the crowd, who had had to endure long gaps between groups all day, were becoming bored, two Spitfires flew low over the stage and Floyd appeared. Effective as this entrance was, the planes had set off early and Floyd had to take the stage before they were fully prepared to avoid missing the fly-past. As Roger put it, "one or two microscopic adjustments to the machine" were still in progress.

The opening number was a lacklustre 'Raving and Drooling I Fell On His Neck With A Scream', followed by a long delay as Floyd tuned-up for their next number. It seemed that all was not well, Roger announcing that things would be "alright once it gets dark". 'You've Got To Be Crazy' came next and Floyd again sounded below par. The musicianship was not up to their usual standard and the vocals sounded strained and hoarse; presumably the previous six months had taken their toll (they later claimed to be jetlagged after their return from the States). In contrast, the sound was excellent with the band again installing a quadrophonic system. Unfortunately, these poor performances were to be the last for these two tracks in this form; they wouldn't be heard again until the 'In the Flesh' tour in 1977, as 'Sheep' and 'Dogs'.

After problems with the tuning of the organ, the group set off into 'Shine On You Crazy Diamond' which, at this time, included a section that was later to become 'Have A Cigar'. This was announced as being from their soon-to-be released album and was "... in part about Syd Barrett, in part about Rock n' Roll in general". Roy Harper returned to the stage to guest on vocals as he was to do on the album when it was finally released in early September. A short break preceded a complete 'Dark Side of the Moon' complete with film show. Again, this was not to be one of the better performances of the piece, but the fans didn't seem to care. In retrospect, this poor rendition was a shame as this was to be the last time that 'Dark Side' was ever played live in its entirety. To complete their two-and-a-half hour set, Floyd came back to encore with 'Echoes', their encore throughout the tour. Like 'Dark Side' it appeared that this was to be the last performance of the piece until it was briefly resurrected for the first few dates of the 'A Momentary Lapse of Reason' tour.

Opinions of the concert differ wildly. Almost to a man the fans in the audience loved the show, whereas the press were divided: some critics thought that it was brilliant, others that it was appalling. The bad press reaction could possibly be traced to the poor facilities laid on for them by the promoters; however, retrospective listening to tapes of the event does tend to show it as being one of Pink Floyd's poorer efforts.

"We had an awful lot of problems at Knebworth," remembered Dave Gilmour, "Very specific problems with the generator failure, and all the keyboards going out of tune. Also, we had a week to get all the equipment back from America, repaired, out to Knebworth and together for a gig which involved all our guys working day and night for three days without any sleep; and also, then having to do the sound for all the other people on the gig. It was so unfortunate — we were very in practice and were playing very, very well at the time and we just got thrown."

Whatever the standard in 1975, the Floyd set at Knebworth fifteen years later proved that they can still rightfully top a line-up containing any number of big names.

Dave Walker

Floyd fly high with support

THERE COMES a time during any open-air concert when you begin to question the wisdom of making a long and tiresome trek from London to sit in a field, knee-deep in garbage under a moody and threatening sky, your ears straining to catch a few notes of the music drifting across the assembled multitudes from a stage sited a half-mile down wind.

And there comes another time when something happens which sets the adrenalin pumping madly around your body in anticipation, and you realise that you are about to witness an event which makes any amount of tedium and inconvenience more than worth while.

That first moment was about a third of the way through Roy Harper's set when the angst which had characterised his set up until then ceased to be interesting and instead became tiresome. The second moment was when a brace of Spitfires slid menacingly across the sky as a prelude to Pink Floyd's

BY
**MICK
BROWN**

appearance on stage, bringing a gasp of delighted surprise from the audience, and with it the collective realisation that from then on *anything* was possible...

But first things first. Linda Lewis had opened the day's proceedings with a set that almost succeeded in bringing the sun out from the bank of grey clouds behind which it was determinedly hiding. Linda has an engaging personality, writes pretty, summery songs with lots of emphasis on shuffling, Latinesque rhythms and sings in a crystalline falsetto that can pitch notes into the same pure and heavenly domain as Minnie Riperton.

Backed by a group sturdy enough to counterbalance her own fragility, she ran through a selection of songs from past albums, and her newest release 'Not A Little Girl Anymore'. Sadly, however, for all her charm, one fears that Linda will never sell a lot of records — but then so what? She performed admirably, brought a smile to a lot of faces and generally pulled off the difficult job of opening with credit.

Roy Harper was next on. Harper's tortured, messianic stance has long been a source of provocation, stimulation and no little perplexity to his

audience. He is a man who believes he has something of value to say, but frequently frustrates his intentions by choosing the most cryptic and roundabout ways of saying it.

Obstinacy

That he is ignored or misunderstood is due more to his own obstinacy and lack of insight than to any failing on the part of his audience, and to chide them for a lack of perception, as he is apt to do, reflects more the workings of a bruised ego than a wise mind.

On this occasion the gospel according to Harper was somewhat thwarted by the elements. He opened with an acoustic set — a selection of tunes from 'Valentine', and 'Another Day', a title which Harper allowed somebody else had used before, "but I didn't think their song was as good..."

But the sound wasn't all it might have been; Harper's lyrics, the essence of his performance, were blowing in the wind, literally, and could barely be heard towards the back of the arena; and the string section accompanying him were equally inaudible. "This is probably the last time you'll see me," he threatened during his brief talk, the gist of which was that his retirement would be imminent unless more people started to buy his records.

Triggered

At that stage in the proceedings half the audience didn't appear to care either way. His set did gain some impetus with the arrival on stage of the excellent Trigger, and the addition of a bit more pace and a few more decibels.

Captain Beefheart suffers from no such delusions of his own importance. He is unquestionably unique, one of the rock music's few truly charismatic performers who

will always deliver the goods on stage, no matter what state of turbulence the rest of his life may be in.

Now reunited with Frank Zappa, after a wayward and indecisive last couple of years with the Magic Band, the good Captain turned in a booglarising performance, tripping a light and surreal fantastic before a makeshift band including sometime — Mothers Bruce Fowler and Jimmy Carl Black, the splendid Winged Eel Fingerling and guitarist Greg Davidson.

Exactly *what* Beefheart sings is always less important than how he sings it. Prowling the stage in pink T-shirt and a trilby hat, his hands flapping as he scatters moonbeams like largesse, he yodels, barks and spits out his poetry (for that's what it is), holding his audience spellbound with an unaccompanied vocal round, or steaming ever majestically over a backing relentless, discordant and infinitely trashy.

He concluded his set in what seemed like notably short time, but was persuaded back on stage for an invigorating rendition of 'Big Eyed Beans From Venus', which had the audience on their feet for the first time that day.

To follow him is an unenviable task, and it was perhaps inevitable that by comparison Steve Miller's set should prove somewhat lacklustre. Miller does not have the personal magnetism of Beefheart, and while his performance was emphatically up-beat, it lacked the sort of excitement which the Captain had dished out in such copious amounts.

Technically Miller has few peers, and he proved that his contention that he was (and still is) one of the premier West Coast musicians, simply because he was one of the few who could actually *play*, is no empty boast. He wields a guitar as if borne to it, spicing his songs with eminently tasteful embellishments, his solos fluid and generous but with not one unnecessary note.

Unfortunately the rhythm section — Creedence's Doug Clifford on drums and Miller's

old side-kick Lonnie Turner on bass — appeared to be having a off-day, and there was a noticeable lack of cohesion, particularly at the beginning of the set. The performance picked up on some old favourites: 'Living In The USA' — with its long, frantic harmonica introduction and devastating bass riffs under-scoring Miller's cry vocal — and 'Space Cowboy' and 'My Dark Hour'.

Miller left the stage to an ecstatic ovation from the crowd, and returned to encore with 'Come On In My Kitchen', taken at a faster pace than on the 'Joker' album. By the time Miller concluded his set the sky was beginning to darken, and small fires could be seen blossoming around the site, giving impression of a mediaeval army on the night before battle.

There was plenty of entertainment in the crowd. Those rendered insensible by the day's excesses could be seen collapsed or sprawling in drunken stupors; some girl delivered a loud and stirring oration about nothing in particular to a bemused section of the crowd; and a handful of optimists were to be found threading their way through bodies already packed together like sardines in a can, advising everybody to sit in straight rows, "otherwise the Floyd won't play." But of course they did. The spirits demanded it.

The prolonged wait for their arrival had sharpened the collective energy of the crowd to a fine point of anticipation, and when the Spitfires came buzzing out of the gathering gloom the atmosphere became instantly electric.

What followed is not easily described. Floyd have long since transcended the boundaries of musical definition, and their performance has been refined to the point where it is a spectacle which bombards all the senses, leaving one gasping for both air and the suitable adjectives to describe it all.

They began by playing material from their forthcoming album. One must suspend critical judgement; this was

after all no time for reason. Floyd have the ingenuity and skill to spring from a deceptively simple melodic base into the most esoteric of electronic realms, using the quadrophonic speaker system as a series of walls off which notes are bounced and skimmed around the arena, at one moment with a ruthless metallic compulsion, at another with the mystic, transcendental intensity of North African holy music.

Perfect picture

The elaborate light-show on stage provides the perfect visual complement, laser lights dancing in a kaleidoscope of colour, and bringing the first half to a climax by flashing, flame-like, off a vast, multi-faceted saucer suspended behind the band.

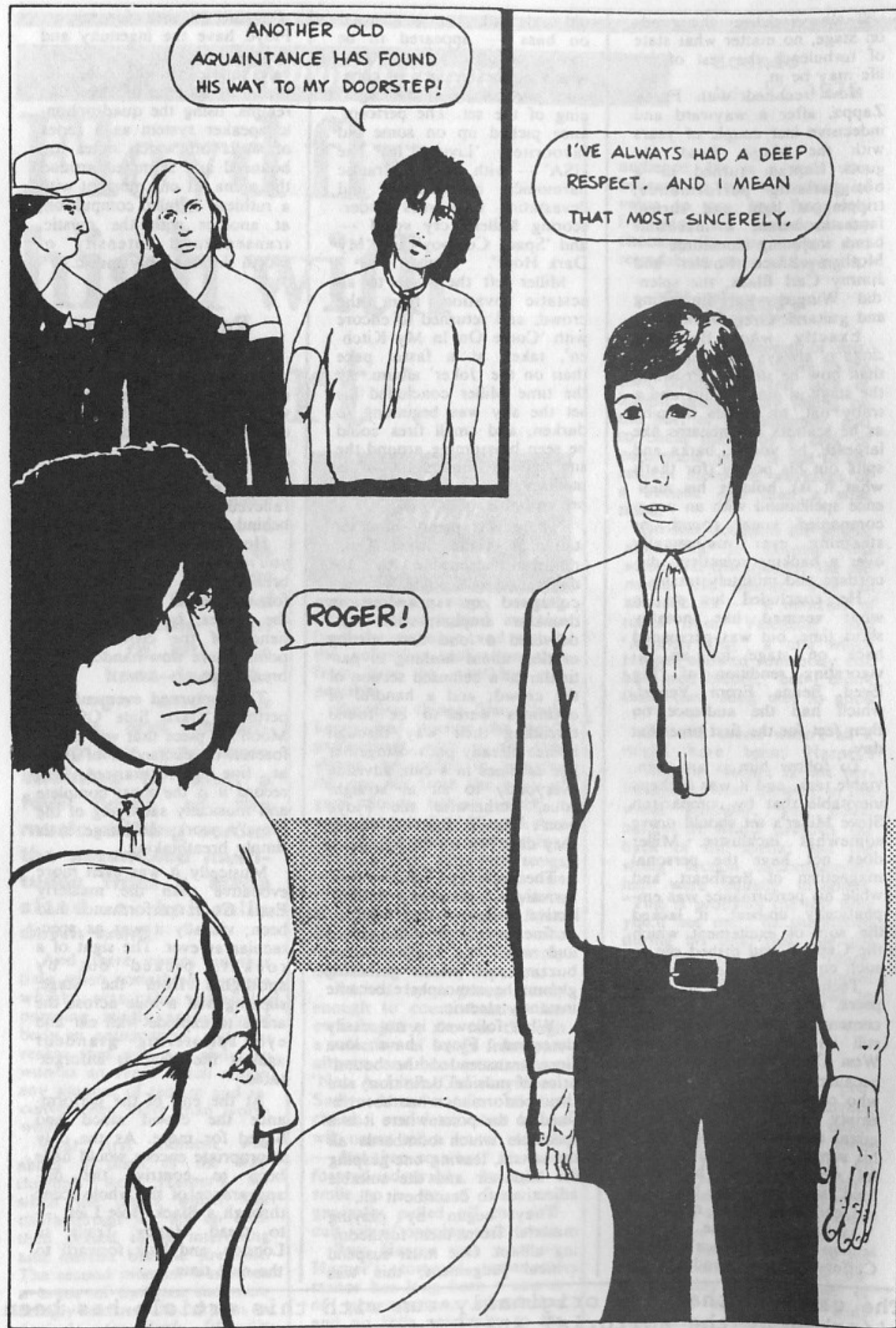
How do you follow that? If you're Pink Floyd, with a half break which not only allows for a gradual recollection of the senses, but tries the patience of the crowd to the point where slow-handclapping breaks out.

They returned eventually to perform 'Dark Side Of The Moon', a piece that will surely forever be demanded of them at live performances. On record it is the most complete and musically satisfying of the Floyd's work, on stage it is simply breathtaking.

Musically it was even more evocative than the masterly Earls Court performance had been; visually it was as spectacular as ever. The sight of a rocket, picked out by spotlights from the stage, slipping half a mile across the arena to explode with ear and eye splintering grandeur against the stage is unforgettable.

At the end of the performance the crowd stood and bayed for more. As the, only appropriate encore would have been to contrive the disappearance of the whole scene through a Black Hole I left — to tread Happy Trails to London, and look forward to the next time.

The cartoon that was originally run with this article has been hijacked by the editorial staff for use as the back cover.



GOTTA BE CRAZY

THE BAND KNOWS THEY LEFT ROGER ON EARTH...



Collecting Pink Floyd memorabilia is a pastime that I long ago dismissed as prohibitively expensive and fraught with dangers in the quality stakes. Nothing, however, can have prepared me for the excruciating awfulness of the Pink Floyd 'Rock Fantasy' comic - one of a series in which (and I quote) "we've created an imaginary universe and peopled it with characters in the guise of some of our favorite rock stars".

On this occasion, the tale kicks off with the three-man Floyd concluding yet another stadium show, before setting off in search not of a shower or even a high-interest bank account, but instead "the essence of Syd Barrett". At this stage, things take on a decidedly 'early Star Trek' feel with dialogue such as "David, this place has an albedo of .7299" and "The probability that the essence of Syd is in this wavelength is very high".

Arriving at their destination, the three Floyds do indeed meet up with their erstwhile leader (coincidentally the only character to have been drawn with any regard for accuracy). Naturally, Mr Barrett is somewhat peeved at the fame and fortune amassed by his former colleagues; his solutions to this frustrating turn of events vary from thrusting the whole band (replete with a 'Roger clone' who pops up like a rock n' roll Obi-Wan Kenobi) back into 1967 ("This is how it was supposed to be. Don't you remember?"), to subjecting the band to its worst nightmares (unpredictably, Dave Gilmour is shown parachuting from a pig-shaped balloon while Nick Mason, for no obvious reason, is cast in an 'Incredible Shrinking Man'-type scenario).

The situation is resolved with an ethereal spirit coming to the rescue and sentencing Barrett to "three million star sec" in a "cave with your furry animals" (an unexpected twist to a story that tends otherwise to suggest that the whole adventure is a product of the latterday Floyd's collective guilty conscience).

Sounds terrible, doesn't it? Well, no; it's more like quite unbelievably bad. The drawings can most generously be described as uninspired, and most accurately as dreadful. The quality of the story itself is tantamount to irrevocable proof that there is, in fact, no God, and the prospect of 'part II' is enough to make any sane fan seriously consider the gun, the knife or the rope. Other forthcoming victims include Zeppelin, Hendrix and the Sex Pistols; Guns N' Roses, being in a slightly more advantageous position in that all members are at least nominally alive, are reportedly none-too-enamoured with their comic-book immortalisation and have attempted to sue - action which can be likened to shooting fish in a barrel. However, should any of you be sufficiently deranged to wish to investigate further, the publishers can be contacted at Rock Fantasy Comics, PO Box 7085 Pgh. PA 15212, USA.

The Magic "B"

CELLUFLOYD HEROES

Presented with an evening's entertainment menu that includes Aerosmith at the Marquee and Prince at Wembley, it takes a strange sort of obsession to steer one instead in the direction of the National Film Theatre. But on August 20, as part of their enterprising if hardly novel 'Rock In Films' season, the NFT was showing 'Tonight Let's All Make Love in London', a semi-legendary document of Swinging London, '67-style. Whether or not the film's title is taken from the dreadful Allen Ginsberg poem of the same name recited at its conclusion, or if the two were developed together, is a matter best left to rock archivists; either way, its mildly-pornographic implications remain unfulfilled. Director Peter Whitehead's none-too-steady camera certainly does linger rather longer than is necessary on barely mini-skirted thighs and body-painted breasts, but the effect is more irritating than erotic.

As with so many Floydian myths, the film's stature has grown more as a result of its inaccessibility than any real artistic worth. Lasting only an hour, it purports to be a 'pop concerto', tracing the evolution of a new awareness from 'The loss of the British Empire' and on through various chapters such as 'Dollybirds', 'Pop' and so forth. The film-makers seem to have abandoned this idea very rapidly, switching instead to the familiar camera-resolute-ly-on-subject interview technique. There are no great surprises here, and actress Julie Christie's admission "I'm pretty superficial" is fair judgement on the proceedings as a whole. Strangely, the cumulative effect of these interviews is to persuade the viewer that London came some way below Alaska in the groovy stakes, whether it be Michael Caine's mourning the loss of "moral fibre" or David Hockney's hilarious comparisons of the rather more exotic California to our less hip capital. The best moments, in fact, are courtesy of The Greatest Rock n' Roll Band in the World, the Stones. Manager Andrew Loog Oldham and Jagger are, respectively, characteristically arrogant and down-to-earth, while the live footage (some of which was shown on BBC2's 'Video Jukebox' marathon in recent years) is hugely entertaining. Both 'Have You Seen Your Mother, Baby (Standing in the Shadows)?' and 'Lady Jane' are set to footage of a riotous Albert Hall gig, replete with stage invasions, moshing and muso-ambushing that predates Napalm Death by a good twenty years!

The Floyd's vastly-romanticised contribution is an alternative version of 'Interstellar Overdrive' that plays over the opening montage of ravers, neon signs and what looks like Marianne Faithfull being wistful, and is reprised at odd moments later on. Their on-screen appearance is a baffling few seconds' worth of Syd Barrett's right hand and Roger Waters' machine heads, neither of which could be accurately described as enthralling. They are at least honoured with the opening caption "This music is by Pink Floyd", a courtesy that is not extended to any

of the other musical participants (who number the Animals, Chris Farlowe, Vashti and the Small Faces amongst their mostly non-descript ranks). 'Interstellar Overdrive' is, of course, a great track, but this is hardly the best version I've come across and I won't be clamouring for the film's release on video in order to 'Relive the experience'. Like the decade by which it was inspired, 'Tonight Let's All Make Love in London' would have benefitted from a firmer direction and a bloody good editing.

The Magic "B"

Soundtrack album now available... Full details when we have them.

BOOTLE: A FLOYD FREE ZONE

David Gilmour's rumoured appearance at the 'Reverberations 2' fundraising concert at Bootle's Marsh Lane community centre (see TAP 43) proved to be just that - a rumour. Although the organisers had refused to confirm or deny that he would be appearing, they were selling tickets on the assurance that attendance would be "very worthwhile". Posters and other official publicity stated that the concert would feature members of Pink Floyd; since David Gilmour and Nick Mason are, legally, the only members of the Floyd at present, hopes were obviously raised. Also advertised were members of Joe Cocker's, Terence Trent Darby's and others' bands. One name specifically mentioned was Ian McNabb, from the Icicle Works.

Tickets were sold in advance only, for £10. There were a lot of very annoyed Scousers, then, as they assembled outside the venue to see posters listing, amongst various unknown musos and members of Curiosity Killed the Cat, "Gary Wallis - Pink Floyd" and "Guy Pratt - Pink Floyd/Madonna/Bryan Ferry/Robert Palmer". One TAP reader, who had travelled all the way from Holland, managed to confirm David Gilmour's non-attendance during the afternoon soundcheck and left in disgust.

After two local bands and a Spanish folk group had (barely) entertained the mostly-local crowd, the 'Special Guests' took the stage, minus Pratt and Wallis, to paly what can most charitably be described as under-rehearsed pub-rock. At various stages, Wallis, Pratt or both joined in, for standards such as 'Superstition' and 'I Shot the Sheriff'. While their playing was certainly competent (and they seemed to be enjoying themselves), nothing that left the speakers owed anything at all to Pink Floyd. As I circulated the hall, distributing TAP leaflets, many people asked me about the possibility of seeing David Gilmour. Told this was highly unlikely, their reaction was invariably one of disgust; a typical comment being "I only bought a ticket to see him". I heard one bouncer complain "I've worked seven hours for nothing because the organisers promised me I'd see David Gilmour and Eric Clapton". It seemed quite a few tales had been told.

One good thing did come out of the evening: I managed to talk to Guy Pratt and Gary Wallis, both of whom were keen to receive copies of TAP and expressed interest in being interviewed at some point. Guy Pratt went as far as to say he loved the magazine and had been trying to find out where he could get copies! Aside from that, however, the concert left a bitter taste in many mouths and it is sad that David Gilmour and Pink Floyd's names were allowed to be used in such a dishonest way. Oh yes, Ian McNabb: he didn't appear either!

Andy Mabbett

TAP's very own Mr Abusing, STEVE WITHERS, casts an objective eye over Roger Waters' latest exploits. His verdict...?

BALLS TO THE WALL

'The Wall: Berlin '90' (Columbia CSK 2126)

The notes on the back of this promotional CD say "to commemorate the live performance of 'The Wall' in aid of The Memorial Fund For Disaster Relief". It would have been more honest to have written "to commemorate Roger Waters' ownership of 'The Wall' in aid of his disastrous solo career." Maybe I'm just getting cynical in my old age, but this whole venture invites that sort of conclusion.

The CD was released to radio stations in the States in order to promote the concert and must have failed miserably because during my stay in America I found awareness of the show to be minimal. It comes with a black insert, on the front of which is the red hammer motif. In side is a letter from Roger explaining the purpose of the event. It is also interesting to note that the CD was released by Pink Floyd's US label Columbia, and not Roger's new label Mercury/Phonogram.

The most interesting aspect, however, is the track listing, which includes, for the first time on CD, 'When The Tigers Broke Free'. The other tracks are 'Hey You', 'The Gunner's Dream', '5:06am (Every Stranger's Eyes)' and 'The Tide is Turning'; all of which are identical to the original versions. Below each title are listed the author (Waters), the album from which the track came ('The Wall' film in the case of 'Tigers') and the running time.

As if this wasn't enough to stake his claim on the work, Roger also includes a studio re-recording, by the Bleeding Heart Band, of 'Another Brick in the Wall pt 2'. I'm not saying it's bad, but it makes Gilmour's live version sound like a masterpiece. Opening with the atmospherics from 'Hey You/Is There Anybody Out There?' (the bit that sounds like thousands of bees buzzing and a couple of whales humping), it proceeds into the familiar introduction. The guitar work is very mundane and Waters tries to compensate for the lack of a solo at the end by using loads of keyboards and screaming a lot. There's a promo video for this track, and it can only be followed by Cyndi Lauper's version to ascertain just which is actually worse.

Despite a note on the back of the CD claiming 'Not For Sale', it can be bought at record fairs and the like, although anyone interested should expect to pay anything up to £30.

Roger Waters and the Bleeding Heart Band featuring Cyndi Lauper:
'Another Brick in the Wall pt 2' - Mercury MER 332 (7"), MERC
332 (CD), MERX 332 (12").

Oh dear! Roger, what have you done? Let's face it, if you had to choose someone to perform 'Another Brick... 2', I would imagine Cyndi Lauper would be pretty far down your list (at the back there, with Engelbert Humperdink). I mean, she really is ****ing terrible and what should have been a moving singalong became a comedy number on a par with Stonehenge in 'Spinal Tap'. At least on the single we're spared having to look at her prancing about.



Berlin pictures courtesy of The Independent

The 7" has an edited version of 'Another Brick...' on the A-side (the shortest, and therefore the best, version) and a live 'Run Like Hell' on the flip. The 12" has an unedited 'Another Brick...' and the 'Potsdamer Mix' of 'Run Like Hell' on the B-side. Whereas one could put the choice of Cyndi Lauper down as a slight misjudgement on Roger's part, there's no getting away from the 'Potsdamer Mix', which is *****! The only reason I can see for this terrible 'hip hop' version is to spite Dave by utterly *****ing up his song. Finally, the CD has both versions of 'Another Brick...' and 'Run Like Hell (Potsdamer Mix)'.

In America, they released Bryan Adams' 'Young Lust' - a much better choice. Instead we get this insult to a classic song.

Roger Waters: 'The Wall - Live in Berlin' - Channel 5/Polygram Music Video CFM 2648 (UK) (cert PG, 120mins)

There's an old saying that 'You can't polish a turd', and this never seemed more true than in the case of the Berlin '90 video. No amount of re-recording, re-filming, dubbing and re-mixing is going to turn a crap concert into a good live video (although it helps). In a way this video was the real purpose of the concert, and, speaking as someone who was there, I felt that much of the show was designed for the TV cameras, while the audience was treated with utter contempt.

This contempt seemed even to apply to the special preview arranged by Channel 5 at the National Film Theatre on the 16th of September. Roger Waters was supposed to attend but pulled out at the last moment owing to promotional commitments in the USA. By this stage, however, I was becoming used to Roger disappointing me and tried to remain open-minded as I sat down in the NFT.

To be honest, the video is a vast improvement on the TV broadcast in terms of both the sights and sounds. The obvious advantage is that all the cock-ups have been repaired and now we can actually see and hear Ute Lemper perform 'The Thin Ice' (she's actually very good). There's an uninterrupted version of 'Mother' with The Band mercifully mixed down and no bloody awful Rupert Everett film segment; with the sound cleared up (I couldn't hear a bloody thing at the concert) it all sounds and holds together far better.

The film itself is much the same as the TV broadcast, but benefits from the inclusion of improved shots from alternative cameras. The main beneficiary is 'Empty Spaces' and its sea of pink masks - shot from the front rather than the back! The introduction is also improved, with a montage of films showing Potsdamer Platz over the past 100 years, ending on the night of the show (with 'When the Tigers Broke Free' playing in the background).

Initial copies of the video, which was released on the 24th of September and retails for £12.99, included a free colour booklet of photographs from the concert (all of which are in the CD book).

Roger Waters: 'The Wall - Live in Berlin' - Mercury 846 611-2

They say time is a great healer and this may well explain why I have developed a more generous attitude to 'Live In Berlin' over the past few weeks. At the time of the concert, I was less than sympathetic towards Roger and his enterprise; an attitude encouraged by two days of no sleep, cramped coach journeys, seven hours in a boiling dust bowl and being unable to see or hear a *****ing thing! However, sat in my flat with feet up, headphones on and a nice, hot cup of tea, I found the live album far more enjoyable than I thought humanly possible.

There are two reasons for this: the excellent sound quality and the fact that you can't see what's going on. Now you can just enjoy the quality of the musical performances rather than have to endure the embarrassing sight of a bunch of self-indulgent ***** poncing around with huge puppets and fancy dress.

The album is packaged in a brick wall design (***** me, that's original!) and has THE WALL in very large letters across the front - perhaps we should remember that the next time we accuse Dave Gilmour of using the Pink Floyd name to promote his solo career. On the rear is a list of all those involved, who reappear in the CD booklet photos. The centrespread is a shot of me (well, actually it's of the entire audience, but I'm in there somewhere).

The first CD, LP or tape opens with the Scorpions' 'In the Flesh'; immeasurably better when you can't see what a shower they are. Next up are Ute Lemper and Roger Waters (remember this name, you're going to be hearing a lot more of it) on 'The Thin Ice'. Ute is excellent, Roger is crap. 'Another Brick in the Wall pt 1' (with the Bleeding Heart Band) and 'The Happiest Days of Our Lives' (featuring the Hooters on vocals) are adequate, while Cyndi Lauper doesn't so much murder 'Another Brick... 2' as commit aural genocide! Apparently Thomas Dolby contributes the third solo.

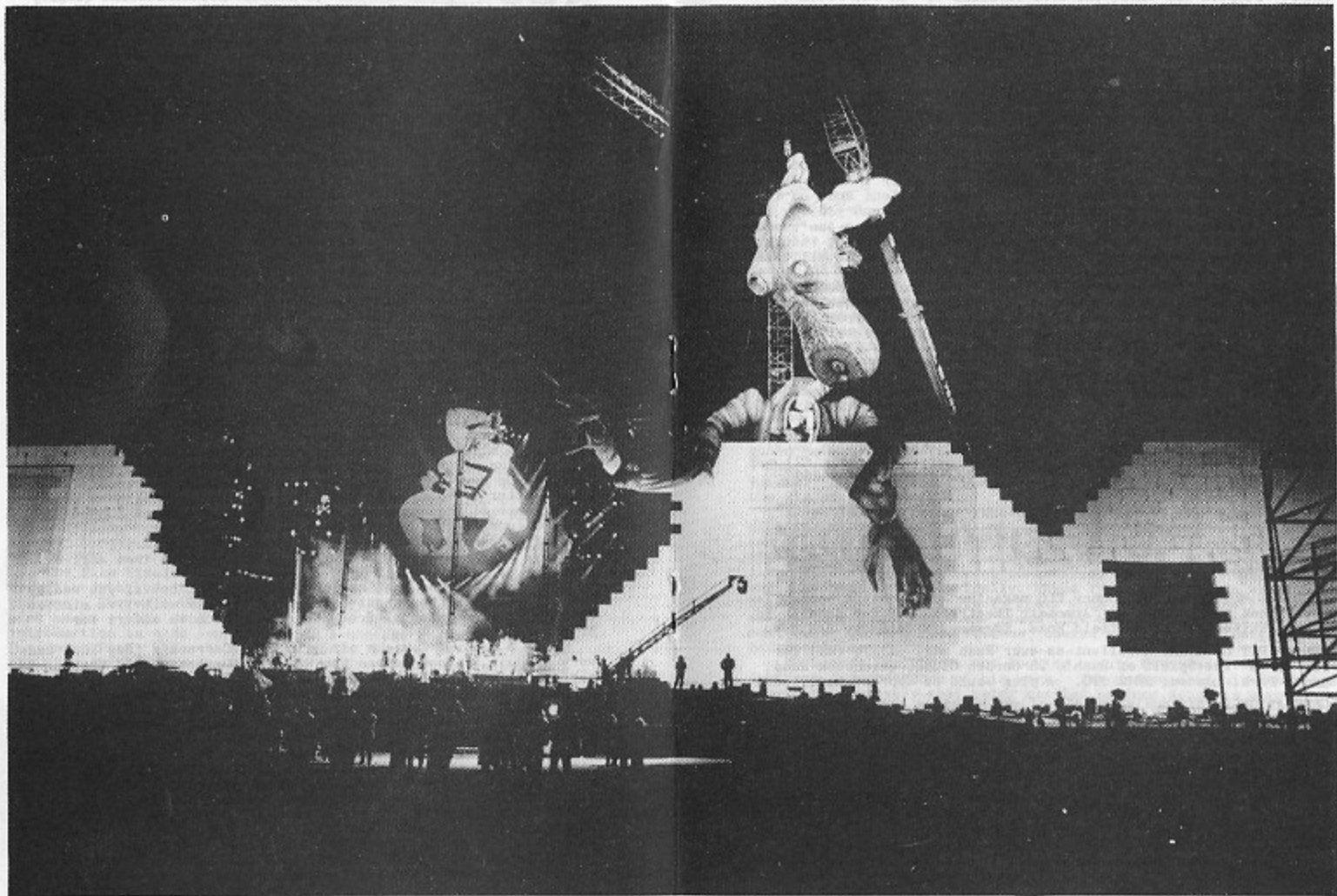
Next are Sinead O'Connor and a bunch of old guys advertised as The Band, which is strange because Robbie Robertson isn't there and yet he wrote most of The Band's songs. Wait a minute, doesn't this sound familiar? I also couldn't work out why Sinead (a well-known feminist) was singing a paean to misogyny. That aside, she adds a much-needed note of dignity to the album, and this version is very good.

Joni Mitchell sings 'Goodbye Blue Sky' with such conviction that you almost forget how awful the lyrics are (James Galway plays some nice flute as well). This proceeds straight into a good version of 'Empty Spaces' by Roger and an equally fine 'What Shall We Do Now?' by Bryan Adams (omitted from the track listing) - the latter's 'Young Lust' is testimony to his status as best performance at the concert. Jerry Hall does a quick impression of a bimbo (one of the few visual highlights) and Roger goes through 'One of My Turns', 'Don't Leave Me Now', 'Another Brick... 3' and 'Goodbye Cruel World', which are okay if you like that sort of thing.

The interval can last as long as you like, but if you really want to recreate the actual concert you should wait five minutes, drink some warm, alcohol-free lager and watch an advert for British Airways.

Side 3 or Disc 2 kicks off with Paul Carrack's 'Hey You' and very good it is too, before the Rundfunk Orchestra and Choir perform an acceptable 'Is There Anybody Out There?'. Roger plays through 'Nobody Home' with great panache and is joined by the RO & C for 'Vera'. This motley crew is then enlarged with the addition of The Military Orchestra of The Soviet Army in Germany for 'Bring The Boys Back Home', all the more relevant now with the possibility of war in the Gulf! At this point the show reached its nadir with the worst version of 'Comfortably Numb' ever! Oh, how I prayed for Dave's God-like guitar playing to save this from mediocrity. Roger, Van Morrison and the guitarists were and are crap - just going through the motions. If you have heard any bootlegs of the Floyd's Wall shows, you'll realise how inferior this is.

After this, the whole concert got a little out of hand, with abseiling soldiers, dancing guards, trucks, tanks, orchestras, the Bleeding Hearts, the Scorpions, Roger and a couple of kitchen



sinks. Despite all this, the live versions of 'In the Flesh', 'Run Like Hell', 'Waiting For The Worms' and 'Stop!' are almost identical to the originals; while one of the advantages of not having to watch Albert Finney, Tim Curry and especially Thomas Dolby making complete ***** of themselves is that 'The Trial' works quite well.

The album, like the concert, ends with 'The Tide is Turning', performed by everyone and his dog. Actually this time around I found it quite emotionally moving, whereas at the event itself the only things that moved were my feet - very quickly towards the exits.

Apparently, quite a lot of the album was "touched up" and Roger's voice in particular certainly sounds better than it did live. The production and sound quality are excellent and, on the whole, it's quite a good live document. I'd recommend you buy it because it's for a good cause and at least Phil Collins isn't on it (although Paul Carrack is a dead ringer). In the end, though, I'd love to hear what cuddly Uncle Dave has to say about all this.

Donations to The Memorial Fund can be sent to: The Memorial Fund for Disaster Relief, PO Box 39, 3 Throgmorton Avenue, London, EC2N 2WW. You can get details of Berlin merchandise from the same address, but make sure you include an SAE or IRC, please...

A NEW SCHOOL WALL

For those of you who couldn't get to Berlin, the pupils of Old Buckenham High School (near the A11 between Thetford and Norwich) are putting on a stage-musical production of 'The Wall' on 29/30 November and 1 December. TAP readers are invited (tickets £2) and should contact Hugh Lynch on 0953 860233 (day) or 0953 456237 (eve) for further details.



FACE THE MUSIC: Big n' bouncy ELO magazine - probably a better investment than a copy of 'Armchair Theatre'. SAE for details to Andrew Whiteside, 87 Dryfield Road, Edgware, Middlesex, HA8 9JW.

THE SPIRIT OF RUSH: Excellent-as-ever Rush mag. £1:70 (UK) for ish 12 to 'The Spirit of Rush', 23 Garden Close, Chinbrook Road, Grove Park, London, SE12 9TG. A plug would be appreciated, lads!

GENERATIONS: This one's for all of you sensible enough to be well into THE WHO. £1:20 (UK), £2:50 (Overseas) from Phil Hopkins, 1 Egbert Road, Meols, Wirral, Merseyside, L47 5AH.

ICON: Great name and a great subject - the fabulous MADONNA. SAE for details to ICON, PO Box 175, Cardiff, CF5 1YN.

PILGRIMS: Peter Hammill zine, tho if you were Van der Graf's tea-lady your CD will probably be reviewed here. £1:10 (UK) from Fred Tomsett, 96a Cowlshaw Road, Hunters Bar, Sheffield, S11 8XH.

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

IT'S ONLY VOL AU VENT (BUT I LIKE IT)

The Chairman and Directors of
Christie's South Kensington
request the pleasure of your company
at a reception and private view of
animation art from

Pink Floyd THE WALL

To protect their clients from the plebs, Christie's laid on a pre-auction bash for hordes of darlings and dear-boys. Pride of place in the viewing room went not to Wall artefacts but to tables laden with champagne and, for puritannical TAP editors, orange juice. Sullen midgets weaved amongst the throng with spectacular trays of unspectacular food.

Arranged all around, of course, were the pictures and memorabilia that only hours later would be exchanged for the sort of sums that would keep most of us well-fed until the next Pink Floyd album appears. The TV/lamp scenario was set up with a somnambulant Pink slumped in front, perhaps lulled to sleep by the excerpts of 'The Wall' playing unobtrusively in the background. You could admire a dummy in a Hammer Guard uniform leaning nonchalantly against a pillar, or prod the coffin-sized polystyrene bricks (decorated with thoughtful slogans of the "Sinead was here" and "We came, we saw, we hooted" variety); while hanging inelegantly overhead were plastic bags of latex masks.

Discrete notices pinned here and there announced the withdrawal of lot 266 (a Momentary Lapse hog and Animals jacket) - a "political error" by Christies, apparently. I thought twelve hundred quid was a bit steep for a bit of torn plastic anyway. You could have a poster for £8, or a bit of the Berlin Wall for £9.99; I expected to find Arfur Daley knocking out Roger Waters maternity smocks. At least there was no sign of the video of the album of the gig of the t-shirt...

A Spanish journalist reacted indignantly to the suggestion that she might be a Floyd fan, until I complimented her excellent taste. Less discerning pseuds elsewhere spoke reverentially of the oppression and power conjured by 'The Wall' in its various incarnations. The ebullient director of Christie's, New York, shook my hand enthusiastically, waxed lyrical about the message in the music and looked suitably grave when I lamented the fact that so few fans would see these items (the exhibition toured the US but, owing to time restrictions, couldn't make it to Glasgow, as had been planned).

Mr Scarfe was there, not looking unduly distressed at the imminent disappearance of his work. The presence of his daughters proved conclusively that being married to Jane Asher is a good idea for all sorts of reasons, and prevented your tongue-tied correspondent from interviewing the great scribbler. Roger and Carolyne turned up too, although the be-stubbled maestro politely declined "to discuss any of my work tonight" when quizzed about the Amazing Disappearing Solo Album Mystery. Fans of the would-be sex god will also be relieved to learn that Rog looks remarkably well-preserved in the flesh - as does Mr Gilmour, actually (he wasn't there, but I thought I'd name-drop anyway). At 8:30 the wall exploded and we all went home.

Nigel Dempster

Thanks to Carey Wallace and Victoria Wolcough for the invitation.

Q & A

Surprisingly, since the last issue we have only received one question from more than a single reader so here goes...

How many gold compact discs are there at the moment and what are they?

There are currently two Pink Floyd albums available as gold compact discs. They are 'Dark Side Of The Moon' (MFSL UDCD 517), which started the series, and 'Meddle' (MFSL UDCD 518). They are issued by Mobile Fidelity Sound Laboratories and besides featuring a far better sound quality than ordinary CDs are supposed to last longer. Recently a gold CD of 'Dark Side' from Japan has been sighted. This has the catalogue number CP43-5771 and, as far as we know, has the same attributes as the one mentioned above.

Staying on the subject of CDs, Robert Davies from Rhyl in Clwyd asks:

On my copy of The Wall on CD track 8 is Young Lust and Empty Spaces (so you cannot move directly to Empty Spaces) and One Of My Turns (here called One Of My Tunes) is split into tracks 9 & 10.

Is this normal?

This is indeed 'normal'. Unfortunately EMI 'The Greatest Recording Organisation in the World' seem to be unaware of what actually constitutes a complete track. Even the possibility of working out track boundaries by following the lyrics seems to elude them. The tracks are timed as:

Track 8: 5.36

Track 9: 2.04

Track 10: 1.34

Also on the subject of CDs, A.C. Millward from London says:

Near the end of my 'Dark Side Of The Moon' CD just after the little speech about it all being dark, there is what sounds like a string section playing the start of 'Ticket To Ride'.

Is this a previously unheard section of the original mix, a mistake on some CD pressings or a deliberate joke by someone?

After careful listening to the CD in question on equipment which would register a recording of an ant sneezing several miles away, we have been unable to detect anything. Therefore we must assume that you either have a flawed disc or an active imagination. If you would care to send us a tape of the mysterious string section we will investigate further.

Rik De Proost from Belgium would like to know:

Is there a VHS video of 'Live At Pompeii' with the interview or is it only available on video disk?

There is indeed such a video; The 80-minute long, Channel 5 British re-issue (first reported in TAP 41). This version includes the talking together with footage of the 'Dark Side Of The Moon' sessions.

and

Is there a way to personally contact the various members of the group or Roger Waters?

The only way that we can advise is via their respective record companies.

Justin Sawson from Australia asks:

When do each of the parts 1 to 9 of 'Shine On You Crazy Diamond' actually start and finish?

The individual parts of 'Shine On You Crazy Diamond' finish at the following timings:

Part 1 2.12

Part 2 3.56

Part 3 6.29

Part 4 8.43

Part 6 4.55

Part 7 6.24

Part 8 9.03

The timings given are all taken from the start of parts 1 or 6 as appropriate.

James East from Sutton Coldfield in the West Midlands sent us the following two questions:

On Echoes there is a bit in the middle where somebody or something makes a "howling" noise.

Is this a novel guitar effect produced by Dave? If so, how?

It is indeed Dave making this noise as can best be demonstrated in the film 'Live At Pompeii'. In simple terms the noise is achieved by Dave sliding a short, metal rod up and down the guitar strings. This noise can then be altered by feeding the guitar through various effects pedals.

and

Where can I get the 'Wish You Were Here' poster mentioned in the first Hipgnosis book 'Walk Away Rene'?

This poster is almost certainly out of print as are most of the other Pink Floyd posters by Hipgnosis (e.g. 'Atom Heart Mother', 'Dark Side', etc).

Staying on the subject of this book, one of the questions sent in by Gavin Kruse from Chesham, Bucks was:

In 'Walk Away Rene', a publication about the Floyd written in conjunction with Nick Sedgewick is mentioned as the influence behind Wings' 76 tour 'Hands Across The Water' photographic book. But apart from saying it was unpublished says no more.

Do you have the details about the contents of the book, the wheres, the whens, the whys etc. and if there are any plans to issue it in the future?

The original book was to be a detailed look at the history of the group illustrated by pictures of the band taken by Hipgnosis during their work together. This was not to be and Hipgnosis then printed up Storm Thor Nogson's pictures of a West Coast tour which they arranged in groups corresponding to each town visited and suggested producing them as a small book on their own without words. This idea was

rejected by the band and it is most unlikely that either will ever see the light of day.

His other questions were:

'One Of These Days' was on the Old Grey Whistle Test displaying cartoon graphics of a ballet dancer prancing through a vortex. When was this first shown?

It was probably first shown on 5th April 1973. It was later repeated on New Years eve 1987.

and

Why did the Floyd release a promo video of 'See Emily Play' (in the park, playing cricket etc.) in 1968 after the single and the album (on which the track is not included of course) had long since been released?

Was it an attempt to boost the sales of the latter singles - 'It Would Be So Nice' and 'Point me At The Sky' or the next album - 'A Saucerful Of Secrets'?

As Floyd's popularity grew they found themselves in increasing demand to appear on music programmes around the World. Consequently they shot some promos for various singles and album tracks which could be shown on such programmes and act as promotion for any records still available in the host countries. This video almost certainly falls into this category.

and

Who plays the whistle or piccolo on 'More'?

It was most probably Rick Wright although it may possibly have been Roger Waters.

and finally

Why is Corporal Clegg relegated to stoker in Captain Mason, RN in the Pink Floyd of 1974?

For those who don't know, this question refers to the 'Super all-action official music programme for boys and girls!' sold (for 15p!!) as the 1974 tour programme. In this 'comic' each member of the group was given a

picture strip of their own, based on their alter-egos or fantasies. To help out an old friend, Corporal Clegg transferred services from the Army to the Royal Navy for the day to act as ship's stoker.

Alastair McLean from Glasgow would like to know:

Was 'Atom Heart Mother' with orchestra recorded at Abbey Road or in France?

The official studio version of 'Atom Heart Mother' was recorded at Abbey Road Studios in London in mid-1970. Pink Floyd were recorded in Studio 2 and the orchestra were probably recorded in the much larger Studio 1 [see TAP 20].

On 16th September 1970 the group recorded a live version of the piece with orchestra for the BBC at the Paris Theatre in London. It is this that may be the cause of the confusion.

Staying with 'Atom Heart Mother' Robert Priston from Newton Abbot in Devon says:

I recently came across a version of 'Atom Heart Mother' recorded without orchestra and choir. I presume it is just a studio session as I can't imagine it being played live.

Perhaps you could shed some light on this.

'Atom Heart Mother' was regularly performed live from its debut in Paris in January 1970 (where it was introduced as 'The Amazing Pudding') throughout Europe, America and Japan until mid-1972. However it was only occasionally played with orchestral accompaniment so that there are many live 'group only' recordings of this piece.

He also asks:

Could you tell me more about the 'Spare Bricks' album mentioned in TAP 40. Was this a follow up to 'The Wall' or a soundtrack to the film?

It was the intended soundtrack album to the film and will be looked at in more detail in a future TAP special on The Wall movie early next year.

David Anton from Melbourne in Australia sent us the following questions:

The Radio KAOS song book contains an interview with Roger. However, since I am not interested in written music I was wondering if there was any other way that I could get hold of a copy of this interview?

The interview with Roger was first published in Q magazine and subsequently in the KAOS tour programme. As the former has sold out and the latter is not readily-obtainable (unless you wish to place a free ad in TAP Smalls), your 'best bet' is the music book.

and

I am interested in Roger's solo projects and would like to know where to get hold of interviews in which he talks about his albums in similar vein to 'The Wall' interview?

We hope to print various interviews with both Roger and others in future issues of TAP. We have discontinued our practice of running such features only temporarily in order to accommodate pieces on their more recent exploits.

and finally

I have an interview with David Gilmour from Australia. Would you like me to transcribe it for you?

We are always glad to receive interview transcriptions for either future use, reference purposes or quotes for the Pink Floyd A-Z.

Chris Jones from York also sent several questions starting with:

Are there likely to be any further releases of Syd Barrett material similar to 'Opel'?

In a word, no. Although completists and fanatics may insist that there are versions and takes yet to be heard, there is nothing worth releasing left in the vaults. In fact there are those who would argue that 'Opel' was dredging the bottom of the tape vault.

and

Will there be any Floyd releases in a similar vein? This is most unlikely although in an infinite universe all things are possible.

and thirdly

I have a 3'22" studio version of 'Interstellar Overdrive' which is substantially different to the 'Piper' version.

Do you know anything about this?

This is almost certainly the edited version included on the original 'Tonight Let's All Make Love In London' soundtrack album. The reissue of this album features the complete, 16 minute version of this track (thought by some people to be one of the best recordings by the original line-up). The C.D. also features the unreleased 'Nick's Boogie'.

Vicki Phillips from Albany in America asks:

Any chance of Nick Mason's 'Life Could Be A Dream' film becoming available in the US?

The 27-minute 'Life Could Be A Dream' (reviewed in TAP 20) has only ever received very limited screening and has never, to the best of our knowledge, been officially released on video. Such a release would seem unlikely given the lack of commercial weight held by Nick Mason's name, and the fact that the forthcoming Floyd video also includes archive footage.

Our last question is from Paul Dunn of Runcorn in Cheshire who would us to clarify an ambiguity for him:

In the 'Collection of Great Dance Songs' article in TAP 44 it states that 'Julia Dream' was noted for the breathy Syd in the background on the last chorus and yet it says in Miles that the five man Floyd was never recorded. Did this track feature this line-up and, if so, did they record any other tracks together?

What we meant in that piece was

that the word 'Syd' was uttered in a breathy manner and not that Mr Barrett could be heard suffering from an asthma attack in the background. We apologise for any confusion and distress that this may have caused more sensitive readers.

We will finish with some readers' replies to questions that we couldn't answer.

Further to the question in TAP 41 about freebies given away with albums, Graham Haslam from Castleford in West Yorkshire tells us that:

'A Momentary Lapse Of Reason' was given away in a pink carrier bag with the name 'Floyd' on a black band across the centre of the bag.

Following on from the question in TAP 44 about 'More' and 'La Vallee', John Leigh from Blackpool and Chris Job from Woodford both told us that:

'More' and 'La Vallee' were available on video years ago but are long since deleted.

Chris also followed up two other points from TAP 44:

'The Final Cut' video is widely available in the US - dealers therefore ought to be able to order it.

and

The US laser-disc of 'Live At Pompeii' features exactly the same material as on the 80-minute video mentioned previously.

R.L. Sawdon from Barton Upon Humber in South Humberside also followed up a question from the last issue:

The dialogue during 'Signs Of Life' consists of three sentences. I can't make out the first or last but the middle sentence is:

"It doesn't matter if you listen on the telephone."

Thanks to Jenny and Alan Gillies for their help with a couple of the above questions.

THE SORCERER'S APPRENTICE

As reported briefly in issue 41, David Gilmour guested on two of John Martyn's eleven nights at London's Shaw Theatre (seating about 400 and tacked onto the back of the revolting concrete block that is Camden Library, on the Euston Road) - on Friday and Saturday, March 30th and 31st. On the Friday afternoon, they gave an interview to Nicky Horne, which was broadcast on the May 1st edition of Channel Four's 'Rock Steady'...

NH: We met Gilmour and Martyn; prior to them gigging together and finding them in a very jovial mood. I asked if it was a strange combination - Martyn's folksy roots and Gilmour's heavy guitar...

DG: (interrupting JM) My roots are folksy, but I got away from it. Sorry John, for interrupting; you carry on!

JM: Hog! I'm very fond of the odd heavy riff - that's really all I can say. I enjoy them.

NH: But you've admired Pink Floyd's work for some time?

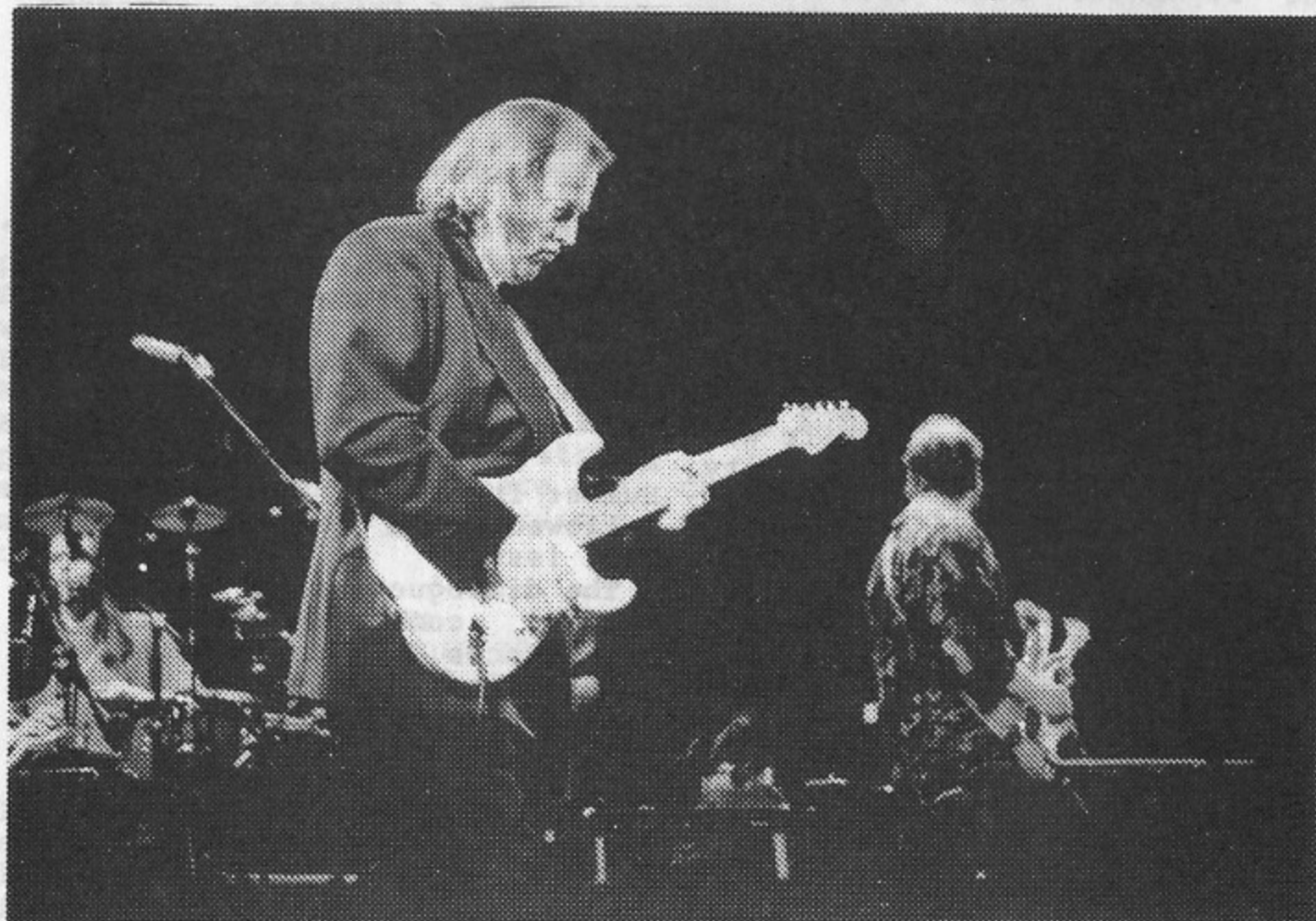
JM: Oh yes, absolutely, no question. We've all done that. It's like (inhales as if taking a joint) - "Aahhhh... 'Set Ver Controls For Ver 'Eart Of Ver Sun'" and you're off!

NH: A lot of people did that to 'Solid Air' (1973 JM album - Eds).

JM: Ah, bless 'em.

NH: (to DG) Did you do that to his early stuff?

DG: (avoiding question) I've been to see John play live on a



number of occasions, yes; at Olympia, at University College... The last time, I have to confess, was quite a long time ago. I've always thought that there were some quite similar things about the way he approached the guitar - for instance, the way he picked it up.

NH: Well, there's obviously an empathy between you as people... (DG blows a kiss to JM) Sweet! What are you going to be doing for us tonight?

JM: Well, I thought we'd start with a quick step, then move through the tango and just sort of cover the general Latin feel...

DG: I've listened to six songs, some of which I knew slightly before. But we haven't, as yet, rehearsed, and it is twenty-to-seven and we're on at a quarter to-nine. So you're going to see a live rehearsal and he'll glare at me when I screw up.

JM: You won't see, I'll have my shades on.

The full band then performed 'Look at That Girl' (a track from Martyn's latest album 'The Apprentice'), with Gilmour playing a red Strat and Martyn a similar red Strat copy. This aside, the set on both nights was apparently the same; the Saturday concert was filmed and highlights have been released by Virgin Vision (VVD 725) for £9:99.

Two solo acoustic numbers - 'Easy Blues' and 'May You Never' - opened the show, Martyn looking like a New Age Blues Brother and sounding like a funky Nick Drake. For the third song, 'Dealer', he strapped on an electric guitar (a blue Strat copy on Saturday) and was joined first by drummer Miles Bould, then the rest of the band (Spencer Cozens on keyboards, Alan Thompson on bass and the excellent Dave Lewis on sax). Sadly, by midway through 'Outside In', the music had become too samey - there was no marked difference in tempo or style from one number to the next, or from old to new material. For those of us unfamiliar with Martyn's work, the lack of song introductions was also a shame.

Five or six numbers before the end, Gilmour entered in trademark grey suit and white tee-shirt (wielding a blue Strat, colour-coded with Martyn's instrument) and warmed up with a sprawling, Robbie Robertson-esque instrumental passage. This evolved, appropriately enough, into 'The Apprentice', a heavy blues-type affair; Gilmour trading solos with Martyn and, later, playing some nice harmony work with the sax player.

As the band slipped into another languid, late-night piece, it became clear that nothing would ruffle Mr G. He remained impassive as a cheeky wag shouted "Which one's Pink?", although the same remark on Friday had elicited the unlikely aside, heard by only the front row, "Not me!" Roger Waters would have been pleased! The Saturday episode can be clearly heard on the video, and causes Martyn to chuckle. Gilmour also had to endure, but neatly ignored, cries for 'Echoes' and other Floyd standards (some aimless tuning-up, for example, prompted "Ummagumma!").

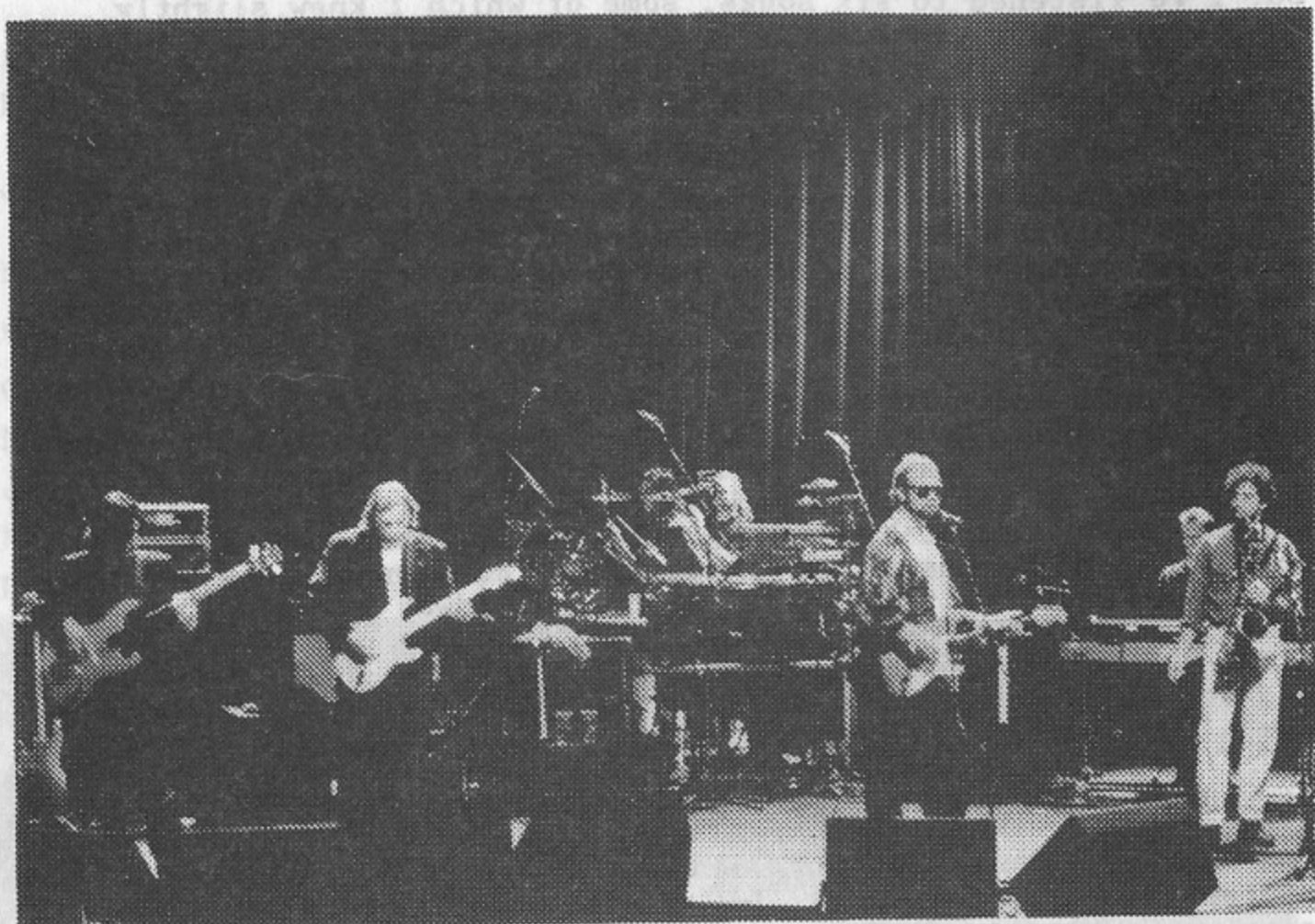
When the encore proved to be, again, indistinguishable from the songs that preceded it, it was tempting to wonder if Gilmour and his tasteful but unnecessary embellishments weren't just there to divert attention from Martyn's endearingly modest band. It's always good to see Gilmour proving that his style isn't limited to echoing solos amidst dry ice and flying pigs, but it would have been nicer still to see him tackling more demanding stuff. Still, he probably gets invited on the strength of 'The David Gilmour

Sound', and on the video's 'The Apprentice', 'John Wayne' and 'One World', that's what you get.

'The Apprentice' is on Permanent records (PERM CD1/LP1/MC1 - guess which is which!) and is worthy of note since it is one of the few records released this year WITHOUT a guest appearance from David Gilmour. 'Solid Air', arguably Martyn's best, is on Island records (CID 9226/ILPS 9226/ICT 9226).

Andy Mabbett and The Magic B.

(Photos by Andy Mabbett; taken March 31st and kindly developed by Julie Angel. Our thanks also to Raymond "?" and Smaranda Maftai)



VIDEO VIDEO VIDEO VIDEO
 COMPETITION COMPETITION COMPETITION COMPETITION

You can be the proud owner of one of two copies of 'The Apprentice' video, kindly supplied by Virgin Vision - just tell us which Floyd-connected guitarist recorded a cover of John Martyn's 'May You Never'. Entries to Andy, please (address elsewhere)...

Thanks

This time we would like to thank Old Pink in Atlanta for kindly supplying us with the Robert Ellis photo of David Gilmour live in Zurich '77, Nick Dawe and everybody else who helped us with this issue, all those who didn't, our families and friends, ourselves, each other and last but not least, all those not previously thanked. Thank you.

Book Column

'The Rock Gazetteer of Great Britain' is a fascinating geographical guide to the rock-related nooks and crannies of our fair isle, compiled by Pete Frame of 'Rock Family Trees' fame. This tome is very much in the Frame tradition: admirably thorough, comprehensive and scrupulously researched. The Floyd get quite a few mentions - Cambridge, London (W1, W2, W8, W11, WC2, etc), Great Bookham (birthplace of Roger Waters), and Dunstable (where the Floyd had beer poured over them by hostile punters back in 867). There's probably nothing here that TAP readers wouldn't already know; but as a general reference book for trivia freaks, it's fun, and invaluable.

For instance, did you know that Blodwyn Pig's bassist lives in Tring? (We did - AM/DW) It's good to see such unglamorous places as Sidcup, Crawley, Barnsley, Peckham, Ponders End and Erdington all getting a mention (There's nothing wrong with Erdington - AM), although the best two entries are for Staines (Middx.) and Fulking (West Sussex). Even the learned Mr Frame is hard-pressed to find a way to connect Middlesex' most hopelessly unglamorous location with the exciting beat music we call rock n' roll. The best he can come up with is, "The Town Hall was a popular gig in the 60s". As for Fulking, Frame admits, "Nothing happened here - I just like the name."

The book is published by Banyan Books, price £7.95. Perfect for hard research, settling arguments or whiling away long and tedious train journeys, this book is an essential purchase.

Kevin Whitlock

Guinness publish several 'listing' books, the most well-known being their books of British hit singles and albums. They also have Rice, Rice and Gambaccini's 'Number One Hits', which features a few paragraphs on each number one record from the start of the charts to the 600th (T'Pau's 'China in Your Hand') - including the 448th, 'Another Brick in the Wall pt2'. As the listings are in chronological order, we can easily tell that 'Brick' knocked 'Walking on the Moon' off the top-spot, and was in turn removed by 'Brass in Pocket'.

Elsewhere can be found a wealth of statistical information, such as most weeks on chart, most number ones under different names, etc; not to mention such trivia as the fact that '99 Red Balloons' (Remember Nena?) (You bet! - BM) was translated into English by none other than Kate Bush and (Secret Policeman's Ball keyboardist) Kevin McAlea. Rivetting stuff!

Guinness also publish the irritating 'Rock Day By Day', a diary type listing of the history of popular music. I say irritating not only because each year is listed separately (I would have preferred all the events on a particular date to be grouped together, regardless of year), but also because the majority of Floyd entries are insignificant to other events which are omitted.

A more obscure subject, but no less interesting, is that covered by Salamander's 'Illustrated Encyclopedia of Jazz', which has entries for Nick Mason's collaborators Carla Bley and Michael Mantler.

Andy Mabbett

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

Merry Christmas Song [The (uncredited)]

A cheerful but appalling Christmas song performed by Nick Mason with assistance from Floyd roadie Alan (Psychedelic Breakfast) Styles and advice from Roger for the John Peel show in December 1975.

Millionaire [Barrett]

A song announced as being a possible follow-up single to 'See Emily Play'. This unreleased song is also sometimes called 'She Was A Millionaire' [qv].

Money [Waters]

Sung by Gilmour, this appeared first on 'Dark Side Of The Moon' and subsequently on 'A Collection Of Great Dance Songs', 'Delicate Sound Of Thunder' and numerous singles around the world [see TAP 10], giving them their biggest US chart hit. A heavily ironic cover version appeared on Roger Waters' 'The Tide Is Turning' 12" and CD singles, the dubbed-on applause being a clear dig at his estranged colleagues. Since its debut in January 1972, 'Money' has become the most performed Pink Floyd song of all-time, being played regularly on the '72-'75, '77 and '87-'89 tours, not to mention the solo treks of Waters and Gilmour. The latter obviously acquired a taste for the longer '77-style version and on one notable occasion in '84 dragged the song out to 12.5 minutes. This obviously set the pattern for the 80's Floyd renditions. It even managed to sneak into 'The Wall' film as the teacher read Pink's secretly written lyrics to his class.

With all pre-'Wish You Were Here' material being owned by Capitol in the US (hence the absence of any post-'73 stuff on 'Works'), 'Money' had to be re-recorded for the American release of 'A Collection Of Great Dance Songs' on CBS. It is assumed that neither Waters nor Wright play on the '81 version although Gilmour has confirmed that Dick Parry was brought in to recreate his sax solos.

Gilmour: "Capitol, although they're an EMI company, somehow have different rights to EMI. They could stop the original recording coming out but they couldn't stop 'Money' being released on record. So someone said 'Would you like to do it again?' and I said 'Well, I'll have a go at it for a laugh', and we knocked it together at my studio at home."

There was the possibility of an edited version of this remake being released as a single (backed with 'Let There Be More Light') in December 1981 until a 23rd hour cancellation by dear old EMI (The Greatest Recording Organisation In The World). The single had been assigned the catalogue number Harvest HAR 5217 and the 12" would have included the full version.

Moonhead [uncredited]

An instrumental piece, sub-titled 'What If It's Just Green Cheese', performed by the Floyd on BBC TV's 'Omnibus' programme on the night of the first manned moon-landing [see TAP 20]. The basic theme of this piece was performed live as 'Daybreak' [qv] (the last part of 'The Man' [qv]) and has appeared on bootlegs under the titles 'Corrosion' [qv] and 'Labyrinth' [qv].



More Blues [Waters, Wright, Gilmour, Mason]

An instrumental from 'More'. "It is possible," claimed Floyd biographer Rick Sanders, "to see 'More Blues' as a simplified history

of the group. You take the best of the compulsive blues/rock riffs, open your head, dig in, see what comes out."

Most Boring Song I've Ever Heard Bar Two [The (Wright)]

The original, and highly apt, title for 'See-Saw' as recorded in January 1968. The question is, what were the other two?

Mother [Waters]

Sung by the author, with Dave Gilmour as the mother(!), this appeared on 'The Wall' album and film (in a radically remixed form on the latter, with a slightly amended lyric). Performed live on the 'Wall' and 'KAOS' tours.

Waters: "A woman I know called me up and said that listening to that track had made her very guilty as she's got three kids. I wouldn't have said she was particularly overprotective towards her children [but] I was glad that it had got through to her. If it means that much to people then it's good."



Mudmen [Wright, Gilmour]

The instrumental last track on side 1 of 'Obscured By Clouds' and one of only 2 tracks on the album not featuring Waters in a writing capacity.

Murderistic Woman [Waters, Wright, Gilmour, Mason]

The title used for the very first performance of 'Careful With That Axe Eugene' [qv] as part of a Top Gear session [see TAPs 20 and 39].

Now that we have reached the half way point of our alphabetic trip through the Pink Floyd songbook, we feel that we should mention one or two omissions that readers have spotted along the way.

We are aware of some lapses that we have made, such as not mentioning where tracks have been released on singles in some countries, or missing some titles used by bootleggers that we were not aware of. A typical example of the latter is the title 'Jupiter's Eye' which was found on the new 'Around The Mystic' bootleg by Jason Pyke from Feltham in Middlesex.

To correct this, we are preparing a supplement which we will run after we have completed the second half of the alphabet. It would therefore be helpful if you could let us know of any omissions which you may have noticed. Thank you.

COMPETITION RESULTS	COMPETITION RESULTS	COMPETITION RESULTS	COMPETITION RESULTS
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Winners of the 'Hysteria II' video competition are Don Aldea, Simon Webster, Fiona Knight, Steve Dignum, George Wyatt, E. White, Harry Payne, 'Col' Garrett, Peter Heffner and B. Brazier. Well done! TAP 43 mistakenly credited the video to Castle Hendring, when the prizes were, in fact, donated by PALACE VIDEO. We offer unreserved apologies to both companies and any reader who may have had problems ordering a copy. The guilty minion has been soundly flogged, much to his pleasure.

COMPETITION RESULTS	COMPETITION RESULTS	COMPETITION RESULTS	COMPETITION RESULTS
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BEHIND MY CAMEL



Another early-70's bootleg emerged recently - 'Pyramid Part One' (Bandit Records). It's a double set, in an excellent gatefold sleeve and claims to be from Bollingen in '73, although I can't verify this. The labels and sleeve list the tracks as:

- a) Breathe/Atom Heart Mother (Funky Dung)/Time
- b) Money/Us and Them
- c) Brain Damage/Eclipse/Careful With That Axe, Eugene
- d) Echoes

While they got sides C and D right, side A has 'Breathe' followed by 'On the Run' - a version similar to the '72 live renditions, featuring some excellent and extended keyboards/guitar interplay. As the track draws to a close there seems to be a twenty-five second jam; perhaps as they waited for the backing/click track to catch up? 'Time' begins with the clock chimes and drums, and features

all the lyrics (as opposed to the original, shorter version played before 'Dark Side...' was released). 'Breathe (reprise)' is followed by 'The Great Gig in the Sky', which is again similar to '72 versions featuring a piano solo with various tapes and effects - the track is unfortunately cut short at the end of the side.

Side B kicks off with the cash registers heralding 'Money', the bass riff gradually growing in volume. A superb long version of 'Us and Them' is next - a classic live track! 'Any Colour You Like' is close to the recorded version although the ending is much more intense. The beginning of 'Brain Damage' ends the side.

Side C picks up where the last left off, with 'Eclipse' providing a very good conclusion to the 'Dark Side...' set. 'Careful...', however, is the highlight of this album; in addition to the usual scream, there are also vocals (sort of!). These are more in the vein of the mutterings on 'Several Species...' and work really well: a gem of a track!

Side D is given over to a good version of 'Echoes', although I have heard better. I would have preferred the guitar to be higher in the mix - but you can't have everything.

Having given the album another spin, I think it may have been recorded in the US: the audience give it away (just). The band is credited as Gilmour, Mason, Wright, Dick Parry, Barry St John and Clare Torry, with all lyrics by Roger Waters - you mean he wasn't there on the night? Shurely shome mishtake... Peter Howard.

Final note: the album has two catalogue numbers - UH-3265/251160 on the sleeve and GEMET 3460. Overall sound quality is very good.

TAP SMALLS



WANTED: Q 11 (Waters interview) + Radio Waves, Learning to Fly and One Slip CD singles. Contact Jason Davis, 3 Farnham Avenue, Macclesfield, Cheshire, SK11 8LT.

WANTED: Collectors for exchange of rarities. Contact J. P. Houlston, Flat 1, 17 St Clements Rd, Bournemouth, Dorset, BH1 4DU.

WANTED: Rare Floyd and Who video/audio material. Contact Joey Gray, 13 Yeames Close, West Ealing, London, W13 OLS.

WANTED: VHS (PAL) copy of complete Knebworth broadcast (all acts). Contact Uwe Sailer, 24/4 Friedrich Naumann Str., 7410, Reutlingen, Germany.

WANTED: 87/88 tour programme + posters from 'Momentary Lapse' LP. Contact T. Hewitt, 67 Lamdash Cres., Cranhill, Glasgow.

WANTED: Alexander Ivakov of Gagarin Prospect, 20-28, Joshkar-Ola, Mari Assr, 424015, USSR would like to hear from English Floyd fans (in English) and will answer all letters sent to him.

FOR SALE: 1975 Belgian 7" Money/Any Colour You Like (Harvest 4C 006-05368) in title sleeve (VG+) - \$25 or £15 plus airmail p&p. Contact Elliot Tayman, 137-25 68 Drive, Flushing, NY 11367, USA.

WANTED: TAPs 24, 25 and 28. Contact Elliot Tayman (address above).

WANTED: TAPs 10, 12-19, 21, 22, 24, 25, 28 and 29. Contact Dan Cassidy, 2600 Draper Ave., APT 303, Ottawa, Ontario, K2H 9A9, Canada.

WANTED: VHS copies of Berlin and Venice. Contact J. Molloy on 081 673 2382.

WANTED: About Face, Identity, Fictitious Sports and Wet Dream LPs. Contact Alan Heazlewood, 12 Elizabeth Street, Brunswick East, Victoria 3057, Australia.

WANTED: Steve Gregory of 120 Stredwick Drive, Torbay, Auckland 10, New Zealand would like to hear from Pudding readers anywhere!

FOR SALE: Rare black vinyl Learning to Fly/One Slip 7" (UK, EM 26) - serious offers or trades of 60s singles considered. Contact Mark Venema, Algolstr. 82, 7521 HP Enschede, Netherlands.

WANTED: UK releases - On the Turning Away (EM 34), There's No Way (HAR 5167), Blue Light (HAR 5226), Love on The Air (HAR 5229), Sunset Strip (EM 20) + Gilmour sampler (DG 1). Contact Mark Venema (address above).

WANTED: Info on/copy of Robbie Gladwell's eponymous Pye '72 LP + Book 'From Fringe to Flying Circus' (Roger Wilmut, c1980) - hard-back preferred + infoon/contact address for musician Tim Burness, Expanding Consciousness Records or the band Burnessence - please contact Andy Mabbett at his editorial address (elsewhere this ish)

WANTED: Loan or purchase of TAPs 1-29. Contact Keith Chapman, 136 Eastern Ave, Peterborough, Cambs., PE1 4PW.

WANTED: Floyd/Plant Knebworth radio broadcasts; will pay or trade. Contact Dean Harvey on 0252 315150 after 8pm or at weekends.

FOR SALE: Floyd/HM rarities. SAE for list to Bruno MacDonald.

RELICS

While rummaging through a friend's record collection, I came across 'Parade of Pops: 16 Solid Gold Top Hits' (Chevron CHVLP 16). Older readers may recall the days in the 70s and early 80s when you could walk into Woolies and buy an LP of ghastly cover versions of ghastly chart hits for less than a quid; well, this record is one of those, from 1980. The sleeve - a typically cheap, semi-pornographic affair featuring a doe-eyed maiden in soft focus - describes the contents as "16 of today's top chart titles recorded for Parade of Pops".

This in effect means that the version of 'Another Brick in the Wall pt 2' listed on the sleeve (and credited on the label, incidentally, to "Waters/Ezrin") will be a reasonably faithful cover performed with admirable efficiency by anonymous session musos. And this is indeed what you get: the guitarist manages to copy Gilmour's solo note for note, for example, but whatever qualities the original song possessed are completely lost. (KW)

Readers are advised to beware of a Colin MacDonald (no relation) of Sunderland, who has been advertising fictitious Floyd rarities and refusing refunds when caught out. (ET)

'Best of Peel Sessions Par Bernard Lenoir', a recent compilation of Strange Fruit releases, includes Syd Barrett's 'Terrapin'. Despite being imports on the FNAC label (the French equivalent of HMV), the CD (WM 321), MC (WM 210) and LP (WM.113) can be bought cheaply at UK branches of HMV (and possibly elsewhere). (AL/TMB)

In a recent postal vote, Pink Floyd wound up as Favourite band of the members of MENSA's Rock Music Special Interest Group, their 21 (out of 842!) votes beating Led Zeppelin and Rush (17 votes each) into joint second place. (MS)

Gong's 'Shamal' (CDV 2046) and Robert Wyatt's 'Rock Bottom' (CDV 2017), both produced by Nick Mason, are now available as budget-price Virgin CDs. (TMB)

TAP 44 front cover taken Wembley 6/8/88 by Julie Angel. (Eds)

The 12" (Virgin VST 1274) and CD (VSCDT 1274) versions of Bassomatic's recent Top 10 shuffle 'Fascinating Rhythm' include the 4'16" 'Va Va Voom' mix of 'Set the Controls For the Heart of the Bass'. Credited to Orbit/Mayer/Waters, it is, as you may have guessed, a loose interpretation of the ancient PF brainbender. Those of you hostile to forms of music devoid of drum solos and conceptual metaphors are unlikely to care for it much; indeed, a cosmic dance feel and no lyrics save for the oft-repeated title edge it very much into Rosebud/Discoballs territory. Old hippies may, however, be convinced by the glissando guitar - courtesy of none other than sprightly axeman Steve Hillage. NB: there are two 12"s of 'Fascinating Rhythm', only one of which features 'Set the Controls...', so check before purchase!

'Set the Controls...' also forms the title track of Bassomatic -'s debut album (Virgin, CD-CDV 2641, MC-TCV 2641, LP-V 2641). It was previously released in its own right back in May and could reappear in the wake of 'Fascinating Rhythm's success... (TMB)

'Le Livre Du Pink Floyd' (see TAP 41) is also available in Japanese. Talk about "Tongue-tied and twisted"! (RF)

Contributors: KW-Kiev Wetlook, ET-Elliot Tayman, AL-Alain Lachaud, TMB-The Magic "B", MS-Martyn Smith, RF-Ron Fleischer, Eds-Us Lot.

MEDIA LOG



NME: Sept 1 '90 - The Secret Diary of Roger Waters Aged 49½: "Milk had gone off. I detect the hand of Dave Gilmour in this"; Sept 8 '90 - John Martyn video review: "At the death Dave Gilmour is led on for 'a bit of a jam'. I mention this merely to point out that I was still there at the end. Just."; Sept 22 '90 - reviews of 'Another Brick... 2' single ("Sounds like Cyndi Lauper is back on the helium again") and the Berlin video ("Roger Waters can now claim to have bored more people with his life-story than anyone else in the entire world"); Oct 13 '90 - Knebworth video review: "Volume Three continues the policy of splicing the woeful - Pink Floyd and Genesis - with a streak of brilliance - Robert Plant with Jimmy Page." (RB)

For Him (June/July '90): Short Berlin preview. (KW)

Vox (Oct '90): Feature on 'The Great Lost Albums' ('Smile', 'The Black Album', etc) included Floyd's 'Live At Montreux' - "This made-in-Switzerland live album reached white-label acetate stage only to be withdrawn from the release schedule in favour of 'Ummagumma'" + Knebworth video review - "The overwhelming impression is of a series of wrinkled men in garish designer suits... Not even the inevitable 'spectacular' Pink Floyd light show can distract from the fact that Dave Gilmour is wearing a dark blue flapping suit - but with a t-shirt underneath, just to prove that he really is still an old rocker at heart." (RB)

High Fidelity (Sept '90) & The Sport (June 27 '90): Reports of a chart of the Top 10 EMI Cds pressed at their largest plant, in Swindon, over the last three years - "Unchallenged kings are Pink Floyd, who scoop the top three places with 'The Wall' (756,000), 'Dark Side of the Moon' (747,000) and 'Delicate Sound of Thunder' (669,000)." (AM/DM)

Rolling Stone (no. 586): Full-page report on Berlin, with numerous quotes, colour piccies and that sort of thing. (RB)

BBC Radio One: April 19 '90 - short interview with Roger Waters and Leonard Cheshire (segments of this were used in TAP 43); Sept 13 '90 - short interview with Rog ("The thing that sticks in my memory is the ghastly moment when we lost the monitors... faced with 300,000 people, all I could think of doing was tap-dancing"); Sept 29 '90 - lengthy interview with Rog on the then newly-released 'Live in Berlin' album. (Eds)

BBC Radio Two (July 17 '90): Fairly lengthy and thoroughly tedious interview with Leonard Cheshire and Sue Ryder (wife). (RB)

Astute readers will have realised that, for a magazine which used to dominate these pages, Q has lately been conspicuous by its absence. This is simply because each issue contained so many Floyd references that up to a third of Medialog was regularly being hijacked. For example, a recent issue (48) contained no less than 15 pages of Pink-tinged stuff: interviews with Gilmour and Candy Dulfer, and a feature on Berlin. Also still available are no's 23 (with front cover PF feature) and 47 (Knebworth review). These cost £2.80 (UK/overseas surface mail) or £4.40 (overseas airmail) each from Back Issues, PO Box 500, Leicester, LE99 0AA. Make cheques (not postal orders) payable to 'Q Magazine' and remember to tell them which issues you want. (TMB)

Contributors: RB-Raspberry Beret, KW-Kwazy Wabbit, DM-Dogl MacDogl and AM-A. Mazing. Keep those Medialog entries coming, pop-kids...