



THE AMAZING PUDDING

THE ORIGINAL

# Pink Floyd & Roger Waters

MAGAZINE ISSUE 46

ISSN 0951-8304







The Amazing Christmas Pudding

December 1990

Welcome once again to the last TAP of the year - yes; the one in which Dave puts bloody holly (good name for a dead pop star!) all over the place, and the one that you have to make do with for months on end before the euphemistically-dated February edition appears. Rest assured, however, that we have all manner of strange delights in store - would you believe Sam Brown and James Galway? Then there's a special on 'The Wall' movie (contributions - especially stills - very welcome!), readers' poll results (see the centrepages of this very ish) and, of course, The Amazing 50th Issue Celebrations if we last until August!

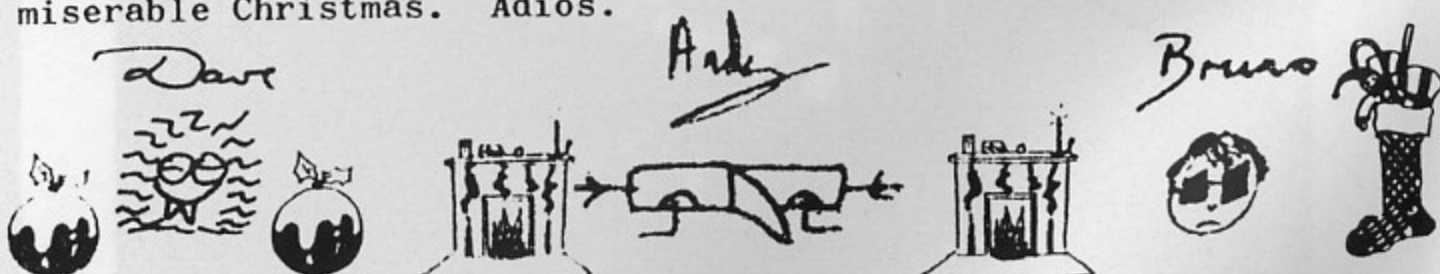
As always, we aim to keep you up-to-date with developments on the Floydian front and continue delivering a magazine that is (if we do say so ourselves) pretty good value-for-money. In 1990, we brought you glossy covers, competitions, better pictures, exclusive interviews and only the occasional Roy Harper mention... Another success has been our Pink Floyd A-Z 'A Collection of Great Dance Songs'; a project viewed with some apprehension last year but which now seems likely to outlive us all - in fact, we had planned to have it wrapped up by now!

Another long-term Pudding project, however, has - you'll be relieved to learn - finally reached fruition. Yes, after nearly two years of intrigue and debate, 'The Best of The Amazing Pudding Issues One to Five' (known "affectionately" as 'It's Nothing to do With Me') has finally been edited, beaten and kerplunked into a ready-to-print forty-four page delight. Therefore, we urge you all to place orders with Number One ace TAPperson Carole Walker, and that super-duper price is...

-UK: £2.00 Europe: £2.30 USA/Canada: £2.80 Rest of world: £2.90

The high (but not too high, we hope) price is due not only to the predictable fabness of this document, but also its limited edition status - another good reason for placing your orders as soon as possible. Copies will be published early next year.

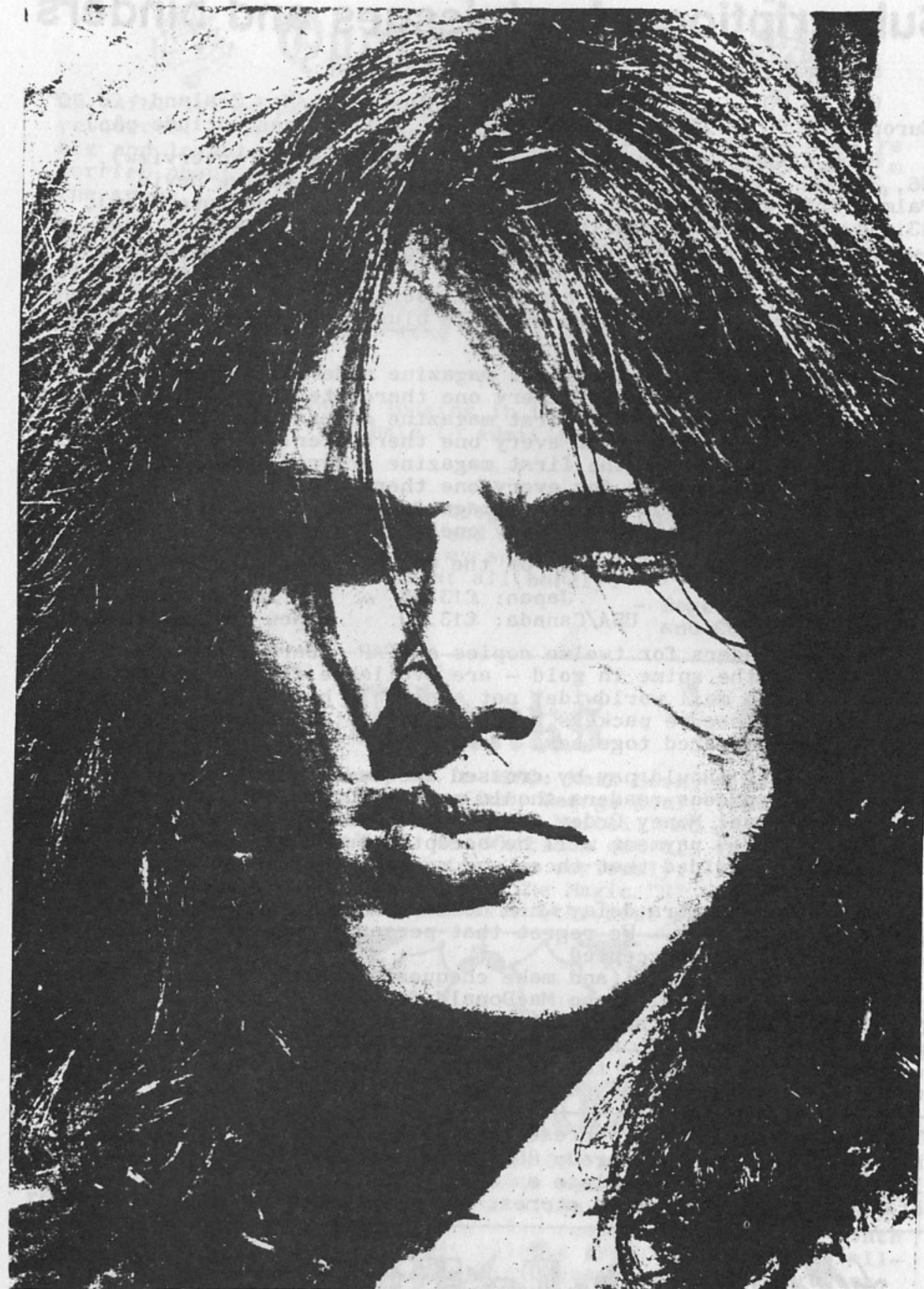
Finally, while not wishing to appear unseasonably grumpy, we noted with some disappointment Q's coverage of Syd Barrett in their December edition. The 'madcap recluse' story has long outstayed its welcome, and it is distressing to see such a usually-entertaining publication sink to tabloid sleaze. Any subscribers who share this unhealthy obsession are urged to have a thoroughly miserable Christmas. Adios.



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Back issues 34, 35 (with exclusive Daevid Allen interview), 36, 37, 39 (the Kate Bush special), 40 (with exclusive David Palmer interview), 41, 42 (with exclusive Nick Mason interview), 43, 44 and 45 are currently in stock (please note, however, that owing to circumstances beyond our control, all remaining stocks of issue 37 are now creased or damaged. We regret that we are unable to supply replacements and hope that your enjoyment of this issue is not impaired). They cost 80p each plus postage and packing as follows:

UK: 20p for the first magazine ordered, then 10p per magazine for every one thereafter.  
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UK readers should pay by crossed cheque or postal order ONLY, not cash. Overseas readers should pay by Eurocheque, Bank Draft or International Money Order in STERLING ONLY, please. Where these are unavailable, payment will be accepted in Sterling or American bank notes, provided that these are sent by registered post at the sender's risk.

There is an extra delay when dollars have to be exchanged, so please bear with us. We regret that personal cheques in foreign currency CANNOT be accepted.

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The Amazing Pudding US representative: Ken Langford, 16385 West 8th Avenue, Golden, Colorado 80401. If you write to Ken and would like a reply, please enclose an SASE. Ken can also arrange bulk orders of TAP, for record stores, etc. Please write for details.



## Quote Unquote



"An awful lot of people in rock n' roll aren't sure of their resources. That's why they're in there trying to prove they're big and lovable... I mean, I know I'm big and lovable, but I'm worried about some of the other chaps... That's why I stay in the group..."  
- Roger, '75.

"Roger? A difficult person to work with? Heavens! What would make you think a thing like that?"  
- Dave, '84.

"There's very little difference, really, between being President of the United States and being locked up in a lunatic asylum, as far as I can see."  
- Roger.

"There's an unfulfillable longing in the song, so it's not all joyful. Good Lord, I'd hate to admit to anything happy."  
- Dave on 'Learning to Fly'.

"I thought that everybody had recognised the contribution that I had made to The Supergroup... and that they would all come flocking to see me. In fact, my supreme confidence was entirely misplaced and no bugger came at all hardly."  
- Roger on 'The Pros and Cons...' live.



## Thanks



...to everyone who's helped us in 1990: Mark Boon, Mike Curtis, Nick Dawe, Mark Horner, Ken Langford, George Loaf, Trevor Mabbett, Douglass and Sonia MacDonald, Smaranda Maftei, Mad Jock McJock, Elliot Tayman, Carole Walker, Kev Whitlock and all the management, record and video companies who took us seriously. A special "Dankeschon" from Steve Withers and The Magic "B" to the waitress at the Station Restaurant in Hannover (the best part of the trip).



## STOP PRESS



Overseas readers may pay for the 'Best Of' by requesting that the cost of two TAPs be deducted from their subscriptions... The Floyd reported to be working on their next album, with live dates planned for 1991... Floyd laser company also responsible for nine-month Zeppelin tour next year... Latest release from Waters camp is all-star 'The Tide is Turning'... News in January of Kate Bush dates for 1991... TAP will no longer be advertising in NME... Blue Pearl album out now with Gilmour and Wright... Merry Christmas to all...



## Up Against the Wall

It was hell," says Roger Waters of the worst trip he and his band ever took. It was in 1977, and Pink Floyd was on a tour of big stadiums across North America. But no matter how many helium-inflated pigs the British elder statesmen of dreamy hypno-rock floated over the audience or fusillades of fireworks they set off, they just couldn't connect with their fans, many of whom, stoned or drunk, had taken to setting off cherry bombs or beating each other with beer bottles. It all came to a head one night in Montreal before a crowd of 80,000. Recalls Waters: "I found myself spitting on a guy who wouldn't stop yelling. It was a real war."

Waters withdrew to the English countryside to plot his revenge. Now Pink Floyd has unleashed it on the world in the form of a double album called "The Wall" (Columbia), which describes the life of a rock star as a never-ending war against the world—and himself. Coming on the heels of two albums that were both critical flops, it looked at first like another Floydian ship. Instead, "The Wall" rocketed to No. 1, selling 2 million copies and spawning a series of sold-out concerts in Los Angeles and New York. Columbia executives are now saying they may have a "Dark Side of the Moon"—the 1973 Floyd opus that is still on the charts after 300 weeks.

**Neurotic Mess:** On the surface, "The Wall" relates the rise and fall of a "Mr. Floyd" (a.k.a. Waters), a rock star who's wobbling about "on the thin ice of modern life." On another level, it's one long lip-curling sneer at a society that cripples everyone at every turn. In Floyd's case, the process began at birth: he lashes out with kindergarten abandon at a father who deserted him, an overprotective mother ("Mama's gonna put all of her fears into you"), a crotchety schoolmaster. The wartime blitz in England adds to the torture of growing up, as dive bombers scream out of the speakers in "Goodbye Blue Sky": "The flames are all long-gone/ But the pain lingers on." Each assault on his psyche adds another brick to Floyd's "wall" of defenses until he's a neurotic mess bloated by his rock-star celebrity. His "silver spoon on a chain... a grand piano to prop up my mortal remains" have cost him his marriage, his sanity—and nearly his life. When he's caught "showing feelings of an almost human nature," his tormentors converge for the kill in a Gilbert-and-Sullivan-esque number called "The Trial."

Waters's rage spills onto the hyperamplified sound track with growling guitars and doom-and-gloom keyboard that churn like a cosmic storm. Self-consciously, Floyd draws on nearly every popular musical style, from folk to rock-disco to cabaret. The

result is a tangled display of nastiness dressed up with technical brilliance. Only when David Gilmour's haunting lead-guitar riffs rise above the din does the music begin to soar.

A drone on record, "The Wall" came alive in its New York concerts with the most dazzling assemblage of special effects ever put together for a rock act. While the band performed its two-hour rock opera, a crew erected—brick by cardboard brick—a wall 35 feet high and 210 feet at its widest that eventually obscured the foursome from view. That was hardly the only distraction: a psychedelic son et lumière ex-



Floyd's 'mother': Mama was overprotective

ploded in the air; a scowling blimp figure of Floyd's "mother," designed by the surrealist cartoonist Gerald Scarfe, inflated on cue; and a fanged caricature of his wicked wife glared from the heavens like an obscene praying mantis. As a 25-foot-tall marionette of the schoolmaster lurched into view, a piped-in choir of schoolboys provided the message: "We don't need no education./ We don't need no thought control."

**Racial Epithets:** A climax of sorts was reached when Waters and crew skewered their own pop-star images by impersonating a Fascist band, complete with racial epithets hurled at the crowd. But this message seemed lost on their fans, many of whom, blitzed out on drugs or lulled by the fog-like music, waited quietly for the Great Moment—the crumbling of the wall to the accompaniment of ear-shattering sur-



Gilmour, Waters: Torments of a rock star

round-sound. The passivity pleased Waters enormously: "I hate audience participation," he says. "It makes my flesh creep. Yelling and screaming and singing is great in church, but not at our shows, thank you."

For Pink Floyd, spontaneity has long been a dirty word. Waters, Gilmour, keyboard man Rick Wright and drummer Nick Mason dress like technicians, proceed without pause through one song after another and are so laid-back that they once talked about sending out robots and computers on the road in their place. But things offstage are apparently not so unruffled. The 36-year-old Waters is a moody perfectionist who can be brutal in his criticism of the road crew, producers and fellow Floydies, one of whom allegedly inspired him to write "Nobody Home," a scathing portrait of a degenerating rock star. "We have been pretending that we are jolly good chaps together," he says, "but that hasn't been true in seven years."

**Chain Letters:** Waters boasts: "I make the decisions. We pretended it was a democracy for a long time, but this album was the big own-up." Waters wrote all the lyrics and most of the music, then sent his demo tapes to the scattered band members, who passed them around like chain letters, each one adding his own part. Studio recording, which took more than a year, was so unnerving that each musician vowed to producer Bob Ezrin, "I'll never do this again." But undoubtedly they will, if only to recoup the \$800,000 they lost taking their new show on the road. Waters even hopes to turn "The Wall" into a motion picture. For all his supposed angst about being a rock star, life isn't bad at the top of the charts: what's more, the head Floyd confesses, "We're too lazy to split up."

BARBARA GRANT STARK AND JANET HUCK  
in Los Angeles

The following article is taken from the draft version of a 1980 Newsweek article (shown on opposite page), kindly supplied by Robert Cohen. It contains a large amount of material that was omitted from the final piece and which has, to the best of our knowledge, never previously been published. The feature is based on notes by Janet Huck.

Pink Floyd's concerts are legendary for making the most flamboyant gestures in the biggest stadiums — but this time they transcended themselves. During the first half of their Los Angeles show celebrating their new album 'The Wall', a massive, half-finished wall — stretching across the 11,000-seat Sports Arena — was completed. Slowly, brick by brick, the black-clothed crew walled off the musicians, separating them totally from their audience. The Wall stands insurmountable throughout most of the second half. But, at the end, a chant from the Floyd rose up louder and louder: "Tear down the wall, tear down the wall...". A few people in the audience picked up their call for freedom as a series of Nazi images flashed, faster and faster, on the wall. With a murky low rumbling the top bricks started to teeter, tumbling backwards in a unit. Then with a hypnotising roar the rest of the carefully-built wall crumbles, tossing the large white cardboard bricks dangerously close to the feet of the audience. Through the ominous, war-like devastation and billowing green smoke wove the newly-cleansed musicians dressed in street clothes; walking slowly in single file like mediaval minstrels and playing on simple acoustic instruments, no longer "banging against some mad bugger's wall".

Last year, when rude young punks came of age and respectability, the veteran rock group released their seemingly out-of-date concept album, 'The Wall'. Some hip, post-punk observers expected their sales to tumble faster than their own prop, but the old-wave group — which has remained together for twelve years — refused to surrender to the new-wave. When the expensive two-album set was released the last week in November, the flash marker was the biggest-selling, most-played album in the country. Now, after ten weeks on the charts, it is sitting securely in the number one slot, having bumped the Eagles' 'Long Run' weeks ago. The soon-to-be double platinum album has sold almost two million copies, and it may have a longer run yet. Their most successful album, 'Dark Side of the Moon', which was released in 1973 and made the underground cult stars into over-the-hill superstars, has stayed on Billboard's charts for a total of 298 weeks; popping up at a respectable number 45 this week.

When their limited tour — one week in Los Angeles and five days in New York — was announced, "The computers," as one reporter said, "were pushed to warp-drive" to handle the demand. In New York, more than 33,000 tickets were sold in a record-breaking five hours. In Los Angeles, more than 77,000 seats were sold. A few Massachusetts fans, who couldn't get tickets in New York, bought LA seats and came 3,000 miles to see their heroes.

The Wall as a prop actually came before The Wall as an album. The massive project was originally conceived in 1978 when the Floyd's harried lead vocalist/bassist Roger Waters, scared by the unsettling confrontations with hysterical fans, decided he wanted





to protect himself with an actual wall in future performances. Before he started to write the message-laden music and lyrics, the ex-architectural student asked his long-time special effects assistant Graham Fleming if it could be done. The special effects wizard shrugged; "You don't ask a lot of questions why," he sighed - "You start working." What he came up with is a massive white wall which stretches 210 feet across the sports arena floor and rises 35 feet off the ground. Waters' symbol of psychological isolation is made up of approximately 450 individual fireproof, cardboard bricks that measure five feet by two-and-a-half feet by one-and-a-half feet and weigh a hefty 18½ pounds. A crew of six - called The Brit Row Brick Company - lay down 340 of the foldable bricks every night in about 45 minutes. "The show backstage is more exciting than the show out front," declared Fleming.

There were plenty of problems. First, Fleming had to design a self-supporting wall which wouldn't accidentally crush the musicians on stage, yet would come down on cue: he came up with ten metal columns which were planted inside the bricks to keep them from tumbling down prematurely. A master control board monitors the up and down movement of the columns so they don't stick out the top of the wall and give the secret away. The columns are topped off with levers which can knock the individual bricks either back or forth: when the wall has to crumble, the operator drops the column supports row by row and flips the levers, sending the bricks crashing down. For safety, the top rows are knocked back on the stage; giant metal cages protecting the equipment and musicians. They have about a minute from the end of 'The Trial' to scamper out of the cages and off stage, but once Dave Gilmour didn't move fast enough and was caught in the cage as the 19lb bricks crashed down. The lower rows, which are less likely to bounce into the audience, are knocked down on the stage: "If we didn't control the collapse of the wall, we'd wipe out the first 20 rows," said Fleming, "Then they couldn't come back for another show."

The other basic problem is how to lay all the bricks in time to the music. Fleming sent an engineer to a fork lift company in Seattle for two-and-a-half months to design a new lift system; the result was five man-lifts which rise 30 feet to transport the crew up to the top of the wall. When they were first delivered in December, the pumps didn't work - "At that point we didn't think we'd ever make it," remembered Fleming.

To make sure they could get the wall up and down in time with the music, Fleming and his Brit Row Brick Company started rehearsal two months ago. They first set up the wall in the Culver City Studios in early December, assembly lasting two to three weeks. Then they rehearsed constructing the wall: the first time, it took two hours from the first to the last brick. "Nobody would be left in the audience," chuckled the dry Englishman. It took them three weeks of muscle-straining work to get their timing down, but the worst night was dress rehearsal with the band. In case there are any time problems with the wall, the band have written some expandable riffs to cover the delayed brick-laying; that night the band played on and on as the crew struggled with shiny, stiff new bricks which had replaced the well-worn ones they had been practicing with for weeks - "The band was asleep," said Fleming.

The morning of the opening night, the crew were joking around the Tropicana pool before they were bussed to the arena: "The show - maybe it'll go on," sighed one. But, miraculously, every night they have finished laying the top row before they close the last cutout where Waters is singing 'Goodbye Cruel World'.

But the spectacular Floyd didn't just build a wall and tear it down: they had a lot of other large-scale effects. In 90 minutes of rock opera, they pranced a 25-foot high crotchety schoolmaster

## Other side of the Wall

WHILE Pink Floyd have left us all open-mouthed at what must be the singles comeback of the decade, is there no one who has bothered to subject the sentiments of the song to closer scrutiny?

Do listeners not think that there is a slight element of superficiality in Floyd's deft foisting of all society's problems with adolescents onto teachers? Society at large has created our educational system, has determined our often ridiculously inadequate curricula, and has failed dismally to show any real interest in the job and life prospects of your average non-academic adolescents (cos most of them aren't lucky enough to become rock superstars, you know). Within this system, many teachers are doing their utmost to make school reasonably endurable for the kids.

Floyd, with their geriatric eyes on the proverbial quick buck, choose the easy targets, when anybody with a morsel of commonsense can see that it's our capitalist society (so cleverly manipulated by moneymakers such as Floyd) which is at the root of all the disillusionment and disaffection.

"We don't need no education," chant the crafty old lags - no, of course they don't need no education.

And what of the kids (do I detect cockney accents? Floyd are really so street nowadays) who sing the same refrain? They're unlucky enough to find themselves in a society where educational credentials become more vital every day, where rock superstars can survive but kids without CSE's can't. Ironic, innit?

Meanwhile the teachers are getting more frustrated, the kids are getting more disillusioned, and Pink Floyd are getting richer and smugger. Pathetic. — SYLVIA & TONY COOPER, 59 Highbury, West Jesmond, Newcastle-upon Tyne.

● LP WINNER

MELDY MAKER  
29/12/79

don't jump around or use flamboyant, Jaggeresque gestures - they tune up carefully and start playing almost exactly on time; one night they apologised for a fifteen-minute delay because of a

across the stage by manipulating it like a giant marionette, inflated a grotesquely large Mother figure that huffed and puffed disapprovingly, and zoomed a near-life size World War One fighting plane across the entire arena. Banks of lights pulsed in time to the music, and huge portable lighting cabs, looking like giant insects, slunk around the edge of the stage probing obscure areas with searching lights. They surrounded the audience with 360 degree sound which made some people jump at uncomfortably close heavy breathing or violent echoes that assaulted them first from the right, then from the left and then from the back. Alternatively, they transfixed them with scary animation, in comic-book colours, of flirtatious flowers that made love, then devoured each other, and red and grey hammers that marched across the wall, growing bigger and bigger, with Nazi-esque precision.

Next to the enormous technical problems of the wall, all these effects seemed like child's play. The gargantuan black pig was a hold-over from their last tour. Fleming's crew used to pull it back by hand, but sometimes the audience caught it: "The band would never know when it would make it back," said Fleming. So this time, they designed a special track so the pig emerges and returns on cue: "We could make it sit up and beg if we wanted to. But the fun element is gone - a child could operate it." The inflatable mother puffs up with no problems, but the sparkling hair of the praying-mantis wife doesn't flash enough. "We need a new hair-dresser," cracked Fleming.

The only spectacular glitch was an opening-night fire. As the band marched on stage, they let off a glittering array of fireworks which accidentally set fire to an overhead drape; most of the audience thought the pyrotechnics were just part of the show, but after dodging pieces of burning curtain for a few minutes, Waters finally stopped the performance entirely to let the stage crew extinguish the flames. Despite changing the drapes to a less flammable material, the fire department wouldn't let them try the fireworks again. "That was the biggest disappointment," said Fleming, "There's a definite gap."

Amidst all the gee-whiz effects, Pink Floyd don't act like normal egotistical rock stars on stage. Primarily musicians, they come to play. They wear regular street clothes: t-shirts, worn Chino pants with the knees bulging out and button-down, wash-and-wear shirts that look like they came out of the drier a few minutes before. They don't jump around or use flamboyant, Jaggeresque gestures - they tune up carefully and start playing almost exactly on time; one night they apologised for a fifteen-minute delay because of a



massive traffic jam that kept hundreds of fans outside the arena at show time. At times they act as if it's just another job that has to be done; consequently, some of the audience think they are cold and impersonal. "It's like they don't know the audience is out there," said one record company executive, Columbia A&R man Peter Philbin.

In fact, they pace the show without reckoning on any participation from the audience. The performance is speeded-up or slowed-down according to problems with the special effects and, like an opera, one song is rolled into the next without any time or space for applause. And Waters almost never addresses the audience - once he yelled "Is there anybody out there?", but those lines are actually part of the script. However, one night he did say "Here's the man you've been waiting for - Gilmour!" and then anxiously asked if anybody liked his pig.

Of course, the wall robbed the audience of any intimacy; toward the end of the first half, you could only see the band through five-foot cutouts, almost as if you were watching them on a television set. During the second half, the audience got only occasional glimpses of the band: Gilmour gave a seering solo on top of the wall and Waters sang one song in a motel room mock-up that folded out from the wall. But at other times he just sang with his back to the audience.

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In 1977, Pink Floyd did a nationwide tour of large baseball stadiums, that veered out of control. The gigantic audiences of 50,000 were too far away to see or hear much and started to make their own show. Stoned and drunk, they set off fireworks and beat each other with bottles. "It was hell," said Floyd leader Waters: "It made me very angry." The increasingly-depressing experience culminated in their last show in Montreal which had festival seating for 80,000 people; hundreds were crushed up against the wire beneath the stage and throughout even the quiet acoustic numbers, they yelled "Get down!" "I had had it," remembered Waters, "Halfway through I found myself spitting on one particular guy who wouldn't stop yelling. He wasn't interested in the show. None of the audience was really responding in any genuine way to what was going on onstage; they were all interested in their own performances. There was a real war going on between the musicians onstage and the audience."

Bitter and angry, Waters withdrew to the quiet English countryside with his new family to develop a project which would keep him out of the rock and roll battleground. Intending that the concept be strong enough to make into a good movie, the pragmatic Waters knew he had to develop it as a musical project first in order to get it off the ground. So he wrote it as a live show that could be done in just a few cities in order to iron out the bumps and make it work as a theatrical piece before turning it into a shooting script that a studio would be interested in. The central idea was to construct an actual wall across the stage to protect and separate him from the aggressive audience, a concept that was expanded to become a metaphor for the psychological isolation that a person develops in his life. "The wall was a foundation. Everybody puts bricks in their own wall at different times in their life," he explained.

The first half of the project is strictly autobiographical. His father was killed when he was three months old, and his mother smothered him to compensate for the loss; his grammar school teachers humiliated him. "But they didn't succeed in smothering

me," he said proudly. "I escaped into the narcotic but self-expressive world of rock n' roll. Like the character in the program, I toured around the world madly; finally discovering it's not as good as I thought it would be. It wears a bit thin. In the meantime, I left his (Pink's) old lady at home and she goes off with somebody else. That's very personal: my wife left me for another man. I was crushed and withdrew to a hotel room. The character goes loopy and incarcerates himself in a hotel as he has already become psychologically isolated. The conceptual theme is that that kind of isolation breeds psychic and moral decay."

The second half of the album and show comments on how other

#### PINK FLOYD

The Wall

Columbia PE2-36183

Never known for a modest reach, this time Pink Floyd has concocted a project so extreme even they may have trouble topping it. The Wall takes the worst of two worlds—the concept album and the two-record set—to present an excruciating study in alienation, specifically that which comes from being an artist (as the members of Floyd apparently fancy themselves). By the end of this dreary exercise all but the most devoted will likely wonder what the point is.

With the exciting thunder-and-lightning strains of "In the Flesh?" The Wall gets off to a fiery start worthy of Led Zeppelin. Most of what follows, however, is a long, uninteresting cosmic sigh. Roger Waters can still write melodies of skin-crawling beauty ("Comfortably Numb") that are the musical evocation of airless death in deep space. But since bleak is the rule he is unwilling to break the spell by injecting color or tension; most of the songs are static fragments, cleanly though drily executed by the band. When the tempo exceeds a crawl ("Run Like Hell") the result is stiff theatrics as opposed to genuine drama. David Gilmour's infrequent guitar solos give off the only heat, then it's back to desolation. Under-scoring The Wall's general aridity is an incessant reliance on sound effects—crying babies, telephones, breaking glass, helicopters, etc.—that are more interesting than the tunes themselves.

Pink Floyd assume by this ghastly display of excess that their audience will accept quite a bit; compounding the offense is their writing about the lot of the big rock star. Ultimately The Wall seems neither a daring success nor an ambitious failure. By wallowing in impotent desperation and comfortable numbness, Pink Floyd exposes itself as a group of passionless, facile cynics, despite their pretensions to something far greater.

—Jon Young

TROUSER PRESS/February 1980

rock stars are destroyed by their experiences: "Different people get crushed in different ways. Some become babies. They break things; they exert their power because they are famous rock and roll stars, indulging infantile whims." Asked whether he had a particular rock star in mind, Waters said curtly "I don't want to go into it." But he was willing to discuss some of the pressures which turned adults into infantile rock stars: "The problem is the money. You are a vehicle for a lot of people to make a lot of money: their lives and fortunes depend on you continuing to perform. They will do anything to keep you working - give you anything, indulge you. That's why so many start behaving like babies. It's comfy to have people baby you. They think it's clever when you throw a TV out of a hotel window."

However, part of the second half is autobiographical - or at least represents his fantasies of what was going on: "He is forced to go back and perform because nobody else makes money if the show doesn't go on. He's forced back on stage by a cynical doctor who injects him with an enlivening substance and from the time he leaves the hotel room and arrives on stage, he turns from Dr Jekyll to Mr Hyde. He is the whole band; like, Pink is the whole group in the program. He turns into Mr Hyde and the band become fascists. It's still us but in a different frame of mind. We have turned into fascist pigs like I turned into a fascist spitting in Montreal: the surrogate band represents me spitting on people. The character starts talking about putting all the Jews and coons up against a wall and sending them back where they came from. That's when we start showing the slides of the hammers marching across the screen - it's supposed to turn into a great rally. The audience love all that kind of stuff. They are happy to fall into a fascist rally; they can be led into doing anything the group tells them to do."

"The rally is supposed to reach a crescendo," continued Waters in a low, unemotional monotone, "But he rebels. We rebel. That's when he sings 'I want to go home and take off the uniform'. But



they don't let him. He is dragged off to the bunker where he waits for the worms; waits to be put on trial. The verdict is to be judged by his peers."

Waters wanted to be judged by his peers because most of the people around him thought the project was ridiculous, doomed to failure. "So many people thought it was insane. Robbie Williams, our lighting guy for years and years, told me that up until the first night, he thought it was completely insane. He, like others, thought the audience would insist on hearing old material. I have been under enormous pressure to do encores; so many people have said the audience will tear you to pieces - they will destroy the stage. They put the audience in the same position. But I couldn't care less what they thought: I only wanted to express how I felt. It was a big gamble which is paying off - the audience, the crew, and the musicians are all enjoying it."

\*\*\*\*\*

Roger Waters has clearly emerged as the leader of the band. "I make the decisions," he declared without a trace of humility, "We pretended it was a democracy for a long time, but this album was the era of the big own-up. It was a mildly painful experience for some of us because we have been pretending we are all jolly good chaps together. It's a load of rubbish. Ten years ago it was true, but not for the last six or seven years."

Indeed, Waters decides what the whole group will do. In July 1978 he called a meeting of the band to present both his tapes and script for 'The Wall' and another separate project. In effect, he gave them an ultimatum; the band would have to do one or the other - it didn't matter which because Waters would do the other as a solo project. The band voted for 'The Wall', then started working on it in their own peculiar way. They don't communicate directly or verbally at all: "They communicate through technology," explained Michael Kamen, who arranged all the orchestral backups for the album, "Roger will make a demo in his studio and send it to (Dave) Gilmour who will add some tracks or overdub and send the tape on. All the members of the band have acquired separate identities."

But after exchanging tapes for two months, Waters decided he needed help from an outside producer, and hired heavy metal heavy Bob Ezrin, who shepherded Kiss to the platinum circle. "I couldn't do it all myself," said Waters, "Dave and I have produced all our albums together, but I had to provide all the motivation and direction." Ezrin reworked Waters' original script which the author himself described as "Childish notes." "Some parts were thought to be too personal, some didn't fit musically, and some songs just weren't good enough," he explained. Under Ezrin's urging, Waters dropped a silly hackneyed song entitled 'The Death Of Sisco' in which a DJ harangued the audience, and cut out personal references - especially early dates in Waters' life which are meaningless to their fans who were born after World War Two (For instance, Waters had written a line about 1943 when his father died). Despite these changes, Waters admitted that it's impossible to follow the convoluted plot line, particularly the garbled phone calls from Mr Floyd to Mrs Floyd.

Ezrin wasn't the only one to help Waters polish up his rock epic. Dave Gilmour, the lead guitarist who is a genius with technology, wrote the catchy music to 'Young Lust' and 'Run Like Hell'. The other two members didn't contribute anything: "They just played on the album," said Waters curtly, dropping the subject very quickly (When asked directly about Rick Wright whom

he constantly humiliates, Waters bristled: "I'm not going to go into Wright.").

The rock opera, which came out of the strained collaboration between the Floyd, is very gratifying to its originator. "It's wonderful," said the softly-spoken Waters, finally allowing a spark of emotion into his voice. He admitted that the lyrics were somewhat aloof, but only because they told a story. "On 'Dark Side of the Moon', there was an awful lot of wishy-washy clap-trap," - after reciting one long, trite passage very rapidly, he took a breath and added, "That's an awfully long way to say it doesn't approve of organised Christianity. Besides, people take rock lyrics too seriously. Some rock poets like Dylan and Neil Young have something to say, but most rock lyrics are second-rate." And he insisted that 'The Wall' is a lot better than their last album, 'Animals': "'Animals' was only released because we succumbed to material greed. However, I thought 'Wish You Were

**O**KAY, fight fans, this is the big one. And have we got a bill for you? Not many, Benny. So step up and grab yourself a ring-side seat as we introduce, in the top left-hand corner, back from a two year rest prescribed by their accountants, starring in this week's lead T-zer, Ladies and Gentlemen, the Brothers Floyd Bantam-weight tag team featuring 'Luscious' Dave Gilmour and 'Handsome' Roger Waters...

Not content with scoring the most anti-establishment number one in at least two and a half years (and we mean it, maan), the Pink Floyd have revealed a hitherto hidden self-deflating side of their normally chronically pessimistic selves. They plan a 'world tour' for February that consists of five nights in LA and five in New York and, to top off this conceptual joke, they're hiring a crew of brick-layers to build a wall between themselves and the audience as they play! What have the old psychedelic bores been taking? ...

NME 12/1/80

Here' was a fairly cohesive piece of work. I built on it to make 'The Wall'." But he readily admitted that the lyrics were bitter: "It was largely drawn from the dark period in my life when my marriage was breaking up because of touring. Then the tours weren't going well. It was a tough period of my life, but writing about it helped me externalise some of those bad, bitter feelings. Now I feel ten times better. I'm on the up."

Although he feels better about his life as a rich rock and roll star, he did say that he has some ambivalence about the money, the fame and the power that goes along with it: "I always thought as a child that having a lot of money was wrong. I was brought up on the Daily Worker bazaars. When my mother couldn't get someone to sit with me, she took me along to the meetings of the British-Chinese Friendship Organisations to watch movies of the heroic struggles of the People's Republic. One never loses that stuff. On the surface, I have no strong inclination to go into politics or to buy a B-52 and fill it up with supplies for the starving millions, but those feelings of guilt can't ever be totally exorcised. Having a family changed my perspective immeasurably. I want things for them - but the money still makes me uneasy."

Waters' guilty feelings made him shy away from any publicity or move to make him into another Jaggeresque personality: "After not talking to the press for so long, I discovered there was a mystique which had grown up around us. We started enjoying the mystery. It's very nice; nobody knows who we are. I can walk around backstage, and nobody recognises me. I can even walk out into the audience: I could walk around the buildings in the last tour and check it out without anybody coming up to me. It's great. I don't like strangers coming up, like they know me - I don't want to talk to strangers. When they do come up, my vibes say 'I don't want you around', so they don't over-stay their welcome."

Indeed, Waters is unapproachable, wary of strangers. His voice is very soft-spoken, rarely rising above a low monotone - but it's a demanding voice. He's almost like the president of a multi-million company who is so feared that he doesn't have to scream to get people to do exactly what he says - immediately.



Right before the show, he makes a tour around to the different crews - special effects, sound, and so on - to check whether they had any problems or whether they had fixed some minor faults from the previous performance. As soon as he showed up, the crew heads ran over and started nervously reporting what progress had been made. Only once did I hear Waters raise his voice. One stage crew hadn't turned on the TV set for the motel room scene the night before, and he was complaining "It's the only fucking thing they have to do. Make sure it's done."

Waters expects the same rapt attention from his audience. When asked what was the role of a rock audience, he quickly snapped "Passive," throwing his head forward as if he were spitting once again on that odious fan. "Like they're in a theatre. You don't involve yourself in what is going on. You bloody well sit there. I hate audience participation. I hate it when they want you to sing along: it makes my flesh creep. Yelling and screaming and singing is great in church, but not at our shows, thank you very much."

This time Waters is overjoyed that the audience is simply sitting there and taking it all in. But he went off on a tirade about one over-excited fan: "I missed a great opportunity last night (the final night of the LA gig). In the first half, some asshole was shining a battery-operated pocket laser on the screen. There he was playing with his little red dot on our screen. I didn't do anything because there was so little of that kind of mischief going on; I just thought they'll find him and (At this point, his voice grew nasty) take his little toy away and break it. It's such a drag for 10,000 people if one person is screwing it up by having his piece of fun. Anyway, I realised afterwards that I should have changed the words in 'Hey You' from 'Breaking bottles in the hall' to 'Playing laser on the wall' - like that's what the song is about: playing with a laser on the wall. If they can't understand what I'm trying to do... to fiddle with toys while I'm doing serious work, they should stay home. Some people say that's a pompous attitude. But that's how I feel. If he wants to play with his laser, let him bloody well play with it in his garage and do his own laser shows there."

However, when Pink Floyd makes a film about 'The Wall', Waters is going to use the audience a great deal. He wouldn't talk about it, but probably the controlled audience will be instructed to turn into a crazed mob, led on by the fascist surrogate band. They have to make a movie about the project in order to recoup the money they are losing on the two-city tour. Every night they put the elaborate show on, each member of the band loses fifteen thousand dollars a piece; over the twelve nights, the show cost the band eight hundred thousand dollars. Waters calculated that they would have to charge thirty dollars a ticket instead of twelve and fifteen to break even. "The audience is really getting more than they paid for," he remarked, but added, "The album is selling like hot cakes so the enormous gamble is paying off."

But will the band which doesn't talk to each other anymore stay together for the film and more albums? "We're too lazy to split up," remarked Waters.

Next time, we'll be reprinting that other famous 'lost' Newsweek feature: "Bunny rabbits and jam tarts and lots of other really wonderful things, by R. Waters". Stay tuned, fight fans...

## HAMMERS UNDER THE HAMMER

In TAP 44 we previewed the [then] forthcoming Christie's auction of animation art from Pink Floyd The Wall. At that time we knew that there was to be a series of lots from The Wall Live concert in Berlin but not what these would comprise. We can now reveal what lots 267-280 (as they were known) actually were:

one lot of souvenirs from the Berlin concert, three signed posters, James Galway's manuscript drafts of songs, a collection of props from the hotel room sequence, most of the costumes worn by the various characters, a brick, a signed programme and a signed brick.

Having completed our brief round up of what was for sale we will now have a brief look at a breakdown of the auction statistics.

Overall, the auction raised £122830 (of which £119990 came from the original film artwork). This comprised the sale of 245 out of the 280 lots with 34 remaining unsold and 1 being withdrawn (details in last issue). Of the 245 lots sold, 23 passed the £1000 barrier. This included 8 lots of the 'Flowers in Sensual Embrace' and a further 8 of marching hammers in one form or another. Not surprising really, especially as it was the animation sequences for the tracks 'Empty Spaces'/'What Shall We Do Now', 'Don't Leave Me Now' and 'Waiting For The Worms' which were generally the most popular. Indeed it was a picture of 'Ranks of Hammers Goosestepping in Formation' which brought the highest price of £6000.

The least popular sections were those for 'Goodbye Blue Sky' and 'The Trial' although the latter did have the most artwork. Pictures of the Warlord were particularly unpopular as were picture of the mother, prosecuting council and judge at the trial. However the lowest price (£100) went, perhaps not unsurprisingly, on a polystyrene brick from the Berlin concert.

## FANZINES

EVERGREEN: Entertaining ALL ABOUT EVE magazine. At only £1 (UK), this is good value for those of you with flowers in your hair... Contact N. Williams, 28 Millbrook St, Plasmarl, Swansea, SA6 8JY.

NEVER FOREVER: A new name for ish 13 of this much-improved KATE BUSH magazine. £1.45 (UK) from 'CK International', 28 Millbrook St, Plasmarl, Swansea, SA6 8JY.

OUTSIDE THE WORLD: New zine on the ZTT label, so watch out for possible features on DG victims Grace Jones and Propaganda, 'About Face' arranger Anne Dudley and Floyd copyists (honestly!) Frankie Goes to Hollywood. SAE for details to Ian Peel, Montafon, Weston Close, Upton Grey, Basingstoke, RG25 2RX.

FACELIFT: Excellent 'Canterbury Scene' magazine (Ayers, Gong, Soft Machine, Caravan et al). Four issues available for £1 (UK) or £1.20 (overseas) each from Phil Howitt, Flat 5, 104 Clyde Rd, West Didsbury, Manchester, M20 8WN.

THE STONES: More interesting than 'Stone Alone'! \$2.25 (US/Canada) or \$3.25 (overseas) for ish 18 to Robert Furrer, PO Box 603, Suisun City, CA 94585, USA. Watch out for Woody's words of wisdom!

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



"This is Tuesday, so it must be Holland" - Pink Floyd live at Goffert Park, Nijmegen, July 10 '89... (from Didier Withoos)



### THE AMAZING PUDDING READERS' POLL 1990



In a burst of festive democracy, we've chosen this issue for the third TAP Poll, whereby you get to laud/dismiss twenty years of musical history and we fill up some space. Use that ad break in 'Herbie Goes Bananas' to fill in this form and pop it in the post to Bruno by March 29, 1991. The results will be published in TAP 48 and a winning entry, picked completely at random, will receive a highly desirable prize - we'll let you know what that is as soon as we've decided what we can afford (A date with me, of course! - Andy)! If you can't come up with anything to vote for in a particular category, lie, guess or leave it blank. And, please, no "They've never recorded a bad album"-type entries, please: there are more than enough disasters in the Floyd back catalogue! So; go!

#### Any Colour You Like...

1. Best Floyd Albums: i) \_\_\_\_\_  
ii) \_\_\_\_\_  
iii) \_\_\_\_\_
2. Best Floyd Songs: i) \_\_\_\_\_  
ii) \_\_\_\_\_  
iii) \_\_\_\_\_
3. Worst Floyd Album: \_\_\_\_\_
4. Worst Floyd Song: \_\_\_\_\_



5. Best Solo Album: \_\_\_\_\_

6. Worst Solo Album: \_\_\_\_\_

7. Best Solo Song: \_\_\_\_\_

8. Worst Solo Song: \_\_\_\_\_

9. Best Sleeve: \_\_\_\_\_

(album or single, group or solo)

10. Worst Sleeve: \_\_\_\_\_

(album or single, group or solo)

11. Best Promo Video: \_\_\_\_\_

(group or solo)

12. Worst Promo Video: \_\_\_\_\_

(group or solo)

13. Best Longform Film/Video: \_\_\_\_\_

(group or solo)

14. Worst Longform Film/Video: \_\_\_\_\_

(group or solo)

15. Best Collaboration: \_\_\_\_\_

(session, production, etc)

16. Worst Collaboration: \_\_\_\_\_

(session, production, etc)

17. Best Cover Version: \_\_\_\_\_

(Floyd or Barrett)

18. Worst Cover Version: \_\_\_\_\_

(Floyd or Barrett)

19. Best Non-Floyd Acts: i) \_\_\_\_\_

ii) \_\_\_\_\_

iii) \_\_\_\_\_

20. Best Album of 1990: \_\_\_\_\_

US AND THEM?

1. What do you most like about TAP?

\_\_\_\_\_

2. What do you least like about TAP?

\_\_\_\_\_

3. What would you like to see in TAP?

\_\_\_\_\_

4. Which did you think was best (on TV or in the flesh) and why: the Floyd at Knebworth or Roger Waters in Berlin?

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5. Please add any other comments:

Finally, please fill in the following:

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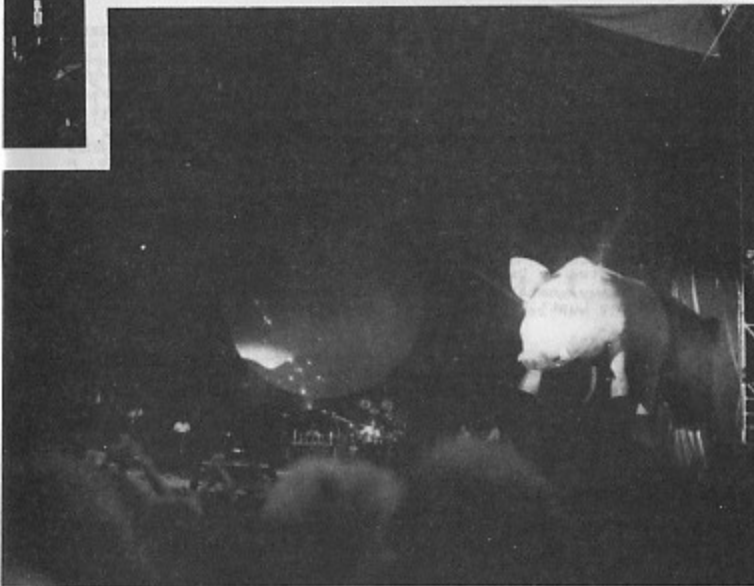
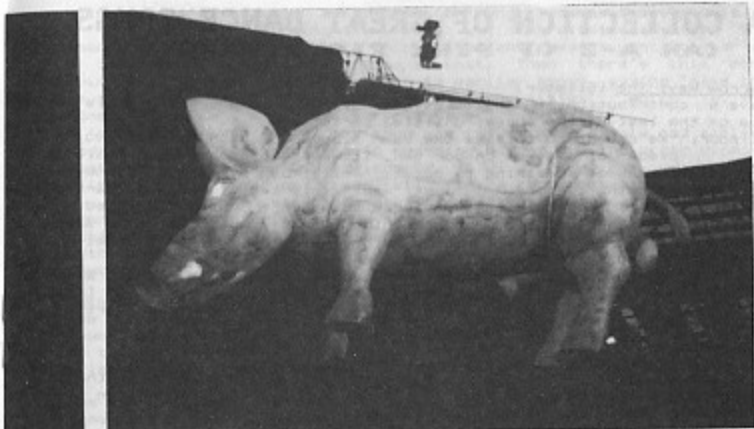
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THANKS FOR YOUR HELP!





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

## Narrow Way, The [Gilmour]

Dave's contribution to the solos half of 'Ummagumma', with vocals by him on the last of the three, untitled parts.

Gilmour: "We'd decided to make the damn album, and each of us do a piece of music on our own. It was just desperation really, trying to think of something to do, to write by myself. I'd never written anything before. I just went into the studio and started waffling about, tacking bits and pieces together - just bullshitted my way through. I got desperate at one point, rang Roger up and said 'Please help me write the lyrics,' but he said 'No, do 'em yourself.' I haven't heard it in years, I've no idea what it's like."

The first part was originally performed under the title 'Baby Blue Shuffle in D Major' [qv] as part of a BBC session in January 1969 [see TAPs 35 and 39]. The final section went on to become the third part of 'The Journey' [qv] [see TAPs 16 and 39].

## New Machine, A (parts 1 & 2) [Gilmour]

From 'A Momentary Lapse Of Reason' with lead vocals from the author. Performed on most dates of the '87-'89 world tours. Any connection to 'Welcome To The Machine' has been denied;

Gilmour: "It just happened to come out like that".

## Nick's Boogie [Pink Floyd]

An extended instrumental piece reminiscent of live versions of 'Interstellar Overdrive'. Written by the group for use in the film 'Tonight Let's All Make Love In London' it was never used until the reissue of the soundtrack album earlier this year when it featured on the CD. The track was actually recorded in April 1968 and not at Floyd's first studio session as stated in the album notes.



## Nightmare [Waters]

Alternative title for 'Cymbaline', performed as the penultimate section of 'The Man' [see TAPs 16 and 39].

## Nile Song, The [Waters]

From 'More', shouted by Dave Gilmour. The Floyd's first excursion into out n' out heavy metal; and a direct forerunner, according to the author, of 'Young Lust'. The track reappeared on 'Relics'.

## Nobody Home [Waters]

From 'The Wall', sung by the author. It has become something of a Waters trademark, having been performed on 'The Wall', 'Pros and Cons' and 'KAOS' tours - complete with lamp and remote-controlled TV.

Waters: "Part of [Pink] wants help, but the part of him that's making, you know, his arms and legs and everything work doesn't want anything except to just sit there and watch TV."

## Not Now John [Waters]

From 'The Final Cut', sung by Gilmour and Waters [the latter doing a very creditable impression of the former towards the end of the song]. Promised for the 'Pros and Cons' shows, it was not actually performed live until the 'KAOS' tour.

Waters: "It's a very schizophrenic song, because there's this one character singing the verses who's irritated by all this moaning about how desperate things are; and doesn't want to hear any of it anymore. There's part of me in that. Then there's this other voice which keeps harping back to earlier songs, saying 'make them laugh, make them cry, make them dance in the aisles', which is from 'One Of The Few'. So it's a strange song."

A 'cleaned-up' version of the song was issued as a single and achieved modest success in the UK Top 40 reaching number 30. The promo video is featured on 'The Final Cut' video EP.

Gilmour: "We more or less fell for a record company hype. Steve [O'Rourke] said that American radio stations wanted 'Not Now John' out as a single, and we just went along with it. The fact is it still says 'fuck all that!', because it's just a copy of the master with me and some backing singers shouting 'stuff' a bit louder than 'fuck'."

## Nothing Parts 1-24 [Waters, Wright, Mason, Gilmour]

The working title for the pieces recorded in 1971 that would eventually emerge as 'Echoes'; hence 'Son Of Nothing' [qv] and 'Return of the Son of Nothing' [qv].

Gilmour: "We'd tell everyone the key, then they'd have to leave the studio while one person recorded something on one track on the tape machine. Then another person would come in and play on the same piece of tape without hearing what the other person had played. All of us did that. Awful, absolutely awful."

## Obscured By Clouds [Waters Gilmour]

Instrumental title-track of Floyd's 1972 album. The song was one of four ('Careful With That Axe, Eugene', 'Echoes' and 'One Of These Days' being the others) chosen by Roland Petit for his 1972 ballet, and was played live throughout 1973.



## Oenone [uncredited]

A lengthy instrumental, dominated by Rick's keyboards and Dave's slide effects. Quite pleasant in a not-terribly interesting way, it appears on the 'Omayyad' bootleg and is an outtake from the 'Zabriskie Point' sessions.

Mason: "[ 'Zabriskie Point' director] Anotonioni was a fucking crazy man to work for. We ended up not doing anything much in the film. That's why he wasn't working with experienced actors: they were ordered to do everything."

The title is presumably a bootlegger's invention and is merely a girl's name (pronounced when-on-ee) although it has also been listed as 'Oneone'.

## Old Woman In A Casket [Barrett]

The original title of 'Scream Thy Last Scream' [qv] which was to have been Floyd's third single but which still lies unreleased. This has also been seen listed as 'Old Woman With A Casket'.





# FLOYDS OF LONDON

Tonite Let's All Make Love In London (See For Miles Records)  
 [LP: SEE G 258 Cassette: SEE K 258 CD: SEE CD 258]

For years, the soundtrack of the 1968 film 'Tonite Let's All Make Love In London' has been a sought after collectors item mainly because of various versions of Pink Floyd's 'Interstellar Overdrive', but now Colin Miles of See For Miles Records has tracked down the original tapes and reissued them. He was interviewed on Radio 1's 'News 90' programme on 11th October to explain why he had done this:

I: Colin, why did you think that 'Tonite Let's All Make Love In London' was actually worth a wider audience.

CM: The original record came out in '68 when everybody was busy living the 60's, so 20 years+, now it really is a wonderful time capsule and that alone was reason enough to do it. The Floyd particularly makes it collectable for the army of Pink Floyd fans out there but there's also an alternative version of The Small Faces on there; celebrities of the 60's in a very relaxed mode talking about how they envisaged the 60's going. It's just such a wonderful collection of the 'Who's Who' of 60's pop and spin-offs really.

I: Once you'd actually decided that you wanted to do this, how did you set about tracking it down?

CM: Well it was a nightmare because it really was a question of finding - or completely reconstructing the whole soundtrack. Tracking down Peter Whitehead, from whose film the soundtrack comes... He's currently working in Saudi Arabia in the Al Faisal Falcon Centre, amazingly. When we met up with him he said, "Well look, you realise there was only 5 minutes on the original soundtrack of Pink Floyd's 'Interstellar Overdrive' but they actually recorded 16 minutes+ for me", and I said "Yes, thank you Peter" and he then said "Funnily enough they also recorded another track as well for my use in the film and the soundtrack which was called 'Nick's Boogie' which was 11 minutes+". Well, at that point I nearly fell off the seat because we were happy to do a facsimile of the original release. Suddenly, we realised we had a much bigger project. It really is a stunning collectors item now, I think, but freely available.

So what of the album that is being hailed as probably the best reissue of the year? This is indeed a tough billing to live up to in these days of mass reissuing but this one almost makes it. I will explain the 'almost' later on.

Like the original album, this uses the interviews from the film which do illuminate us to peoples attitudes in those days. Admittedly the interviews do tend to be with the 'faces' of the day such as Julie Christie and David Hockney although some like Michael Caine and Mick Jagger have managed to survive the sixties to go on to bigger and, dare I say it, better things. Interviews aside, there is music from The Small Faces and Chris Farlowe together with the less well known, Vashti, Twice As Much and The Marquess of Kensington. However it is the contributions by Pink Floyd that are of real interest. The Pink Floyd of 1967 were known for their long instrumental improvisations which have never been translated to record. Indeed it is 'Interstellar Overdrive' from their first album which is the closest they came. The version presented here (mistakenly credited to Barrett although thankfully complete this time) is a true insight into

what the group could do when they improvised. Syd's guitar is, as ever, transcendent and weaves magic into what is otherwise merely a great track. Having got so carried away I must warn fans of the later Floyd that these earlier pieces may come as something of a shock, showing as they do a completely different free-form side to the group now somewhat absent from the Gilmour dominated Floyd. The reprise of the track is also present showing just what we had to put up with on the original album. 'Nick's Boogie' is a particular treat as none of this track has been heard before. Again a classic example of the Floyd in full flow. Also of interest is the point in the sleeve notes that both tracks were recorded during Floyd's first proper recording session when they were taken to Sound Techniques Studios in Chelsea by Joe Boyd and Peter Whitehead.

Until now it has been assumed that the only tracks recorded during this session were 'Interstellar Overdrive', 'Arnold Layne' and 'Let's Roll Another One' but we now know that 'Nick's Boogie' was also recorded at this time. This session took place on the 11th and 12th of January 1967 and the invoice reveals that the cost came to the grand total of £89 2/-. The date means therefore that both tracks were recorded before the band signed to EMI.

However, both tracks were later re-recorded for EMI. 'Interstellar Overdrive' was redone in March 1967 for inclusion on 'Piper At The Gates Of Dawn' and 'Nick's Boogie' was recorded in April 1968. Whilst we do not know for certain it does seem most likely that this latter track was mooted for inclusion on a 'Saucerful Of Secrets' but was later dropped in favour of another track.

I would recommend this album to fans of the early Floyd and of Syd and would advise younger fans to bear in mind that these were strange days and the music often reflected that. However a lot of music from those days is not dissimilar to that coming from Manchester these days.

Finally I will just explain why I think that this is ALMOST the best reissue of the year. It is because the extra track 'Nick's Boogie' only appears on the CD making it still unavailable to those who are yet to buy a player.

Dave Walker

To commemorate the reissue, See For Miles Records have printed some exclusive T-shirts bearing the 'Tonite Let's All Make Love In London' legend and the See For Miles logo. The shirts all come in that useful extra-large size and are available to TAP readers at the following prices (which include P+P):

UK: £8.70 Europe: £9.20 USA/Canada £10.50 Australia/Japan £10.80

If you feel that you must have one or that it will make that different Christmas present or even that you will be out of fashion without one, merely send your money and name and address (printed!!) to Carole Walker. Payment should be by the same methods as for TAP (see page 4).

C.D.	RECORD	C.D.	RECORD
COMPETITION	COMPETITION	COMPETITION	COMPETITION

Thanks to the generosity of See For Miles Records, we have 2 copies each of the CD and record of 'Tonite Let's All Make Love In London' to give away.

To win one all you have to do is answer this simple question:

**Michael Caine is one of the personalities featured on this album but on which chart single was he to be found introducing himself?**

Send your answer (stating whether you want the record or CD) together with your name and address to Dave at his editorial address. Good luck.



# Q & A



Many of you have written asking about Dave Gilmour:

When is his birthday?  
and

What is the correct spelling of his surname which is given as Gilmore on 'Saucerful Of Secrets'?

and the more personal  
Is he married and does he have children?

David Jon Gilmour was born in Cambridge on the 6th of March 1946 (the same year as Syd). He has recently separated from his wife Ginger who lives with their 4 children.

We will start the individual questions with one from Richard Clews:

Are there any CD bootlegs of the 1977 'In The Flesh' tour?

The only one that we know of is a CD version of 'Caught In The Crossfire' which was recorded in New York July 1977. This is the same as the vinyl version (reviewed in TAP 43) with the edition of 'Fat Old Sun' from 1971. We will be reviewing the CD version soon.

Peter Silverborn of Sweden says:

I have a 12" single of Paul McCartney's 'No More Lonely Nights' which contains a 4'38" version and have noticed that the album version is 12 seconds longer. Is the CD version even longer and which version features the longest version of Gilmour's guitar solo?

As we reported way back in TAP 7, the album actually contains three versions of this track: Ballad, Ballad Reprise, Playout. Of these, Dave only features on the former which is co-incidentally the longer of the three (Ballad Reprise being merely 13 seconds of incidental music). On the tape the Ballad version is the same length but the Playout one is

longer; so no more guitar there. No more guitar on your single either which is merely a slightly shorter Ballad.

On the CD both the Ballad and Playout versions are longer than on the album but to the best of our knowledge the Ballad one features exactly the same length solo.

The only other versions to exist are longer dance mixes which sadly fail to include Mr G at all. Consequently the longest solos appear on both the single and album Ballad versions (the 12 seconds being removed from the start of the single).

He also asks:

How many different versions of the Rock Aid Armenia 'Smoke On The Water' track are there?

You have so far listed 5 but I have also found 2 different videos of the piece both of which feature different mixes. One is the well-known one and the other features a longer "Owner Of A Lonely Heart" type mix.

The only versions of which we at TAP towers are aware were mentioned in TAP 40. We didn't include the original video version as we assumed that it was the same length as one of the single mixes. Obviously you have found a further mix, anyone who locates any more should send details to Andy.

and

I have the 12" single of 'The Promise' by Duran Duran spin-offs Arcadia. Is it Dave Gilmour playing guitar on this?

It is indeed old David "Have guitar, will session" Gilmour spanking his inevitable plank in amongst the keyboards. Full details of Dave's involvement with the Arcadian poseurs can be found lurking within TAP 17.

Peter Beasley from London would like to know:

What is the missing line in 'Pigs (Three Different Ones)' that was replaced by heavy breathing? Obviously it's something anti-Whitehouse.

There is no missing line: the heavy breathing IS the line. Taking the breathing in the context of the immediately preceding lyrics it becomes sufficiently meaningful anyway.

Anne Nixon from Wales asks:

Have you any further news about a release of the 'About Face video'?

Nothing has changed since our reply to a similar question in TAP 40.

Following on from his question in TAP 45 Justin Sawson from Australia asks:

When do each of the parts 1-4 of 'Saucerful Of Secrets' actually start and finish?

For those who don't know, this piece is divided into 4 named sections:

- a) Something else
- b) Syncopated pandemonium
- c) Storm signal
- d) Celestial voices

As this track appears on two albums as both studio and live versions, we will give the starting times for both:

	Studio	Live
a)	0.00	0.00
b)	3.51	3.16
c)	6.54	6.07
d)	8.13	7.03

Simon Webster from Dublin, Ireland sent us a positive plethora of questions starting with:

Do the royalties from Roger's 'Berlin '90' album go to The Memorial Fund for Disaster Relief?

It doesn't say as such on the cassette's sleeves or accompanying box.

They do indeed so go and buy another copy immediately.

Followed by:

Staying with the Hipgnosis book for a second (if I may) (you may - eds) pages 30 & 31 depict a green photo of 3 pyramids claiming to be the DSOTM poster - yet my DSOTM poster is a blue-tinted, closer shot of said pyramids, at a different angle. Were there different pyramid posters, or is the book wrong?

There was only ever the one pyramid poster given away with the album which is the one that you describe. However, the book is still correct as it was used as part of the advertising campaign for the album.

and

Are there any free posters or 'goodies' inside the vinyl version of 'Berlin '90'?

The vinyl version merely comes in a gatefold cover with illustrated inner sleeves. All the illustrations are also in the CD booklet and presumably the cassette packaging.

and

In the Hipgnosis book 'Walk Away Rene', Storm Throbbing Vein insists that on the cover of 'Wish You Were Here' is a stunt man that they really set alight!

A friend of mine thinks it's a tailor's dummy and I still reckon the flames are superimposed. What do you think?

It is a real stunt man actually on fire. He was wearing a flameproof suit and hood with a normal suit and wig on top. This outer clothing was then set alight and the photographs taken. This can be verified by the sequence of pictures at the beginning of both this book and the 'Wish You Were Here' songbook showing him running off and being extinguished. Aptly for the setting (on a film studio lot) this is an old movie trick. A different shot of him on fire appears on the US cover.



and finally  
How will the (hopefully) imminent "Best Of TAP 1-5" be presented to us - ie. will it be an issue in its own right, or will we have to buy it outside our subscriptions? Details of how to get the (definitely) imminent "Best Of TAP 1-5" can be found in this issue's editorial. Rumours of "Best Of TAP 6-10" start here.

David Descatoire from Paris, France asks:

On which bootleg will I be able to find the famous piece 'The Man' (played during the concert at Theatre des Champs-Elysees in 1970)? The most famous bootleg containing this piece is the mythical and aptly titled 'Blow Your Mind Until You Die'. As shown in the 'Collection Of Great Dance Songs' article, 'The Man' was actually a collection of better known pieces under assumed names. Consequently it will be possible to find it in whole or part on most bootlegs of Floyd live in 1969/early 1970. Should you particularly want the Paris concert then you should get 'Waters Gate' which was reviewed in TAP 28.

Mark Venema from Holland would like to know:

As the recent Record Collector didn't feature Syd Barrett's 'Octopus' 7", can you please tell me what is the current mint value of the UK issue?

The current value of a mint copy is about £40 although a demo copy could fetch twice as much.

Tom Dunn from Wigan in Lancs sent us the following brace of queries about TAP 42:

The page 3 picture is of the 5 man Floyd dated Winter '68. I thought that Syd had left several months earlier.

Is the picture wrongly dated or was it a brief reunion?

Alright, so we made a slight mistake. The caption should have

read early Spring '68 (but either way it looks like it was pretty cold).

and  
In the piece about Syd (NME 15th November 1975), it is said that Syd waited to help on the recording of 'Saucerful Of Secrets' and played on 'Remember A Day'. Now, on my copy of 'Relics', it states that 'Remember A Day' was recorded around May 1967, obviously when Syd was still in the band, is it the same version as on 'Saucerful...' or is the piece incorrect?

Wrong on all counts! The 'Relics' notes are at fault here: "1967" should read "1968".

The full story is that this track was first recorded under this title on 24th October 1967 together with 'Jugband Blues' as a projected but later cancelled single. It may have initially been recorded as early as 29th June of that year under the title 'Sunshine' which would have been by the original line-up. Then on the 9th May 1968 the piece was finished for inclusion on 'Saucerful Of Secrets'. This final recording is therefore by the post-Syd line-up but with the inclusion of Syd's guitar piece. Thus technically this recording is by the 5-man Floyd. This final version is the one that appears on both 'Saucerful Of Secrets' and 'Relics' albums, hence the correct date of May 1968.

To return to valuations for a moment, B. Stringer from South Australia asks:

I recently acquired a copy of 'A Nice Pair' dentist sleeve. It is an Australian pressing on the EMI Harvest label with numbers SHDW 403/1 & 2, YAX 3419, 3420, YAX 3633, 3634 on the labels. Could you tell me what it is worth bearing in mind that the cover is slightly worn?

This would appear, from the

numbers given, to be a UK pressing. If that is the case then it is worth about £15 in mint condition and obviously slightly less for a worn cover. If it is an Australian pressing then we have no idea of the actual value as we have never come across one before. Therefore we could only assume that it is rather rare.

Richard Guinouet from France asks:

Do you know if both Knebworth '90 and The Wall Berlin '90 will be given video releases in France as neither of them were shown on TV?

We have not heard anything about this but will give details if and when we do.

Nicky Stevens from the Isle of Wight says:

In the Miles book, the picture of 'Ummagumma' has a blank LP against the wall whereas my copy has the 'Gigi' album on it. Which one was withdrawn and why?

To the best of our knowledge there never was a 'blank' version of the sleeve. Presumably the version in the Miles book is blank either as a mistake or for contractual reasons.

He also asks  
What was different about the withdrawn/censored version of the 'Pros and Cons' sleeve?

We have heard rumours of a censored sleeve but have never actually seen one. If one does exist it supposedly has a black box where the rear end of the young lady usually appears. It may also have a smaller box slightly higher up.

Bjorn Dahle from Norway asks:

Is it Ronald Reagan on 'Yet Another Movie'?

It is obviously dialogue from some old war film so it may be the ol' Gipper himself. If there are any film buffs out there who can accurately pinpoint the source of this dialogue then don't be shy...

Philip Clague from Merseyside would like to know:

Who is Roger referring to on 'The Tide Is Turning' when he says "The Tide Is Turning Sylvester"?

Good old Sly Stallone himself.

Michael Donoghue from Liverpool sent us the following query:

I would like to see a review of 'The Final Cut' video EP. As the video is stocked in a large number of record shops I assume it is very common but I have not seen it mentioned in TAP.

We have actually reviewed this video twice, in issues 17 and 23. Though widely regarded as "rubbish", it does have a handful of admirers.

Our final question is one that we hope one of you can answer:

Does anyone know the title and origin of the Candy Dulfer track played immediately prior to the broadcast of the Floyd's Knebworth set on Radio One?

We will finish with a readers reply to a question.

Sean McManus from Stevenage in Herts writes:

Further to Michael Gerth's question in TAP 44, 'Objects Of Fantasy' is fairly easily available in the UK (CD order code is RD87960) - distributed in Germany by BMG Ariola. I have seen it on sale in Germany and it has a much nicer cover picture.

Simon Webster who sent us most of the above questions also had this to say:

It was with great amusement that I read Mr Hoare's suggestion that Roger Waters resembles that great comedy actor Lance Percival. My brother, however, thinks that Roger looks more like Jim Dale - star of many a carry on.





## DAN DARES...

Pink Floyd cover versions have long been of interest to TAP, yet most are either note-for-note copies or unlistenable distortions. 'Money', a double A-side from the Dan Reed Network, is different. Instantly familiar, it is as daring and creative as it could be without being a new song. Clocking in at 4'03", it is coupled with 'Lover' on a variety of Mercury releases: 7" (DRN 5), Cassingle (DRNMC 5), CD single c/w 'Ritual (Ext Dido Slam Mix)' (DRNCD 5), yellow vinyl 12" (DRNG 512) and blue vinyl 12" (DRN 512).

The yellow 12" has the same tracks as the CD and is a numbered limited edition in a plastic wallet with inserts, with space for the blue 12" to be added. The latter, issued a week after the former, comes in the usual card sleeve. Its B-sides are two live tracks recorded in Rotterdam, 'Forgot to Make Her Mine' and 'Tiger in a Dress'. Both 'Lover' and the studio 'Tiger...' are from the album 'Slam', issued, like their eponymous debut, on Mercury.

Prior to the Network's Birmingham concert of 30th August, I talked to Dan, who had just been given a copy of the Pudding...:-

AM: So, how did you come to record and release 'Money'?

DR: We played it live for the first time around six years ago when we were still playing clubs at home. We recorded it for our last LP, 'Slam', and wanted to release it as a single. We feel the lyrics are as pertinent to these times as they were when it was written, probably more so. The American record company wouldn't release it - they didn't understand why we had recorded it - and we wouldn't put it on the album without the single, because it would have been overlooked. The UK record company were more understanding, so it's out here as a double A-side. It has only been released in the UK though; not in Europe, nor anywhere else.

AM: So will it be released in America? A lot of our readers live there and will be sorry if they miss it.

DR: Well, we start recording our third album next month, but we hope to include 'Money' on that, both here and at home. If we do, we hope to release 'Money' as a single for the States, probably sometime in '91. It all depends on the record companies. Europe may get it eventually, too.

AM: Are you playing it live on this tour?

DR: We played it live on our first UK tour in '88, but not when we came here to support Bon Jovi. We couldn't do it this time when we supported the Stones, because we need a sequencer for the coin sound effects; but we've had it flown over now, so we'll be playing it on these solo dates.

AM: Are you a Pink Floyd fan?

DR: Both my guitarist, Brion James, and I have been fans for a long time. Their music always tried to say something to you like no-one else's did.

AM: Did you ever play other Pink Floyd covers?

DR: No, we didn't attempt anything else, because of the difficulty of pulling it off.

AM: Is 'Dark Side of the Moon' your favourite period of the Floyd?

DR: It is, because it was my first introduction to the band; but I also like the early work because it didn't "follow the rules" of pop music - which is something I have tended to do, but I'm trying to move away from now. I also like 'The Wall'. I saw that on TV the other week and it was amazing!



DAN REED - modelling that much-coveted "neo-post nuclear look"...

AM: Would you like to have participated?

DR: Yeah! Especially now I've shaved off all my hair. I have this neo-post nuclear look like Bob Geldof.

AM: 'Money' is such a classic. How did you approach your interpretation of it?



DR: We tried to do it with taste and reverence, but still be fresh and different. The original is, I think, in 7/4 time, but we did ours in 4/4, to give it a certain 'groove', so that the youth who come to our concerts could get into it - could dance and get their backbones into it! That's why we changed the beat. We sampled the sounds of money at the beginning and rearranged the samples to give it a rhythm. The bass line has the same notes but arranged differently.

AM: What has been the reaction of your fans?

DR: It's been great - they love it! We've had several letters and often the first thing they say when they see us after a gig is "We love the way you did 'Money'!"

AM: Have you had any response from Pink Floyd or Roger Waters?

DR: Not yet, but the sound engineer from their (Pink Floyd's) recent tour was in the studio when we were recording it and he was impressed. Also, Lorelei McBroom came by and she loved it. I think that was because it was so different to the way she had been singing it night after night.

AM: Thanks for your time - have a good gig tonight!

DR: Thank you - I like your magazine! If you see Roger Waters, please thank him for writing this song - we really needed it!

For a rundown on the history of the Dan Reed Network and a more general interview, readers would do well to seek out the October issue of Select magazine; back issues of which are £2 (UK) and £3 (overseas) including p&p from 'Select', 1st Floor, Stephenson House, Brunel Centre, Bletchley, MK2 2EW.

For more information on the DRN, write to DRN Information, FREEPOST CV744, 14 Newbold Terrace, Leamington Spa, CV32 4BR, England (No stamp needed from UK - otherwise please enclose an International Reply Coupon).

Andy Mabbett

## TAP SMALLS



WANTED: On the Turning Away UK 12" with poster sleeve. Will pay or trade for Floyd rarities. Contact Peter Silverborn, Rosengatan 70, 434 43 Kungsbaca, Sweden.

WANTED: Daily Mirror 23/7/90 Berlin review - will trade for two original German newspaper reviews. Contact David J. Todd, 31 Dunelm Street, South Shields, Tyne and Wear, NE33 3JT.

WANTED: Contacts (especially American/Australian) for trade of, and information on, CDs. Contact Hannes Taucher, A-6633 Biberwier 149, Austria (by airmail).

WANTED: VHS video with both versions of original 'Learning to Fly' promo. Contact Rik de Proost, Roobeek 28, B-2370 Arendonk, Belgium.

FOR SALE: Large collection of Floyd rarities (promos, CDs, LPs, singles, etc) to sell quickly as one lot. Contact David Osepowicz, 23 Golden Drive, Florence, MA 01060, USA.

## MEDIA LOG



Select: July '90 - Paul Young album review: "Very little distinguishes one song from another, bar the use of special guests - Dave Gilmour donates a characteristic solo..."; Aug '90 - Sonic Youth interview: "Who wants to see Pink Floyd playing the same fucking stadium show every night?" + Bowie 'Pin-Ups' review: "Worst is the ethereal classic, 'See Emily Play'... The cobbled beer-boys-night out chorus and lame attempt at a psychedelic outro are cameos in sacrilege"; Sept '90 - Brief Berlin review with pic: "The cast was quirky in the extreme..." + 'Arnold Layne' included in list of "interesting bans": + Jimmy Cauty 'Space' album review: "Sampled guitar and heartbeat from 'Dark Side of the Moon' provide a hippy, dippy, trippy feel" + Knebworth album review: "Pink Floyd solemnly wheel out their stagnant laserium rock"; Oct '90 - Knebworth video review, more impressed by "the teaming up of Plant and Page" than the Floyd's "lasers and bombast" + Berlin video review: "Waters bettered the original weak album and the muddled Alan Parker film by miles"; Nov '90 - Berlin album review: "There is the odd painful moment... but there are far more gemstones" + John Martyn video review: "... in comes Dave Gilmour for some risque atmospheric music that stretches things from ambient to Arabia"; Dec '90 - 'Tonight Let's All Make Love...' album review: "... the only reason you should buy this is for Syd Barrett's symphony to the cosmos... it's glorious stuff". For back issue details, please see Dan Reed interview elsewhere this issue. (CN)

Vox (Nov '90): reviews of Berlin video ("The event is scaled down to such an extent that it loses much of its seismographic impact") and album ("an excuse for a giant display of humourless egomania") + "The 14th Minute: Their 15 minutes of fame are nearly up" spotlight on Rog - "The fact that he manages to drag other past-its into the affair is simply a measure of their lack of judgement." (DB)

Speakout (Autumn '90): Bowie 'Pin-Ups' review - "Given that one of his heroes is Syd Barrett, 'See Emily Play'... is distinctly odd" + interview with Paul Young - "As I'd worked with the same people for so long, I didn't really know session players so it was like, 'We need a guitar player. How about Dave Gilmour?'" (CN)

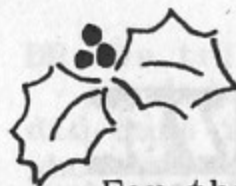
What Hi-Fi (Nov '90): Claimed Kate Bush was at Berlin! (AL)

Daily Mail: Oct 15 '90 - Mail Diary item on Best Dressed Lady at Phoenix Park race meeting: "The eventual winner was racehorse-owning Carolyne Waters..."; Nov 6 '90 - Berlin album review: "The sound of thousands of German youths with wispy beards clapping along to everything is enough to make you beg for the Berlin Wall to be rebuilt." (CN)

Hi-Fi News and Record Review: April '90 - Warren Zevon album review: "Neil Young, Jerry Garcia and Dave Gilmour all contributed to the axe-bashing... 'Transverse City' is flawed but still beats the pants off most West Coast American products"; Sept '90 - Paul Young album review: "Despite the best efforts of Chaka Khan, Steve Winwood, Stevie Wonder, Dave Gilmour and every session man worth his Rolex... Young has produced old hat." (DM)

Contributors: CN-Chunky Nuggets, DB-David Bolton, AL-Auximenes Labyrinth, DM-Dougal Money-maker. Yet more stupid names next year!





# RELICS



For those of you comatose since Phil Collins' Knebworth set, the Floyd pop up all over the various products that emerged from that day. They contribute 'Comfortably Numb' and 'Run Like Hell' to Polydor's 'Knebworth - The Album' CD (843 921-2), LP (843 921-1) and MC (843 921-4); and 'Shine On You Crazy Diamond' and 'Run Like Hell' (16'45" in all) to Volume 3 of the trio of Castle Music Pictures' 'Knebworth - The Event' videos (CMP 6008). (EK)

Barclay James Harvest (now known, in the interests of credibility, as BJH) namecheck the Floyd on their latest opus 'Welcome to the Show' (Polydor 841 751). "My little red book, Day Tripper, UFO Club, Pink Floyd, Soft Machine/Talk about a heavy scene," they warble on 'Psychedelic Child'. (CH)

By a coincidence that only be described as "unremarkable", the recently-released Soft Machine set 'The Peel Sessions' (Strange Fruit 201; available on all three formats) namechecks the Floyd on Robert Wyatt's 'Moon in June': "To all our mates like Kevin (Ayers), Caravan and the old Pink Floyd/Allow me to recommend Top Gear in spite of its extraordinary name." Recorded on June 10, 1969, this version previously appeared on the Softs' 'Triple Echo' set (1977, Harvest SHTW 800). (EK/VF)

Nick Schaffner's Floyd biography has been delayed until next June; presumably so it can include the Berlin show. (RC)

Although the more sensitive amongst you may not relish the prospect of buying a record clad in a TAP 45-colour sleeve, I can recommend Dream in Goa's 'Shine On You Crazy Diamond' 12" (Rumour Records, RUMAT 20) as a good investment for those of a foot-wiggling persuasion. Unlike Innocence's languid hijacking of the song (see TAP 42), DiG's interpretation is taken at a brisk pace and mixes keyboard and guitar solos from the original with pre-programmed drums (that don't sound like Soul II Soul, incredibly!) and some chirpy Hammond-type parping that could be the Charlatans on uppers! All in all, a very jolly 6'06", generously credited to D. Gilmour, G. Waters (hi George!) and R. Wright (published by Pink Floyd Music Ltd). The sleeve images take their cues from 'A Collection of Great Dance Songs' and 'Atom Heart Mother' and the whole thing, as befits an enterprise initiated by mad Italians (no offence), is quite wondrously silly. (EK)

Old(er) readers may remember Radio One's epic tete-a-tete betwixt Roger Waters and Tommy Vance back in '79 (to illustrate the release of 'The Wall'). Put all hopes of ever hearing that broadcast again out of your heads, coz the BBC have apparently scrubbed the master! All the best bits, however, have been or will be used in TAP's Pink Floyd A-Z. (CH)

After the success of their 'Meddle' (see TAP 39) and 'Dark Side of the Moon' releases, Mobile Fidelity have elected 'The Wall' to be immortalised on a wallet-withering double gold CD set. Expect to pay c£50, or make do with next issue's review. (EK)

Motoring time again. Guess which drummer has recently placed orders for both the Jaguar XJ220 and the new McLaren Supercar - not to mention an East German Trabant (top speed 65mph, with a 2-stroke engine!). Elsewhere, Mr Mason is interviewed briefly in 'Ferrari 250 GTO - SuperProfile' by Chris Harvey (Haynes, £5.95). The discussion is limited to his specimen of the marque, which is road-tested and features heavily in the book's photographs - not surprisingly, as only forty were built! (AM/ET)

Those of you sufficiently deranged to want Pink Floyd (rather than Kylie, Marilyn or the New Kids) staring from your wall for 12 months can now order the 1991 Pink Floyd Calendar. Various mail order and megastore chains have this on catalogue; best value is Wild Mail Order of 609 Walsal Rd, Great Barr, Birmingham, B42. The A3 monstrosity costs £4.99 including UK p&p; Europe is double UK rate and Rest of World quadruple UK rate. All monies payable to 'WILDGROUP' and remember to quote reference number SF3473. (EK)

**\*SPECIAL\*** "Oh no not another bloody guitar solo" **\*SPECIAL\***

Paul Young's recent single, the third from the 'Other Voices' album, was the Gilmour-laden 'Heaven Can Wait'. We reviewed the 4'13" album version in TAP 44, but the single brought about two others: 7" (merely the album version faded out at 3'52") and 12" (clocking in at 6'40") remixes by Michael Brader.

As is the norm (Norm!) since the imposition of new BPI rules, CBS released five formats; the maximum eligible for chart returns. All but one feature the non-album track 'Back Where I Started':- 7" (YOUNG 6 - 7" remix only), MC (YOUNG M6 - same tracks as 7"), 12" (YOUNG T6 - includes both remixes) and CD (YOUNG C6 - same tracks as 12"). The other release is a limited edition picture CD with two catalogue numbers: CD YOUNG 6 on the disc itself on YOUNG D6 (the latter being in series with other Paul Young singles) on the jewel-case insert. In addition to the 7" remix, this features the 'greatest hits' 'Come Back and Stay', 'Wonderland' and 'Everything Must Change'.

While the 7" remix is a bit of a con, the 12" is noticeably different. After the initial burst of Gilmour, there is an elongated funky intro; followed by the body of the song in its by-now familiar form (ie. it takes a hell of a lot of plays to compile one of these reviews!), complete with several blasts of Mr G. A female vocal solo, much better than anything Young contributes, follows; then, before a final chorus, a frantic guitar solo - sounding suspiciously like two, overdubbed Gilmours. This should make the guitar groupies amongst you happy! (AM)

**\*SPECIAL\*** "Oh no not another bloody guitar solo part II" **\*SPECIAL\***

As we hinted in TAP 44, Propaganda have released 'Only One Word', from their '1234' album, as a single, featuring a famous Pink Floyd guitarist. Guess who! There are five formats, all on Virgin records: 7" (VS 1271), MC (VSC 1271), 10" (VSAX 1271), 12" (VST 1271) and CD (SCDT 1271).

The 7" and MC both have the 4'31" single version (backed by 'Open Spaces'). Other than being shorter, this appears similar to the 5'52" album version. The 10" is a limited edition in a neat box, also containing three art prints. The single mix is backed by 'Open Spaces' and the original demo of 'Only One Word' (c4'42"). Obviously this doesn't feature Mr G, but it does give an insight into the work that goes into producing a finished song.

The 12" A-side is the "Mirror Mix" of 'Only One Word' (5'55"), backed with 'La Carne, La Morte E Il Diavolo' and 'Open Spaces'. The "Mirror Mix" is recognisably different, with extra guitar. The CD, finally, features the album and single versions of 'Only One Word', 'La Carne, La Morte (etc)' and 'Open Spaces'. (AM)

Contributors: EK-Enlightened Kitty, CH-Chris Hester, VF-Vernon Fitch, RC-Richard Clews, AM-Agnostic Mugwump, ET-Elliot Tayman. Don't languish in obscurity - contribute to TAP for INSTANT FAME!

A big Yuletide thank you also to Jenny Gillies for her patience and assistance and to Nick Dawe