

LOOK WHO'S  
TALKING

YES, YET ANOTHER PEEK AT THE WATERS CHILDHOOD (YAWN!)

- MOTHERCARE WEEKLY

SCHWATERSNEGGER  
REDHEAT  
GILMOUR



THE WORLD'S MEANEST BASSIST.  
CAMBRIDGE'S CRAZIEST GUITARIST.

THERE'S ONLY ONE THING WORSE THAN  
MAKING THEM MAD.  
MAKING THEM PARTNERS.

THE AMAZING PUDDING

THE ORIGINAL

Pink Floyd &  
Roger Waters

MAGAZINE ISSUE 47

ISSN 0951-8304

VIDEO  
COMPETITION



JOSEPH CHAMPNISI '90





Need I Remind You?

February 1991

Welcome to the first TAP of '91. We hope you all had a good Christmas and New Year (don't let the Yes reformation get you down) - our thanks to everyone who remembered us with cards. We're pleased to report that the new, improved TAP binder (see page 4) has beaten the recession blues; and ace distributor Trevor Mabbett would like to thank satisfied customers for their appreciative comments. Those of you yet to enliven your bookshelves can take heart from the fact that we've just ordered another batch of 'em.

There's still time to vote in the TAP Poll (see TAP 46) - all forms in by March 31st, please. Barrett fans should note that their hero is trailing in most categories, so get yer fingers out if you don't want to see Armageddon and Guitar Solos rule the day.

A number of voters have expressed concern at an alleged bias against Roger Waters; pretty ironic considering all the flak prompted by our Waters coverage a couple of years ago. It seems odd that Mark Horner's glowing account of 'The Wall' in TAP 44 and our more-than-generous preview in #43 should be ignored, and Steve Withers' less-charitable reviews in #45 taken to represent editorial policy. As it happens, the latter did coincide with the opinions of the two TAP editors who trekked to Berlin; but those features were run principally because Messrs. Horner and Withers were among the extremely small number who contributed comprehensive and entertaining articles. Besides, Roger is a big boy now and can take care of himself (Perhaps we ought to warn you that issue 48 will contain a glowing review of a recent Gilmour show in London). In any case, how can a magazine edited by people who have publicly declared 'The Final Cut' to be their favourite Floyd album (see TAP 37) be "anti-Waters"? Get your facts straight, boys and girls.

Finally, a correction. It appears the Barrett picture included in Q (and criticised in TAP 46) was in fact submitted by his family in a bid to avoid further harassment. Our apologies to all concerned.

Andy  Bruno 


ANDY MABBETT  
61 MEYNELL HOUSE  
BROWNS GREEN  
BIRMINGHAM B20 1BE  
ENGLAND  
TEL. 021 523 3816

BRUNO MACDONALD  
64 CLEVELAND ROAD  
SOUTH WOODFORD  
LONDON E18 2AL  
ENGLAND  
TEL: 081-989 3602

DAVE & CAROLE WALKER  
81 FOSSDALE MOSS  
LEYLAND  
PRESTON PR5 3WS  
ENGLAND  
TEL: 0772 456508

It gives us great pleasure to accept this award for Best 47th Issue Of A Pink Floyd Magazine. We'd like to thank all the cast and crew...: Tom Dunn, Steve Withers, Kev Whitlock, Martin Frost, Justin Stanton, William Longe, Elliot Tayman, Ken Langford, Nick Dawe, Oleg A. Muhkin, Marc Ruysschaert, George Loaf - thank you, you're just beautiful people. We'd also like to thank our parents, without whom none of this would have been possible - top of the world, ma! (laughter, applause) Thank you, you're all so (sniffle) kind. This award is really for all of you...

Cover by Joseph Champniss.

Dave 



**FREAK OUT ETHEL**

(Kindly supplied by Steve Withers)



## SUBSCRIPTIONS

Subscriptions for the next six issues, including p&p, cost:

UK: £6.00 Europe: £6.90 USA/Canada: £8.40 Australia/New Zealand/Japan: £8.70

## BACK ISSUES

Back issues 34, 35 (with exclusive Daevid Allen interview), 36, 39 (the Kate Bush special), 40 (with exclusive David Palmer interview), 41, 42 (with exclusive Nick Mason interview), 43, 44, 45 and 46 are currently in stock. They cost 80p plus postage and packing as follows:

UK: 20p for the first magazine ordered; then 10p per magazine for every one thereafter.

Europe: 35p for the first magazine ordered; then 15p per magazine for every one thereafter.

USA/Canada: 60p for the first magazine ordered; then 40p per magazine for every one thereafter.

Australia/New Zealand/Japan: 65p for the first magazine ordered; then 45p per magazine for every one thereafter.

Therefore, a complete set of the above eleven issues costs:

UK: £10.00 Europe: £10.65 USA/Canada: £13.40 Rest of world: £13.95

The 'Best of TAP issues 1-5' is now available for:

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

## BINDERS

Deluxe binders for twelve copies of TAP - dark blue with logo and title on the spine in gold - are available for £4 (UK) or £4.50 (surface mail worldwide; not available by airmail). They are posted in secure packets holding one or two, so larger orders may not be delivered together.

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.

Please send orders (and make cheques payable to) Carole Walker for UK subscriptions and the Best Of, Bruno MacDonald for back issues, and Andy Mabbett for overseas subscriptions and binders.

When ordering, please print your FULL ADDRESS in BLOCK CAPITALS to avoid any errors, and remember to tell us which issues you require (and, where applicable, which you already have). Thanks for your help!

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.

## THE RETURN OF ULYSSES

Various: 'Beyond the Wildwood - A Tribute to Syd Barrett'.

Imaginary Records (ILLCD 100).

This isn't so much a review as an epilogue to Ivor Trueman's far more detailed work in TAP 24. I am certain that Ivor knows more about Syd than I ever will and his review remains definitive. However, the continuing trend of adding extra tracks to CD releases has resulted in three more Syd covers becoming available. (Whilst on the subject of extra tracks, I would like to register my disgust at the cynical way in which See For Miles have included 'Nick's Boogie' on the CD of 'Tonight Let's All Make Love in London' only, thereby rendering a previously unavailable track still unavailable to those without the requisite facilities).

Anyway, the 'Beyond the Wildwood' CD clocks in at 60'17" and features seventeen tracks. The first fourteen are on the record and were covered in detail by Ivor (a tracklisting can be found in Miles); the last three, however, are new.

The Chemistry Set: 'See Emily Play' - This is very similar to the Floyd version (too similar at times), but does have an interesting middle section. Certainly it's far better than Bowie's version of the same song (a strong contender, along with Cyndi Lauper's 'Another Brick...'), for worst Floyd cover of all-time).

What Noise: 'Rats' - I'm not a big fan of dance music but this is a wonderful hip-hop mix of a classic song. Unlike the lamentable 'Run Like Hell (Potsdamer Mix)', you could all rave to this!

Death of Samantha: 'Gigolo Aunt' - my favourite on the album; a real nonsense rock version that greatly adds to the song.

The sound quality of the album is quite good and it really stood up well on repeated listening. My only complaints would be the rather cheap packaging (the same as for the record) and

its relative unavailability. This is unfortunate since the album will already be hindered by a lack of 'star' names and it deserves to reach a far wider audience.

Mr Steve Withers





# A FLAWED GEM

We are delighted to present a cameo by TAP founder Ivor Trueman, without whom your editors would lead much simpler lives.

'Crazy Diamond - Syd Barrett & the Dawn of Pink Floyd'  
Mike Watkinson and Pete Anderson (Omnibus ISBN 0-7119-2397-3)

Although there have been a few books on Pink Floyd, this is the first to concentrate on the life of their founding member and, in his time, the leading light of the band. Of course, there have been many magazine articles attempting to pin down the rise and fall of the madcap, not to mention fanzines devoted to those early psychedelic sounds and Syd's haunting solo material. But magazine articles are, by their nature, too short to tell the story in detail; and Syd 'zines have tended to concentrate on the beauty of Syd's music and report only what they wanted to see.

Here, the authors have invested a great deal of time and effort in contacting fellow musicians, friends and companions, Syd's family and some of those influenced by his records. The result is a biography which is 99% accurate, grasps the elements of truth behind the rumours, and reveals Syd's tragic story with a stark honesty. Fans of Syd's music will be shocked by some of what Mike Watkinson and Pete Anderson have to say; but if the authors had wanted to do a hatchet job, they wouldn't have bothered to dig around the subject in such detail.

Syd's early childhood, school days and art-school adventures are, for the first time, well-documented, with anecdotal form taking precedent over dates and so on. Fans of the



latter-day Floyd will no doubt be just as interested in the background on Dave Gilmour's and Roger Waters' pasts; not to mention the labyrinth of R n' B bands which ultimately led to the Pink Floyd.

The parts of the book dealing with the Floyd's adoption by the London 'Underground', and their brief spell as pop stars until Syd's mental breakdown, are a bit perfunctory; but then it is easy to forget that the time between 'Arnold Layne' hitting

the charts and the first sign of Syd's collapse were only a few weeks apart. The brevity of this coverage highlights this short time and hence the tragedy of the whole affair. Miles' 'Visual Documentary' and 'A Day in the Life' document this period more fully; if you want a better understanding of both Pink Floyd and the environment in '67, they should be read in conjunction.

From the day Syd walked out of a BBC 'Saturday Club' recording session, reading the book does get a little painful; but, to their credit, the authors stick to corroborated fact and do not sensationalise events. Indeed, they attack the occasional "loony" article that has found its way into the press, and highlight the trauma that well-meaning fans can inflict.

Post-Floyd, his solo work is again well-documented (though there's no mention of the Kevin Ayers' 'Religious experience' session on which Syd played) and the Stars/Eddie 'Guitar' Burns/'Wish You Were Here'/BBC radio sessions episodes are dealt with in a similarly matter-of-fact manner.

Where the book falls down is that neither author seems to have much enthusiasm for the music or understanding of the psychedelic state. They repeatedly claim that "One of LSD's more tangible side-effects is sudden violent rages," - when, there is absolutely no scientific grounding for this.

The book is also a little short on photographs (they had supposedly dug out about one hundred unpublished photos), but no doubt the publishers controlled the number of available picture pages. Nonetheless, their selection does include many unpublished shots, including a couple

of Gilmour and Waters, pre-Floyd.

'Crazy Diamond' should satisfy all but the most ardent Barrett fans' craving for information and readers will no doubt reach their own conclusions as to why a creative mind went the way it did. With regard to Syd, I hope the book will not stir up the obnoxious kind of press we've had in the last few years from the likes of the News of the World. Incidentally, it was strongly rumoured that the journalists who did the 'Actuel' interview featured in the book were threatened with redundancy unless they got a Barrett interview - now make your mind up about its authenticity...

Hopefully, although this book will make fans despair in places, the final pages will at least give some peace of mind, as Syd is now basically content with life. As his older brother recently said, "He is alive and well and living in Cambridge. He spends most of his time thinking, writing and painting. He has no further active interest in music and wishes to be left to lead a quiet life."

Perhaps now the 'madcap' can finally be left in peace.

WIN!WIN!WIN!WIN!WIN!WIN!WIN!WIN!WIN!WIN!

Thanks to Omnibus Press, TAP has no less than FIVE copies of 'Crazy Diamond' to give away. To be in with a chance of winning a copy, all you have to do is name either one of the two songs from the 'Barrett' album on which Syd refers to "diamonds". Send your answers, together with your name and address, to Andy Mabbett at his editorial address as soon as possible, please.



Have you ever wondered if there are any TAP like magazines or even clubs dedicated to all the other artists you like? If so, you will be interested in the fanclub and fanzine directories compiled by Simon Wade. They cost £1.90 and £1.40 respectively (including post and packing) and are available direct from him at: 236 Kingsway, Huyton, Liverpool, L36 9UF.



# Q & A

Just for the sheer hell of it (after all, it is a new year), we open this time with a batch of questions from Chad Gorski of Indianapolis, USA:

Why was the spectacular studio version of 'What Shall We Do Now?' never released?

The song was axed from 'The Wall' owing to lack of space and Waters' dissatisfaction with the lyrics.

Since the release of Miles' Visual Documentary, we have seen Versailles, Venice, Knebworth, Berlin, two double live albums, two concert videos and all of Dave's session work. So, are there any plans for an update?

With the current edition still selling well (owing in part, we feel, to TAP's not-inconsiderable involvement), there are no plans for an update at the moment. However, Nick Schaffner's much-delayed biography should "fill the gaps" as and when it finally appears.

There seems to be a plentiful supply of bootleg audio and video before 'Dark Side of the Moon' and after 'The Final Cut'. Why is there such a gap from 'Dark Side...' to 'The Wall'?

One answer could be that most pre-'Dark Side...' bootleg material was originally official - radio sessions, TV appearances and so on; made in the days of pre-megastardom when they needed the money and exposure. This was obviously not the case after '73 and the onus fell to individuals when it came to "historical recordings". However, most collectors would probably argue that the years in question have been fairly well-documented and that you are therefore not looking in the right places.

Ace 'Best Of' typist Nick Hodges asks

On the bootleg 'Tattooed' is an instrumental version of 'Julia Dream' with screaming, distorted guitar (supposedly by Syd - I'm doubtful though). It's about three minutes long. Have you any idea of its origins?

The track in question and the version

of 'Interstellar Overdrive' on the same bootleg are both listed as studio outtakes. However, both are "fakes", included by unscrupulous bootleggers to pad out short and inferior-quality products.

Benito J. Perez from Valencia in Spain sent the following question:

Who is ('Momentary Lapse'-cowriter) Anthony Moore? There isn't any connection to the author of 'Hate City Rivals' on the b-side of Barrett's Italian single, is there?

Indeed there is! Luca Ferrari, author of the Syd Barrett book with which the above-mentioned single appears, assures us that - contrary to the review in TAP 35 - the two Mr Moores are in fact one and the same. Previously a member of Slapp Happy, Moore has also played on albums by Kevin Ayers, Henry Cow, Manfred Mann, and Alberto Y Los Trios Paranois; while, in 1979, he was one of the producers considered for Peter Gabriel's eponymous third album.

There have been sleepless nights in West Seneca, New York, as Craig Skelly pondered the following:

Is the name of Pink Floyd's 1973 album 'Dark Side of the Moon' or 'The Dark Side of the Moon'?

We at TAP favour the former, a convention followed by the CD issue.

In TAP 46, it states that Roger Waters was referring to Sylvester Stallone on 'The Tide is Turning'. Why did he put this in?

"If you are governed by the lowest common denominator," argued Mr Waters in the 'Radio KAOS' press release, "you end up with... no Ordinary People, only Rambo." The last verse of the song was to have read: "Now the past is over but you are not alone/Together we'll fight Sylvester Stallone/We will not be dragged down in his South China Sea/of macho bullshit and mediocrity"; however, perhaps wary of lawsuits or an Uzi pointed in his direction, Waters relegated the lyrics to the morse code that closes the album. Live, all caution was thrown to the wind and he bellowed the second couplet as the tune reached its climax.

Could you give me a brief history on the friendship between Dave Gilmour and Pete Townshend? What musically and non-musically have they done that may be interesting to Floyd and Who fans?

Our minds reeled with sarcastic explanations of their "non-musical" activities; sadly, we have little information on their various collaborations beyond those detailed in the Miles discography. However, there are vague plans for a Who/Floyd special to appear in either TAP or Whozine 'Generations'.

In a similar vein, David Edwards of Cheshire asked:

Have Gilmour and Clapton ever played together and, if so, was it recorded?

As Mr Edwards proceeded to point out, the two appear separately on Liona Boyd's 'Persona'; a scenario repeated on Michael Kamen's new album (review next ish). We do not know of any musical get-togethers, although it is likely that the pair have "jammed" at some point in history.

Tom Dunn of Wigan in Lancs. interrupted his ceaseless but admirable flow of Medialog entries to ask:

Are the songs Roger Waters co-wrote for Unicorn still available and are they any good?

The "R. Waters" credited on some Unicorn stuff is in fact no relation to El Sunglasso; although as the former doesn't appear to have been a member of the band, we're not actually sure who he was or is. Those of you interested in Unicorn for their Gilmour/Bush connections will, we suspect, have to rely on the diversity of secondhand record shops.

If Pink Floyd banned the release of 'Embryo' after its appearance on 'Picnic', how did it resurface on the US album 'Works'?

There are at least four possible answers: 1)The Floyd were unaware of its inclusion 2)The Floyd couldn't be bothered to dispute its inclusion 3)The Floyd had no contractual control over it, or 4)It looked like a money-spinner. Take your pick.

Another fervent contributor, Justin

Stanton of Croydon in Surrey, asked:

In the TAP A-Z, it says that towards the end of 'Not Now John' Roger does a good impression of Dave. Whereabouts is this impression, i.e. what words?

The "impression" was an opinion, not a fact, and refers to the last verse.

How accurate is the Stop Press in TAP 46 concerning live dates for Floyd and Ms. Bush this year?

Would we lie to you, Justin? Come on!

Norman Carreck of Harpendon in Hertfordshire showed no mercy:

Whatever happened to the rest of the 'Pink Floyd in the studio' article you promised aeons ago?

The article has been abandoned in the wake of revelations that author Dave Walker is in fact a fictitious persona created by Carole Walker for tax purposes.

And there we will leave the questions, and move on to our bulging sack of 'Q&A' corrections. To begin, TAP 45's suggestion that A.C. Millward's judgement was at fault regarding the presence of 'Ticket to Ride' at the end of 'Dark Side of the Moon' has prompted replies from most of the twenty-million owners of that album. Apparently, you don't even have to own a special format to enjoy the uncredited string section. "It's almost like somebody left a radio on in the studio," said Dave Clayton, adding that headphones yielded the best results. Although your editors STILL can't hear it, those of you interested should whack the volume up during the final heartbeats.

Moving on, Bjorn Dahle's 'Yet Another Movie' enquiry awoke dormant Leslie Halliwell-instincts in several readers. Steve Withers, TAP's most controversial contributor since Gail McLean decided that Pink Floyd were crap after all, wrote:

There are in fact two pieces of film dialogue in 'Yet Another Movie'. The first, near the beginning, is one of Marlon Brando's incoherent monologues from 'On the Waterfront'.

Justin Stanton takes over:

I have always felt the second lot of dialogue was blatantly



obvious. It's from 'Casablanca': the famous final sequence with rain pouring down and the plane preparing to take off as Humphrey Bogart and Ingrid Bergman say their goodbyes. So, starting 5'20"-ish, we have Bogey saying: "You've got to listen. Have you got any idea of what you've got to look forward to if you stay here? Nine chances out of ten we'd both wind up in a concentration camp. Isn't that true?" The latter question is put to a third person, whose reply I can't hear above Dave's guitar. Then Ingrid Bergman says something like "That's not true. You're just saying that" (again, hard to hear above Mr Gilmour). Bogey again: "I'm saying it cos it's true. Inside we both know we belong together." The rest is hard to discern, but from 5'45" to 5'48" is perhaps the second most famous piece of dialogue from the film: "Maybe not today, maybe not tomorrow, but soon and for the rest of your life." Bergman exclaims "What have I done?", which is repeated. And there you are.

TAP 46 contained further catastrophes when it was claimed that the green-tinted 'Dark Side of the Moon' pyramids poster was merely a promotional item (the author of these claims, Dave Walker, has denied responsibility on the grounds that he does not exist). Angus Self of Edinburgh wrote:

I had a Canadian pressing of the album and enclosed was the green poster. Also, the pictures of the band in five boxes are different. The UK poster is in landscape, the Canadian in portrait (i.e. on its end). The former gives Rog two pictures (one mug shot and one during the gong-bashing), while the latter has alternative mug-shots of all four plus a band shot, with Rick obscured by Rog.

Hold on... I'm not finished yet. The stickers! They are of the same design but a slightly darker shade of blue. The posters have a number on each: pyramids-SMAS

11163-1, band-SMAS 11163-2.

Not only did TAP 46 get Nicky Stevens' gender wrong, it also managed to answer both of HER questions incorrectly. The US/Canadian issues of 'Ummagumma' omitted the 'Gigi' sleeve for contractual reasons - this version is presumably, therefore, neither particularly rare nor valuable.

Finally, the censored 'Pros and Cons' sleeve is a US issue. In issue 70 of Kerrang (June 14-27 '84), Laura Canyon wrote:

In what we in the business call a bum wrap, CBS Records are sticking out a censored version of Roger Waters' solo album cover, after hearing murmurings from the Midwest about the back view of the naked female hitch hiker. The new sleeve has a discreet red bar across the hitherto uncovered buttocks.

Neil Stanley of Farnborough in Hampshire thoughtfully supplied us with photocopies of cassette inserts similarly affected. He writes:

These were picked up in Hong Kong in 1988. The coloration is the same as the normal sleeve except for a black rectangle over the buttocks. This seems to have been overprinted as it has caused an indentation on the sleeve.

It is therefore possible that such censorship was not confined to the States (where, to add to the confusion, initial copies of the album seem not to have been affected). However, commented Theis Solling of Denmark:

The US are strange that way.

In addition to those credited above, we would like to thank Allan Williams of Merseyside, M. Dean of Norfolk, Paul Fillery of Exeter, Rainer Gartner of West Germany, Andy Dixon of Untogetherland, Wade Lengele of Arizona and Liesbeth Bliet of Nijmegen for their help with this fun-packed edition of 'Q&A'.

We leave you with this thought:

Why does Roger Waters have such problems pronouncing "boldly" on 'Your Possible Pasts'?

## THE GOLD IT'S IN THE...

Since 'The Wall' and 'ludicrous extravagance' are virtually synonymous, it's fitting that, over a decade on from the original release, the work should appear a further two times. As the soundtrack to what was, in my opinion, the worst concert yet staged, it almost assumed the role of a death-knell for this fan's interest in Pink Floyd. Reassurance came at the hands of those clever chaps at Mobile Fidelity Sound Lab, whose latest Ultradisc from the PF archives is the original master recording of 'The Wall' (MFSL UDCD 2-537).

Nevertheless, time has taken its toll. There's an album's worth of classic stuff here, but years after the initial excitement has dissipated, I'm less inclined to schlep through rubbish like 'Don't Leave Me Now', 'Vera' and most of Side Four (as we called it in the days of that round black stuff) to find it. For those of you who still prefer the Floyd's leaden gloom to a quick fix of Kylie, however, this is quite a good investment; especially if you can find it for less than the £50 being charged by some unscrupulous dealers.

It's certainly superior to the standard CD release, as unmed and arched over by Nick Dawe in TAP 41. The gold-plated discs make for attractive frisbees when hurled at irksome moggies; and, on actually playing the thing, MFSL's much-celebrated handywork (see TAP 39) makes itself felt in the rich depth and scope of the sound. The bass drum thumps with new weight, tape hiss (on all but a couple of tracks) is relegated to distant memory, and the various embellishments in the FX department finally shuffle into the spotlight. Particularly overwhelming are the helicopter and dive-bombing plane on Side One (as we... oh, forget it); while the deranged people who clog up our 'Q&A' pages with dialogue enquiries will have hours of fun with the television soundtracks. Admittedly none of these improvements challenge the limits of the "Omigosh-Wow" scale, but when all the elements blend together for the crescendo that is 'Comfortably Numb', the result is no less than devastating.

Where MFSL really score is in their presentation. Each of the two discs has its own box, which, when opened, lifts the CD for easy removal. The boxes are housed in a cardboard sleeve featuring the Wall design, a multi-page leaflet restores all the lyrics to their wrong-sequence glory and a two-panel spread of the Marching Hammers adds to the original artwork. Though the opportunity to credit session musicians like Jeff Porcaro (drums) and Freddie Mandell (keyboards) has

	been lost, Rick Wright and Nick Mason appear on the sleeve notes and, more importantly, the track separation has been programmed by someone whose	
	IQ probably equals the cumulative tally of all those who butchered the EMI/CBS issue. Given that MFSL were probably denied access to stuff	
	excised from the original, I'm inclined to doubt that they could have done much better than this. 'Animals' next, please chaps.	

THE MAGIC "B"



# IT'S THAT MAN AGAIN

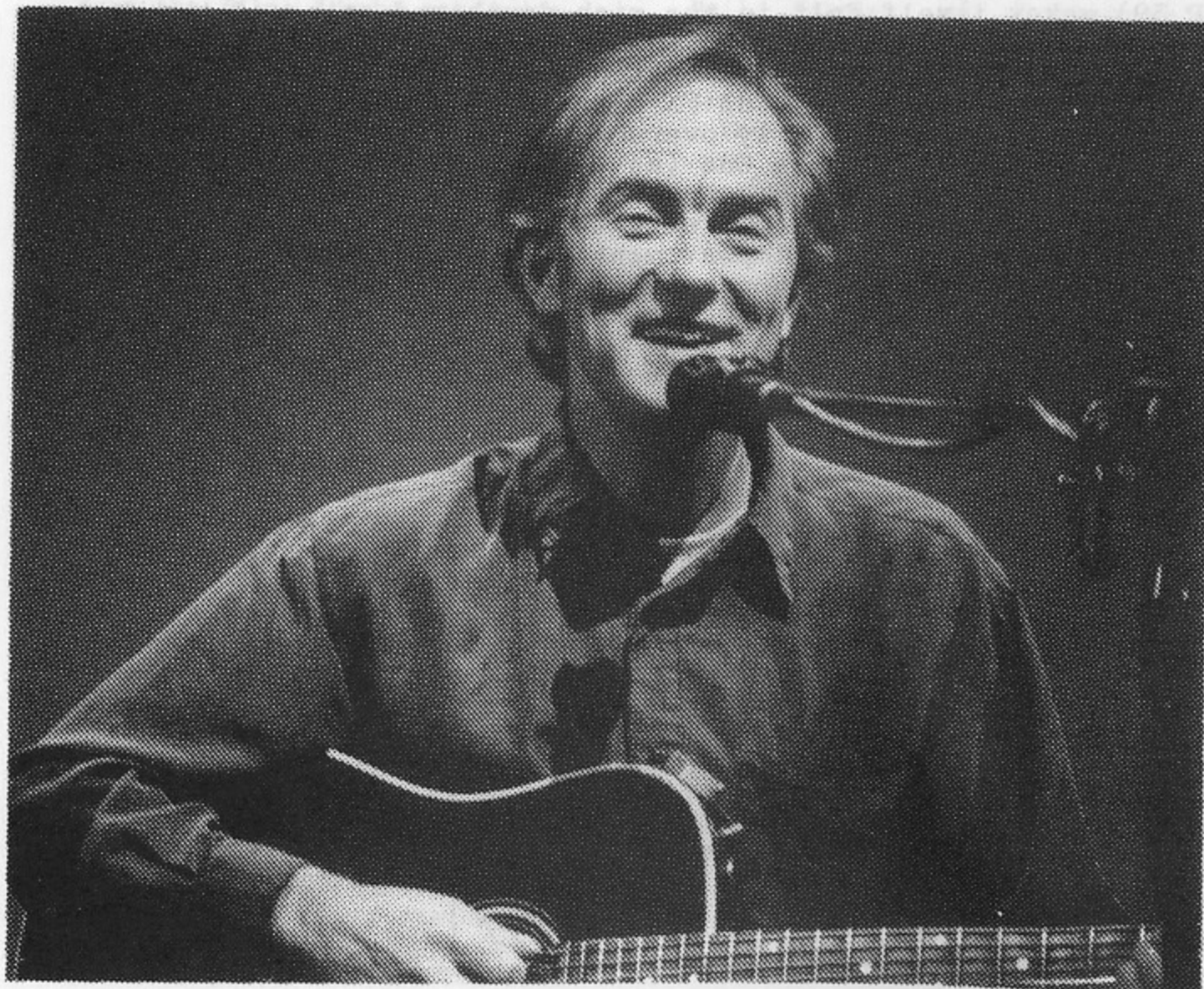
Last Autumn, Roy "I was the fifth Floyd" Harper embarked on his annual pilgrimage around the UK. For this trek, not only did he perform 'Once' and 'Berliners' (see TAP 43 for details of Dave Gilmour's involvement on the album versions) but also resurrected an aggressive version of the Gilmour co-composition 'Short and Sweet'. TAP reader Mark Saxby caught up with Roy after the latter's gig at Leeds on October 21 '90, and began by asking him about a comment made during the concert...

MS: I suppose it was only a tongue-in-cheek remark that you helped write 'Have A Cigar'?

RH: I just helped. I changed certain words; I can't remember which - it was Roger's song. I had to change it for me to sing it.

MS: Were you surprised to be asked?

RH: No, no, no, no, no. We were in the next studio, in and out of each other's sessions. I was stood in their session and they were really, really struggling; neither of them could get up there - Roger had written this song which as usual he couldn't get up to. All the evidence was at the Berlin Wall: I mean, he can write



(Julie Angel)

IN THESE revivalist days where everyone from Aerosmith to Zappa is once again considered the height of fashion, one name has perhaps been left by the wayside a little, especially as this man hails from hip-core of the universe, Manchester.

ROY HARPER just keeps on going, and his new album "Once" (on Awareness) - his 16th solo album - gives no reason to believe it will be his last. The original Rusholme Ruffian has received help on his latest work from longtime admirers Kate Bush and David Gilmour - even Floyd are trendy again!

It sees him mostly backed by a full band, although he reverts on a couple of occasions to that for which he is best known and perhaps best loved - one guitar one voice.

Harper's influence on the English folk song is undoubtedly felt in greater numbers than the chap sells records, which is one of the ironies of being innovative. For Harperites, the record will already have been bought, but for those who may have heard the name, or for who the whole 60s/70s revival has made them curious to hear more, why not try a dose of Harper just for Once? Be warned, though, it'll cost you if you want to catch up on the back catalogue!

songs, but Roger's never going to be in the Top 100 as a rock singer. He tries hard, he's a good lad. Anyway, neither of them could get up there. I just stood at the back, leaning against a machine and laughing. I said "I'll sing for you," and someone said "Okay," and I said "For a price." Roger said "What's the price?" I said "A season ticket to Lords for life." He said "Alright," so I went and did it. It took me till the next day to do it. I had to go away for the night and learn it but I never got the season ticket to Lords!

He went on to talk about his relative lack of commercial success...

RH: Dave Gilmour was talking about 'Dark Side of the Moon' having sold 24 million and went on to say that 'Wish You Were Here' had sold 18 million or something like that. Somebody had been on the phone... it was a business conversation. I mused for a minute over the silliness of it all and I said "You know something, Dave? I've never had a silver record," - I was just emphasising the gap. He turned to me and said "That's because you're a tosser, Roy." And it's true; absolutely true in financial terms.

MS: How did David Gilmour and Kate Bush come to play on 'Once'?

RH: Basically, I asked them. I thought Dave was right for one song - he ended up on two - and I needed a female singer... You resort to your friends in circumstances when you need things.

MS: Did you, Dave and Kate meet together or did you all do your bits separately?

RH: Well, separately as far as I was with Dave and I was with Kate.

MS: You and Dave have done a lot of demos in the past. Were any of them used on the 'Momentary Lapse of Reason' album?

RH: Err, yeah... (laughs) Yeah... it's... I shouldn't say anything about that, really... (laughs) Ask me another question!

TAP would like to thank Mark for allowing us to reproduce the above comments. Readers are reminded that Harper mag Hors d'Oeuvres can be obtained for £1.30 (UK) from Dave Carlin, 131 Whitham Road, Sheffield, S10 2SN.

Finally, thanks also to Tom Dunn, who found the accompanying review in the November 26 '90 edition of the Wigan Reporter.

\*\*\*\*\*  
 NEXT ISSUE: Out and about with one Nicholas Mason, who claims to have once played drums with Floyd...  
 \*\*\*\*\*



## ...OHNOTHERAGAIN...

KBC AND HOMEGROUND

1990

# KATE BUSH CONVENTION

SATURDAY 17th NOVEMBER

LE PALAIS

SHEPHERD'S BUSH ROAD

HAMMERSMITH

Out on the wiley, windy Shepherd's Bush Road, lost souls gathered at the Temple of Kate. Among La Bush's disciples the mood was tense, and there were sporadic outbreaks of flower arranging. Within the gloomy recesses of the Palais, the atmosphere was scarcely running at fever pitch; in the absence of private dealers, the main attraction was a video compilation, interrupted by quizzes, artists, a (oh no) dance troupe (oh yes) and... well, that was about it. Oh yeah, the Warbling Elf put in an appearance, singing with malice aforethought and answering pre-screened questions (one from TAP star contributor Robert Brown demonstrating that he knows rather more about her work with Dave Gilmour than she does).

So why the gathering? To allow tactless TAP editors to atone for past indiscretions? Nope, people flew from all over the world to celebrate "a beautiful box" (and you thought Pink Floyd fans were dull). Admittedly, the box in question contains most of Madame Weird's product (save for a couple of dodgy instrumentals); a collection that

should set you back about £70 for all eight CDs (it's also out on LP and cassette) but instead balances EMI's books to the tune of £95-odd a throw. You could call it daylight robbery if offending muggers isn't a problem. The Floyd points of interest - 'Waking the Witch', 'Love and Anger', 'Passing Through Air' et al - are all here (see TAP 39 for details, if you don't know 'em off by heart).

All cynicism aside, it's not often that one finds oneself within drumstick-chucking distance of Ms. Bush, so a big thanks to Homeground for the invites. Their enthusiasm and commitment (and financial resources) are laudable and, inversely, the reasons why there will never be a TAP convention.

Meanwhile, elsewhere in the Land of Kate... Edward Teller

### The Sensual World of Kate Bush

As they say in football, Brian, Kate Bush's latest video release is a game of two halves. And the first left me feeling sick as a parrot. The opening 22 of the tape's 35 minutes are taken up with a rambling interview; Kate tackling (albeit briefly) topics as wide-ranging as songwriting and Alfred Hitchcock, Donald Sutherland and politics, or her 1979 tour and feminine side of 'The Sensual World' album ("Ten short stories, each with its own personality," apparently).

No mention is made of David Gilmour's appearance in the 'Love and Anger' film, although Kate does say of the song, "Of all [those] on the album [it] is really the one I know least about... it's had so many different faces. It was one of the first songs, to be written, but one of the last to be finished."

While Kate is talking, we see (and occasionally hear) brief clips from many of her videos; including 'Wuthering Heights', 'Cloudbusting', 'The Big Sky' and songs from the live '79 film. These are all available elsewhere, and serve merely as

padding. Of slightly more interest is a brief clip on the making of the 'This Woman's Work' promo, accompanied by Kate's thoughts on acting and, particularly, directing her own videos. There is also footage of Kate walking in a wood plus several stills from throughout her career and from her brother John Carder Bush's book of her early life, 'Kathy'.

The remaining minutes contain the full, uncut videos for the three singles from 'The Sensual World': the title track, 'This Woman's Work' and 'Love and Anger' (the latter is detailed in TAP 43). These are all simply wonderful, and will be the reason most fans will buy the tape, given that the egocentric interview will not stand repeat viewing.

Overall, it is a pity that the three promos could not have been

### TAP PLUGS



Van Der Graaf Generator fans will greatly appreciate a CD that arrived through my letter box recently. The CD in question is 'The Blue Zone' by Nic Potter (VP103CD). Nic, as VDGG fans will tell you was the bass player although you wouldn't guess it from this album. Musically it is a melodic and moody collection of six pieces very much in the style of what is now referred to as 'New Age' music.

To achieve these pieces (which he also produced) Nic has moved onto keyboards and recruited the help,

## CAN YOU HELP US ?

Pioneering group wants to organize the first Russian Pink Floyd Fan Club. We're the first ones in Russia to break through 'The Wall' and reach TAP and we are very pleased to welcome all our fellow fans. Now we need your help (in Pink Floyd information, photos, albums, posters, books, etc...) which is very necessary for the future Club.

We need everything and are nothing without your help. If we

presented in an alternative setting, perhaps with footage of Kate working on the album, or held over to be paired with videos from the promised follow-up album. Paying a tenner for just 12 minutes of quality viewing is asking a bit much of anyone.

Andy Mabbett

### IT'S COMPETITION TIME AGAIN!

TAP has THREE copies of the above video to give away, courtesy of PMI. To be in with a chance of snapping one up, simply tell us the title of the box-set of Kate's collected works. Send your answers to Andy Mabbett ASAP, and cross your fingers!

HOMEGROUND: Send SAE for details to PO Box 176, Orpington, Kent, BR5 3NA.

not only of former VDGG members Peter Hammill and Guy Evans, but also of old Floyd mate Snowy White who provides some excellent (and typical) guitar work. Interested parties should write to Voice Print at:

P.O. Box 1431  
London  
N8 7BZ  
England

P.O. Box 32827  
Kansas City  
Missouri  
MO 64111  
USA

Enclosing an SAE or IRC as appropriate.

Dave Walker

do unite fans we could offer you everything to do with the Moscow concerts in 1989.

Everybody who wants to help us and also to correspond with Russian fans must write to either:

Oleg Mukhin,  
Room 3,  
St. Komarov 18,  
334502 Kerch,  
USSR

Sergey Mikhlick,  
Room 28,  
St. Kirov 77,  
334518 Kerch,  
USSR

Thank You.



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

### On The Run [Gilmour, Waters]

An instrumental from 'Dark Side Of The Moon'. Possibly a throwback to the quadrophonic footsteps and banging doors that embellished 'Cymbaline' live, Roger is shown working on it in the original 'Live At Pompeii'.

In completed form, 'On The Run' was, contrary to popular rumour, the only track to feature Roger The Hat's stoned laughter, and formed a flawless link from 'Breathe' to 'Time'.

Alan Parsons: "DSOTM was perfect fodder for American album radio at the time. It was very programmable. If a jock wanted to play two or three tracks one after the other he'd had his work done for him because all the segues were carefully worked out within the grooves."

The Floyd plane made its first appearance on the '73 tour to illustrate the song; an extended version providing the soundtrack to the 87/88/99 crashing props shenanigans which can be seen on the 'Delicate Sound Of Thunder' video.

### On The Turning Away [Gilmour, Anthony Moore]

From 'A Momentary Lapse Of Reason', sung by Dave Gilmour. The song re-appeared on 'Delicate Sound Of Thunder' and was issued as a single in late '87 (with a live version on the 12" and CD formats taken from the Atlanta concert 5/11/87).

Gilmour: "It's a social commentary I suppose - one can't say much more than that. We did argue at length about whether in the last verse one should get preachy, but in the end we said 'Let's preach!'. The ideas for 'Learning To Fly' and 'On The Turning Away' came from Anthony Moore, a friend of mine. He came up with the basic idea and wrote the first set of lyrics, so I can't claim to have been the instigator of it - but as soon as I saw them, I said 'That's perfect, that's exactly what we want'."

### One In A Million [Barrett]

An early live piece, also known as 'Rush In A Million' [qv].

### One Of My Turns [Waters]

From 'The Wall', sung by the author; subsequently enacted with great gusto by Bob Geldof in the film version.

Waters: "'One Of My Turns' is supposed to be his response to a lot of aggravation in his life and not really ever having got anything together. He's just splitting up with his wife and in response he takes another girl back to his hotel room... he's a bit dippy now."

The song first appeared on the b-side of that well-known toe-tapper 'Another Brick in the Wall pt 2'.

### One Of The Few [Waters]

From 'The Final Cut', sung by the author. The few in the title refers to the British fighter pilots who won the 'Battle Of Britain' in World War 2. This name was given to them by Winston Churchill in one of his morale boosting speeches: "Never in the field of human conflict was so much owed by so many to so few." [20th August 1940].

### One Of These Days [Waters, Wright, Mason, Gilmour]

From 'Meddle', with "peculiar mutterings" by Nick

Mason. The track was first recorded in March 1971, although the Floyd resisted the temptation to play it live until 3rd October [see TAP 39], when its full title was given as 'One Of These Days I'm Going To Cut You Into Little Pieces'.



Waters: "I was always fascinated by the very simple fact that if there's an echo delay going 'Gonk...gonk...gonk...gonk', you can go 'Gonk, ga ga... Gonk, ga ga...'. Make rhythms with all the work being done for you by a simple delay device."

The track became a firm favourite and subsequently appeared on 'Live At Pompeii', 'A Collection Of Great Dance Songs', 'Works' and 'Delicate Sound Of Thunder'. It is also the only song to feature on both live videos. Careful listening to the 'Delicate Sound Of Thunder' album reveals Rick Wright quietly improvising the theme to 'Dr Who' in the background at one point.

Waters: "I think that the simplest sound effects are often the best. For example, just the sound of wind at the beginning of 'Cut You Into Little Pieces' is bloody effective."

### One Slip [Gilmour, Manzanera]

Sung by Gilmour, this appeared first in edited form on the 'Learning To Fly' pink vinyl and CD singles, then on 'A Momentary Lapse Of Reason' in all its unexpurgated glory. Presumably aiming for 'Money'-esque longevity, it then featured as the third single from the revamped Floyd [see feature, TAP 32].



Gilmour: "Phil Manzanera's a friend of mine; most of the music for 'One Slip' came from him. We spent a couple of days throwing ideas around and this was the one that fitted the album best... I personally get uncomfortable going out on choruses. I tend to avoid it. We didn't quite do it on 'One Slip', which was going that way. In the end we did a chorus then went out with an instrumental. To me, [the former] is so much the pop formula that I try to avoid it."

### Opening [Waters, Wright, Gilmour, Mason]

Generic title applied to 'Careful With That Axe, Eugene' on the bootleg 'The Early Tours'.

### Outside The Wall [Waters]

From 'The Wall', sung by the author. Re-recorded for 'The Wall' movie with additional vocals by the Ponterdulais Male Voice Choir [who later worked with Waters on 'The Tide Is Turning' which ironically replaced 'Outside The Wall' in Berlin]. Performed on 'The Wall' tours, the song was resurrected for a one-off at the LA date of the 'KAOS' tour.



Waters: "That final song is saying 'Right, well, that was it. You've seen it now. That's the best we can do.' That was us performing a piece of theatre about alienation. This is us making a little bit of human contact at the end of the show: 'We do like you really'."

## Quote Unquote

"If I wasn't lazy, which is what it really is, as opposed to busy, which is what I say it is, I think I'd take lessons now and learn how to do it properly; but there's that horror of making a fool of myself and having to start again that contribute to me not doing it!"

- Nick on drumming.







# A QUICK, INCOMPLETE GUIDE TO SOME PINK FLOYD BOOTLEG CDs

The piracy business has been boosted in recent years by the advent of CD bootlegs. Many of these have a somewhat prohibitive price tag (£10-20 for a single CD and anything from £30-55 for double and triple sets) and some sort of guide is definitely required. However, this can only be maintained with your help: we need brief(ish) reviews (tracklist, quality, label, catalogue number, sleeve, source, etc.) and, if possible, reproducible photocopies of the covers; or even just corrections and amendments to the reviews we have printed.

Please note, however, that it is now a criminal offence to distribute, trade or sell bootlegs. We are therefore not prepared to enter into correspondence regarding the availability of these items. Finally, it is worth noting that most bootleg CDs feature transfers from record or tape and you should therefore not anticipate vastly-improved hi-fi quality...

## BYTES OF THE TALISMAN (Neutral Zone NZCD 88002)

Embryo; Green is the Colour; Careful With That Axe, Eugene; If; One Of These Days; Echoes

Confronted with this bootleg, I was unsure of its origin. The concert photo on the rear is obviously from a later date (Dick Parry can be clearly seen on stage wielding a sax); nevertheless, the introductory applause led me to believe that it was recorded live. I later realised that the Floyd did a John Peel show on the date given (October 3 '71) and this album presumably features excerpts from this and other BBC sessions of 1970 (see TAP 39).

The first track (10:01) is brilliant; a much heavier (and arguably better) version than the acoustic 'Embryo' which appeared on 'Works'. Opening with some fine guitar work by Dave, it continues through the two verses before becoming something of a jam session; with the sound of babies' crying and children playing, in addition to effects similar to those in 'Echoes'. This leads into a keyboard solo, before the band eventually pick up again for a reprise of the first verse.

'Green is the Colour' (3:30) and 'Careful With That Axe, Eugene' (7:18) are both good, although vocals on the former occasionally sound slightly strained. The latter is more dreamy than the 'Ummagumma' version, and the climax less dynamic. There is also strange muttering, inducing a suitably freaky effect! These two tracks were probably taken

from the September 16 '70 session, along with 'If' (4:24), which is very similar to the album version; as is 'One Of These Days' (6:27), although the introduction sounds somewhat different, and the classic line "One of these days I'm going to cut you into little pieces" features at the end instead of the middle.

'Echoes' (25:27) is, again, similar to the album version, although the guitar sounds very distorted much of the time. Nonetheless, this is a reasonable performance of one of my favourite songs.

Overall the sound quality is very good. It is crackly throughout, but not muffled at all; every note can be clearly heard. The music itself is of equally high standard. My copy cost A\$40 (about £18), but considering that it lasts nearly an hour, I think it's worth the price and I would recommend this CD if you can find it. The cover features a pyramid with palm trees in the foreground - professional but rather dull.

(Justin Sawon)

## CAUGHT IN THE CROSSFIRE (Neutral Zone NZCD 89017)

Shine On You Crazy Diamond 1-5; Welcome to the Machine; Have A Cigar; Wish You Were Here; Shine On You Crazy Diamond 6-9; Fat Old Sun

This 1989 CD is thought to be a limited edition of 500, and contains the 'Wish You Were Here' numbers from the 'Caught in the Crossfire' vinyl bootleg (see TAP 43) plus 'Fat Old Sun' from the October 3 '71 BBC

session. The front cover is a mere piece of card with six photographs (presumably the same as the LP - BM), while the rear carries a sophisticated drawing suggesting thorough brain damage! The CD itself boasts a round blue design.

Sound quality is much the same as the LP; and total running time is 67:33 minutes. Definitely great!

(Jean-Francois Hangouet)

## FORBIDDEN SAMPLES (Neutral Zone NZCD 89007)

Eclipsed; Atom Heart Mother

This CD has a total running time of over 66 minutes and is good in that respect only. 'Eclipsed' sounds like the tape from which was made was running a tad slow, and the overall quality is poor: tape noise abounds and is very distracting. 'Atom Heart Mother' has to have been recorded from vinyl as I can hear clicks, pops and one distinct stylus scrape sound. Furthermore, the silk-screen lettering on the CD is not wash-proof as I found out when I smudged some away accidentally. Not a recommended purchase.

(Steve Rizewiski)

Eds' note: 'Eclipsed' is credited as a 1972 performance of 'Dark Side of the Moon' at the Rainbow, and 'Atom Heart Mother' is also given as London '72. If anyone can confirm the sources of the above tracks, please let us know.

## FROM THE OTHER SIDE (Golden Memories SIAE GM 89031)

Time; Brain Damage; Us and Them

This arrived not in a jewel box but a single black sleeve with a space shot of Earth on the front. The CD itself was in a protective soft gauze-like sleeve; and contains three ultra-rare alternate versions with a total time of just over 15 minutes.

The recording is good; although there is more tape noise than I would have liked. The variations, detailed on the rear of the sleeve, are of interest; however, you'd have to be crazy like me to purchase this one because I ended up paying \$27.Can.

(Steve Rizewiski)

Eds again: does anyone out there know the source of the above tracks? Please let us know.

## THE HEART OF THE SUN (Triangle PYCD 046)

Fat Old Sun (15:00); Atom Heart Mother (15:15); Embryo (11:20); Set The Controls For The Heart Of The Sun (12:30); Cymbaline (11:23); Blues (5:32)

Back in TAP 28, Chuck Ford reviewed a tape of this gig at the Golden Hall in San Diego, October 17 '71. Three years on, and thanks to the wonders of semi-legal technology, the show is now available on CD (albeit minus a 14 minute 'Careful With That Axe, Eugene').

The packaging is very professional, although the front cover picture is from the 'Animals' tour and features Gilmour and Snowy White playing left-handed (I think we can deduce that the picture is inverted unless they are both ambidextrous). Below this is a psychedelic design; while the rear cover lists the band line-up, venue, date and set-list as above (total time 71 minutes). In addition to a 'Made in the EEC' banner, the cover also bears an official-looking stamp in Italian, describing some sort of society in Rome (Perhaps an Italian reader could explain what this is). There's also the Triangle Records logo; would you believe a red triangle with black waves entering its centre from the right? A poor imitation of the 'Dark Side of the Moon' prism.

But is it worth having? Well, I believe it is just about essential. Sound quality is superb: the inevitable hiss and distortion are never unbearable, and CD appears to have made the instruments clearer, particularly the bass guitar. The dropouts of which Chuck complained are not present on this disc, although the beginning of 'Embryo' has been clipped; and I would concur with his analyses of the performances. All the pieces are excellently paced, reflecting the quality the band brought to what was even by then old material; all are considerable developments from the original album versions.

It's interesting to note that the crowd is very reserved throughout, applauding only at the start or finish of a number; thus enabling us to fully appreciate quiet moments



like the footsteps sequence in 'Cymbaline'. There's not much in the way of dialogue from the stage, although someone shouts a request for 'Several Species...' before 'Blues'; and, at the end, Roger says "Thank you again; it's been really nice. We'll see you again, I hope."

If, like me, you want to know what earlier Floyd concerts were like, this one captures the sound and atmosphere very well, and represents a slice of living Floydian history.

(Mark Horner)

#### LIBEST SPACEMENT MONITOR (Swingin'

Pig TSP-CD-027)

The Embryo; Green is the Colour; Careful With That Axe, Eugene; If; Atom Heart Mother

Taken from the BBC session of September 16 '70 (minus 'Fat Old Sun'), this rates about 8 out of 10 for a bootleg. The sound quality is very good, some tape noise being not in the least distracting. The only flaw is when the left channel twice disappears for a few seconds during 'Careful With That Axe, Eugene'; I would nonetheless recommend this CD.

(Steve Rizewiski)

#### MUSIC FOR ARCHITECTURAL STUDENTS

(Living Legend LLRCD 028)

A Saucerful of Secrets (6:43); Murderistic Woman (2:14); Moonhead (5:40); Pow R Toc H (3:01); Jugband Blues (4:39); The Narrow Way (4:35); Green is the Colour (5:51); Set the Control (sic) (2:39); Let There Be More Light (3:35); Point Me At The Sky (4:22); The Committee (6:02)

Taken from various BBC and French radio and TV, this is mildly interesting in parts - notably the great versions of 'Let There Be More Light' and 'Point Me At the Sky' - but the sound quality doesn't offer much over vinyl or tape. Several tracks suffer from intrusive background noise and dropouts; while 'The Committee' (credited to Barrett/Mason/Waters/Wright) is in fact nothing to do with the Floyd-scored movie of the same title (see Q&A, TAP 43) and its quality renders 'dreadful' too high praise.

The 'booklet' is a folded piece of paper worthy of EMI's more generous

efforts, with some appropriately cosmic space-views. This is quite an intelligently-compiled disc, although its appeal is likely to rest on whether or not you can sleep at night without intergalactic waffle like 'Moonhead' in your collection.

(The Magic "B")

#### PSYCHEDELIC SESSIONS (02 CD 3302)

Interstellar Overdrive; Flaming; The Scarecrow; The Gnome; Matilda Mother; Vegetable Man; Pow R Toc H; Scream Thy Last Scream; Jugband Blues; Careful With That Axe, Eugene; Julia Dream; Baby Blue Shuffle in D Major

The sound quality of this compilation of BBC sessions is the same as an average bootleg, but the song selection will delight all fans of the Barrett era (all but the final three tracks feature Syd Barrett).

An edited 'Interstellar Overdrive' fades into 'Flaming' - the original lightness and innocence of which are lost owing to the dull recording of the guitar. 'Pow R Toc H' and 'Baby Blue Shuffle in D Major' are the same versions as on 'The Great Lost Pink Floyd Album'; and having read the review of 'BBC Pig Out' in TAP 34, I think that 'Julia Dream' and the 2:15 'Careful With That Axe, Eugene' are probably the same as on that record.

Last but not least, there is a beautiful eight-page booklet containing photographs of Syd's Floyd (from Miles). There are no sleeve notes save for the tracklisting.

(Jean-Francois Hangouet)

Eds' note: Compact discs on the Neutral Zone label (allegedly manufactured in Korea) are often more expensive, with claims made for their superior quality. As the above reviews demonstrate, this is not always the case, so try and hear the albums before parting with extravagant amounts of dosh.

Some other recommended titles to keep you going until the next time:

The Embryo; Eclipse; Brain Damage; Early Tour Years; In The Shadow of Vesuvius

## FANZINES

T'MERSHI DUWEEN: 28 pages of ZAPPARATIC lunacy can be yours for only £1.20 (UK) from Fred Tomsett, 96a Cowlshaw Rd, Sheffield, S11 8XH.

PILGRIMS: The UK's most eyeopeningly-devoted PETER HAMMILL magazine. Price and address as above.

NEWS FROM PARADISE: Excellent PRINCE and related acts magazine. SAE for details to The Dream Nation, PO Box 106, Walsall, West Midlands, WS1 3HJ.

THE SPIRIT OF RUSH: A hefty 56 pages on RUSH in one of the best zines around. £1.50 (UK) from 'The Spirit of Rush', 23 Garden Close, Chinbrook Road, Grove Park, London, SE12 9TG.

FREAKBEAT: Eyeboggling account of foings and froings on planet Freakout. Latest 56 page, day-glo and readable (!) issue includes not only interviews with The Bevis Frond, Ozric Tentacles, Noel Redding and others, but also a free 7" EP, pull-out poster and 20-page review supplement! Is this the Q of the

underground? Find out by sending £2.50 (UK)/£3 (overseas surface mail) to Ivor Trueman, 23 Parkside Road, Hounslow, Middlesex, TW3 2BD.

THE FLAMING SHROUD: More MARILLION and FISH stuff than you could shake a pair of magic gloves at. £1 (UK) from Alex Moseley, 23 Dawes Close, Armitige, Rugeley, Staffs., WS15 4BE.

THE WAITING ROOM: Comprehensive GENESIS (et al.) magazine. £1 from Peter Morton, 83 Oldfield Road, Stannington, Sheffield, S6 6DU.

FACE THE MUSIC: ELO magazine in subject-back-from-the dead shock! SAE for details to Andrew Whiteside, 87 Dryfield Rd, Middlesex, HA8 9JW.

PINK COLLECTORS: Free ads for Floyd & solo material - send yours! Durgante Alberto, Borgo Treviso 120, 31033 Castelfranco Veneto, Treviso, Italy.

Please mention TAP when writing to any of the above publications. All are UK-based except where noted.

### TAP PLUGS



TAP is pleased to present another vanload of struggling musicians. After a naff debut mini-album (their words) and an "un-naff" 12" (see below), RED JASPER have a REAL album out on a REAL album (and a REAL CD!).

'Sting in the Tale' neatly blends the rock and humour of Jethro Tull with the punchier side of Fairport Convention; indeed, the latter's Ric Saunders guests on closing track 'I Can Hear'. At times, the Iggy Pop-style vocals suggest the birth of a new Folk-Punk genre; and, despite the mandolins, tin whistles and acoustic guitars, this certainly isn't one for

the finger-in-ear brigade.

'Sting...' is available on the HTD label at all good record shops (HTD 3), via Power Records, through EMI. The 'Pull That Thumb (Off The Top Of Your Head)' 12" EP is available from the band at 70 Bradenstoke, Chippenham, SN15 4EL for £4. They also have 'Sting...' on LP (£6) and CD (£10); all prices include UK p&p.

The band tour actively, less on the scale of Pink Floyd than a transit van-lovers' convention, particularly in their home area of Wiltshire.

Andy Mabbett

## Quote Unquote

"In Manchester, they quite often hated what we were doing."

- Nick on Ye Olde PF.



## PEARL'S A SINGER

Blue Pearl: 'Naked' (Big Life: CD-BLR CD4, LP-BLR LP4, MC-BLR MC4)

Incredible as it may seem, some good did come of Pink Floyd's Venice disaster. Bassist Guy Pratt introduced vocalist Durga McBroom to ex-Killing Joke person Youth and so was born Blue Pearl - an engaging enterprise fully deserving of its place alongside De La Soul and the Soupdragons on the Big Life roster. The resultant album appeared last November and was probably the finest debut of 1990.

The first side, heralded by the unlovable 'Naked in the Rain', is a cold affair that may prove off-putting at first. As an old disciple of Stevie Nicks' Croaking Whimsy, I'm not overly enamoured of McBroom's more strident style; but as the excellent 'Down to You', 'Chemical Thing' and 'I Never Knew' pump thru the Walkman, only the rush-hour crush prevents your reviewer from bopping away his daily train journeys. A cover of Kate Bush's 'Running Up That Hill' lacks the drama of the original - but it's a brave attempt, with some pleasant if unexceptional embellishments by (you guessed it) Dave Gilmour.

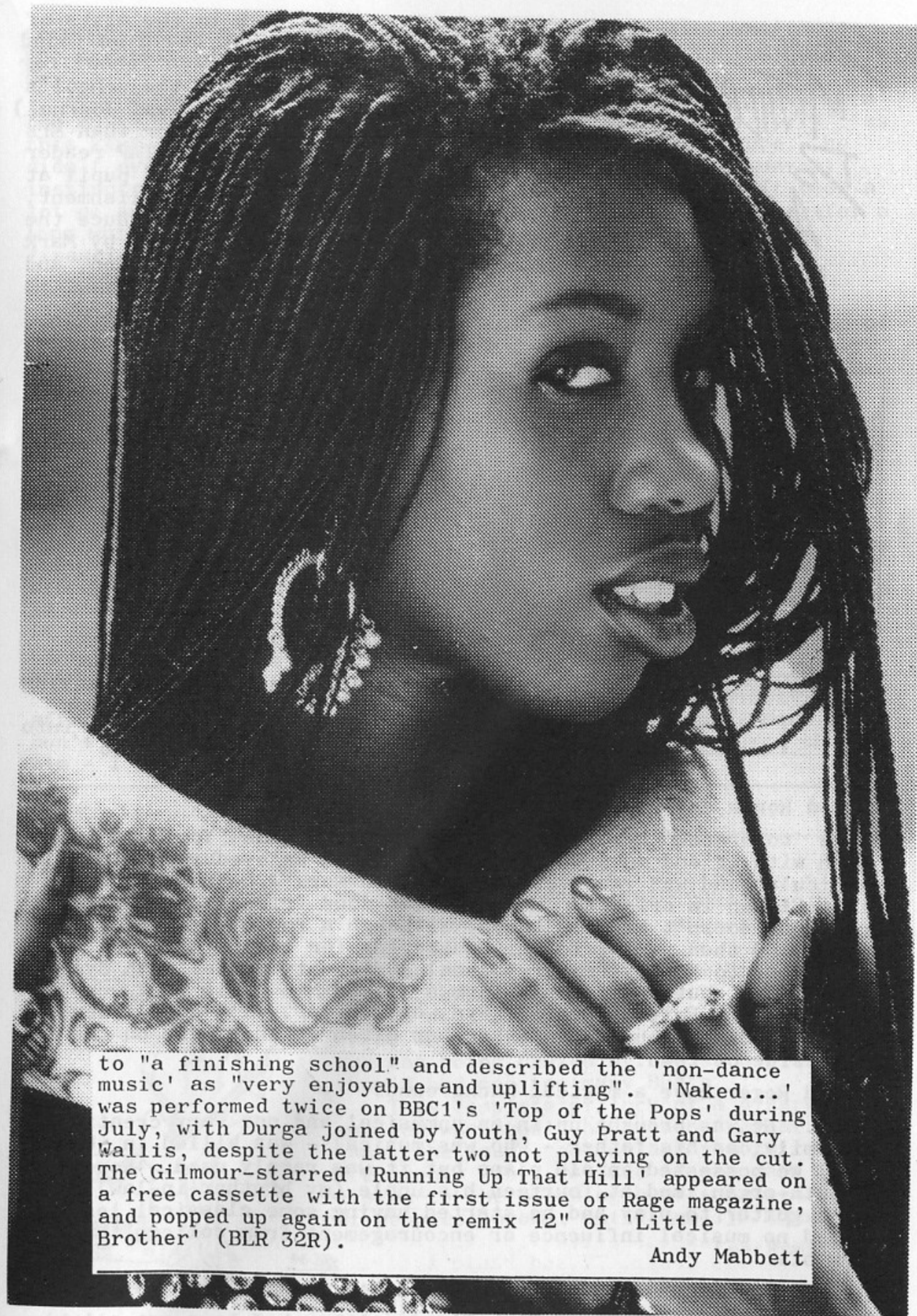
The real gems, however, arrive on the second side. 'Little Brother', the unjustly-ignored second single, hints at the warmth lacking on its predecessors; but it's with the Caribbean-flavoured 'Alive' that 'Naked' finally hits the heights. If the opening blast of Rick Wright doesn't have you hopping with glee, the combination of his keyboards and Gilmour's guitar throughout should win over all but the terminally-dead. Even a cramped train carriage allows sufficient space to bellow "Pink Floyd are back! Heartwarming!" at bemused commuters. Give these men a medal! Interestingly enough, both tracks are co-penned by Guy Pratt; on this evidence, a four-man Floyd with Mr Pratt would be an attractive prospect indeed.

Thankfully, there's no subsequent decline in standards amongst the remainder. 'Rollover', perhaps the best number of all, is a gospel-tinged ballad with a creditable Anita Baker impersonation by McBroom; while 'Without Love' and 'Over You' ensure a classy finale. CD and cassette purchasers can enjoy two bonus tracks - 'Chemical Thing (Ambient Mix)' and an acapella 'Rollover' - although neither adds very much to what are already excellent songs.

Gary Wallis and Tim Renwick add to the Floyd ranks littering the album, while the sleeve notes credit, among others, Guy Pratt, Lorelei McBroom and "Dave Gilmour, Rick Wright, Nick Mason and Steve O'Roarke (sic) for teaching me how to be a singer and putting me in the right place at the right time". Throwing all credibility to the wind, I have no hesitation in welcoming the reassuringly-unfashionable early 70s Floyd sound, as heard on 'Alive', back to the fold. Those of you still resisting the dance wave should give way here; and to Blue Pearl I dedicate the rallying cry of the Pink masses - "Shine On!"

The Magic "B"

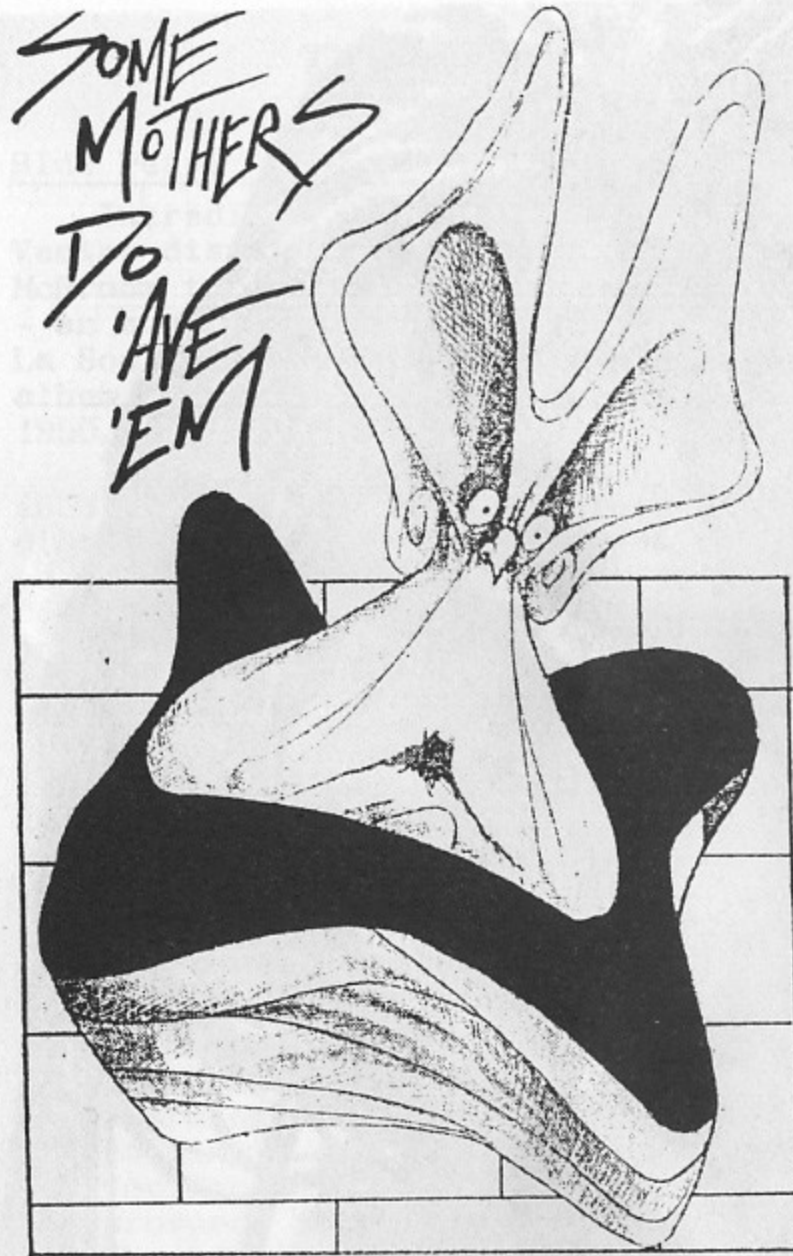
PEARLS OF WISDOM: Durga underwent a lengthy round of promotional appearances and interviews for the smash hit 'Naked in the Rain', with numerous press, TV and radio titles both here and in the USA. Interviewed on Radio One, June 22 '90 (just days before her final appearance with the Floyd at Knebworth), she likened the PF tour



to "a finishing school" and described the 'non-dance music' as "very enjoyable and uplifting". 'Naked...' was performed twice on BBC1's 'Top of the Pops' during July, with Durga joined by Youth, Guy Pratt and Gary Wallis, despite the latter two not playing on the cut. The Gilmour-starred 'Running Up That Hill' appeared on a free cassette with the first issue of Rage magazine, and popped up again on the remix 12" of 'Little Brother' (BLR 32R).

Andy Mabbett





Way back in the mists of time, Big Rog could be found at Cambridge High School for Boys. In 1989, the school's magazine (Hills Road Journal) spoke to none other than Mrs Waters. Thanks to TAP reader Dan Hawthorn, now a pupil at the very same establishment, we are able to reproduce the interview, conducted by Mark Sheerin, Louise Reardon, and Tim Large...

Q: Can you tell us anything about Roger's schooling?

A: In 1954, at the age of eleven, he went to the Boys' High School on Hills Road, where he stayed until he was eighteen. I would have sent him to the Tech at sixteen if it had been the fashion to do so at the time - Syd had done so.

Q: What A-levels did he take?

A: He took maths, physics and technical drawing - which led him on to studying engineering, but this was short-lived and he went into architecture, which he studied in London.

Q: Did Roger enjoy his school days?

A: He 'tolerated' his schooling. His attitude was "You have to get on with it and make the most of it." He enjoyed sport in particular and was involved in much team work - he reached the First Eleven in cricket. He made some good friends, rather 'wild' ones, but doesn't keep in touch; although a few classmates ring me up now and then asking for his autograph for their families.

He went to Morley Primary School and County School with Syd before that, but they didn't form a friendship until they were Regent Street Poly students. Syd was younger. I'm good friends with his mother, but I don't see her often as she lives on the other side of town.

Q: Did Roger have a musical background?

A: No. He was brought up in an unmusical and not very creative family, as his father - who was musical - was killed in the war. We possessed an old piano but it was rarely used. Roger had a mouth-organ, and at fourteen his uncle (my brother-in-law) gave him a guitar to play and he started having some classical lessons. He had no musical influence or encouragement from college that I knew of.

Q: Did you encourage his career - and do you enjoy his music?

A: I'm not a great fan of Pink Floyd, although I have got all his

records and go to his concerts - with my ear-plugs! - as I enjoy the visuals. I particularly enjoyed the music he did for Bastille Day.

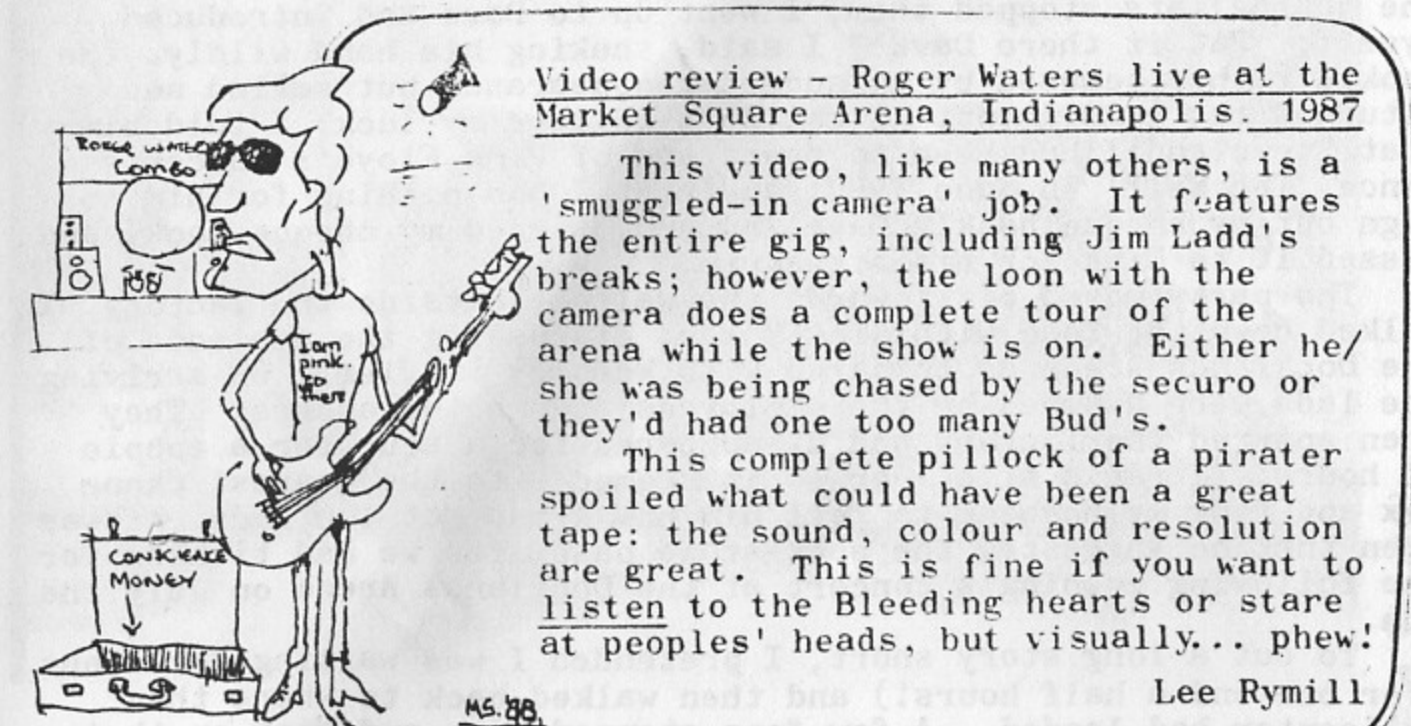
At one point, we both thought there might not be any future in the music business, and from then on it was always very 'iffy', as this kind of career is. After three years in architecture - he didn't even take his guitar - he decided to follow his musical instincts when some backing musicians made a proposal. It took a lot of sorting out, though, and he didn't start making money for a long while. Since then, however, he has gained tremendously, financially.

Q: What plans does he have now?

A: Roger thought Pink Floyd would finish when Syd left, because of his serious illness. They had made great efforts to get help for him. When Syd left, he was asked to continue writing for the group instead of performing. The last tour in America... he couldn't even remember what was going on. Syd is living in his mother's old house as far as I know, but will probably never be fully well again.

Roger now works on his own most of the time, having worked in the group for sixteen years; he has no regrets about his past or about splitting. He has released a solo album (Well, would you want to remember 'The Body' or 'Pros and Cons'? - Eds) and is very proud of a song he wrote about Syd called 'Shine On You Crazy Diamond'. He was probably most proud of 'The Wall', most of which he wrote and now has the rights to. He has been asked to perform it at the Brandenburg Gate in view of the recent happenings in East Germany; but whether or not this will go ahead, we don't know.

I visit him quite often in London. I'm not particularly affected by his career although I am proud of what he's done. I don't read the right papers to see any bad tabloid reports about him - I read the Guardian!



Video review - Roger Waters live at the Market Square Arena, Indianapolis. 1987

This video, like many others, is a 'smuggled-in camera' job. It features the entire gig, including Jim Ladd's breaks; however, the loon with the camera does a complete tour of the arena while the show is on. Either he/she was being chased by the securo or they'd had one too many Bud's.

This complete pillock of a pirater spoiled what could have been a great tape: the sound, colour and resolution are great. This is fine if you want to listen to the Bleeding hearts or stare at peoples' heads, but visually... phew!

Lee Rymill



"Get a back-stage pass!" my husband exclaimed, laughing.  
"But I'm too old to be a groupie!" I cried. Or am I...?

## THE CONFESSIONS OF A LIGGER

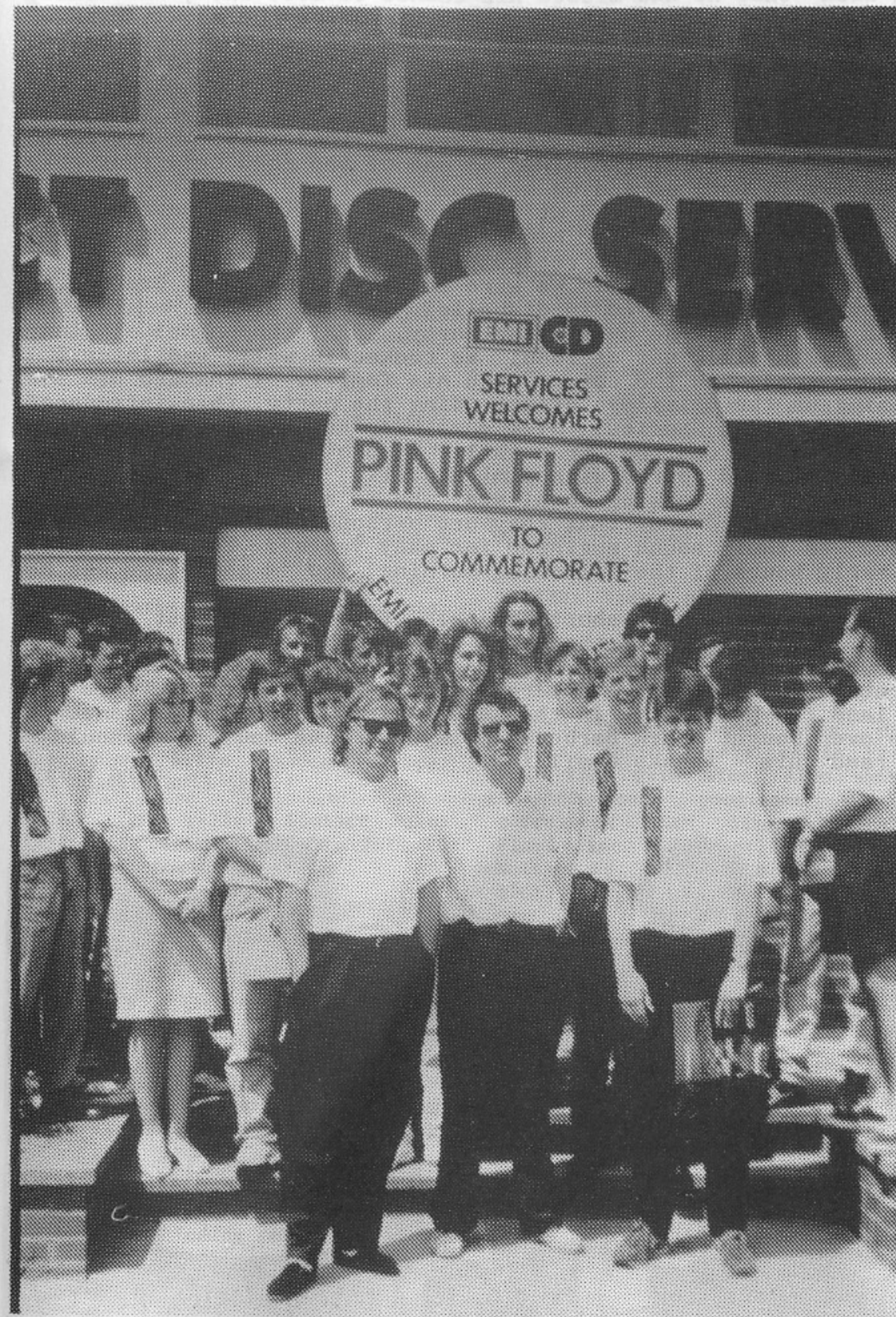
I'm a 33-year old, life-long Pink Floyd fanatic, married to a "slightly older" Floyd fan. I had read in the local press of Pink Floyd's planned visit to the EMI CD factory in Swindon for the 550,000th pressing of 'Dark Side of the Moon' and proposed to go and get some photographs of the band. My husband, Steve, said I would be lucky to catch a glimpse of their helicopter landing, let alone capture the event on film, but I was determined...

I made my way to the CD factory by bus; passing the factory, I could see employees clad in EMI t-shirts waiting eagerly outside. I disembarked and saw a small party of press-people and EMI personnel standing by the rugby field - obviously where the helicopter was to land. I wandered over to the party hoping they would regard me as another photographer. This was highly unlikely; it was an extremely hot, humid day, threatening thunder, and I had attired myself in my cooler clothes and a white sun hat which resembled a pudding basin. Over my shoulder I had my Sainsbury's shopping bag - I decided to tell anyone who asked that I was a photographer sponsored by Sainsbury's!

"After all they're only ordinary men...": these lyrics went through my mind as the helicopter arrived and landed a few hundred yards in front of me. I tried not to shake too much as I got some snaps of its landing and the lads disembarking. The welcoming party introduced themselves, and Dave Gilmour and Nick Mason walked towards the photographers and local mediatypes. I was standing close to the gap in the fence, and it occurred to me that this was their only exit from the field. Next second, I realised that Dave Gilmour was heading directly towards me, with Nick Mason following. I took my chance and snapped Dave passing by. He looked my way and laughed; I'm not surprised - I looked like I'd escaped from somewhere with that 'pudding basin' on my head! As the journalists stopped them, I went up to Dave and introduced myself; "Put it there Dave!" I said, shaking his hand wildly. He looked rather bemused by my sudden reappearance but smiled and returned the compliment. I couldn't believe my luck; I told him that Steve and I had been to every one of Pink Floyd's concerts since 'The Wall' in June 1980, and that I had nothing for him to sign but my cheque book! Dave laughed, signed my cheque book, and passed it to Nick for his signature.

The party moved off towards the welcome outside the factory. I walked down the road with Nick Mason, discussing the ambience of the Docklands Arena as compared with Wembley Stadium. On arriving the lads were swamped by the employees and photographers. They then entered the factory and disappeared for a tour for a couple of hours. I ran a mile - or so it seemed - to the nearest phone box and rang my husband to tell him how I had met the lads. It was then that he suggested the back-stage pass, for we had tickets for the following evening's concert at the Docklands Arena on July the 7th.

To cut a long story short, I pretended I was waiting for a bus (for one and a half hours!) and then walked back to where the helicopter had landed. A few fans stopped Dave and Nick on their departure, and I took my chance; after all, there was no feeling of 'Us and Them' with Dave and Nick. I explained that Steve was





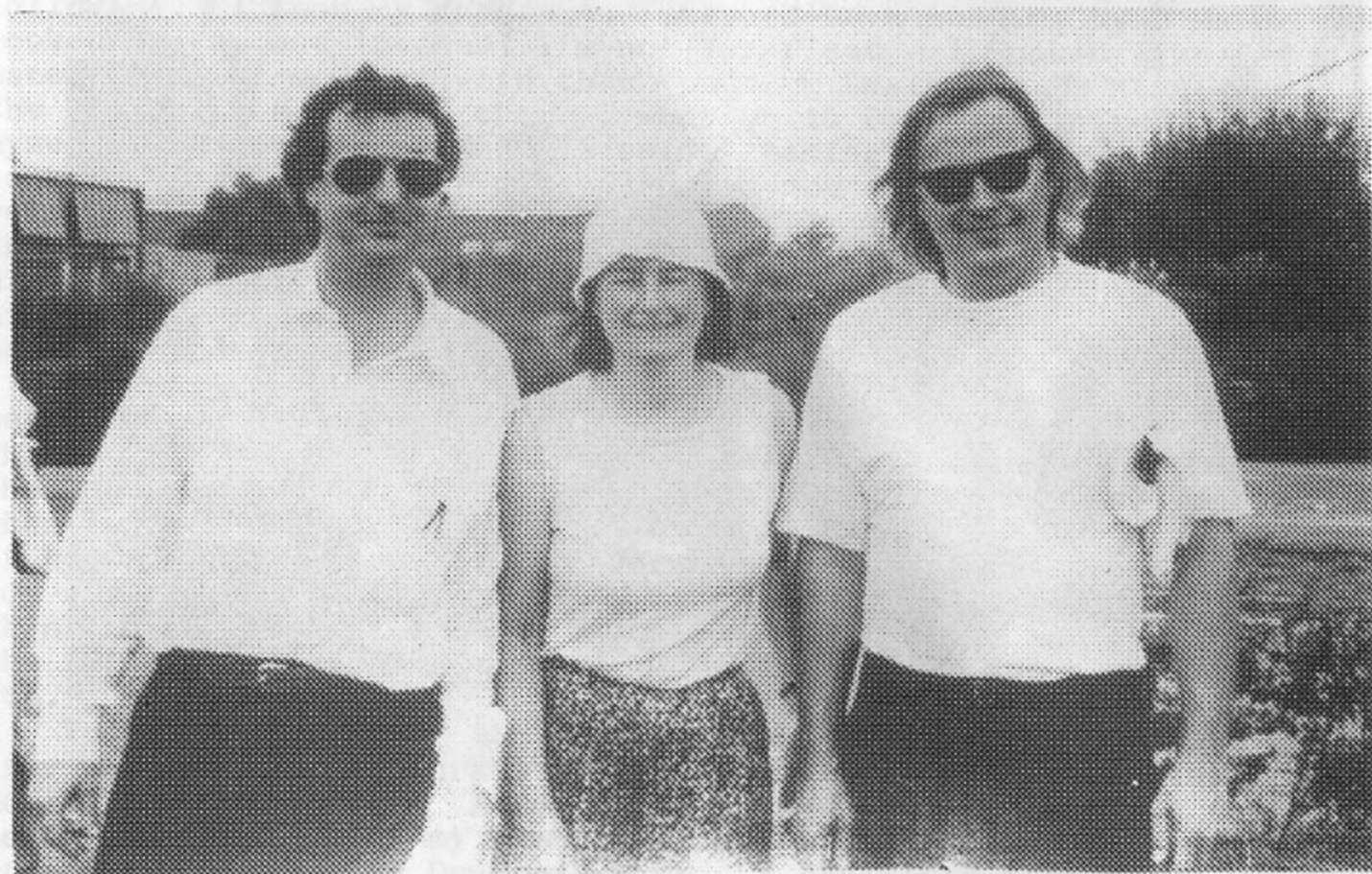
"pig-sick" that he had missed his chance to meet them, and asked if it would be possible to introduce him after the show the next day. Dave looked at me and smiled; "I don't see why not," he replied, and Nick nodded in agreement. Again, I couldn't believe my luck! Finally, I asked the PR woman to take my photo with them as certainly some people would not believe this story.

The following evening, after the brilliant show, we waited to see Dave and Nick. I explained to one of the road crew that they had agreed to meet us and we were ushered to join a large queue. Of course, we were stopped at the door as we did not have guest passes. Fortunately, Nick happened to walk by at that moment; he looked over and nodded in recognition. The guy swiftly returned and handed us our passes. We were in! My husband and brother, Charles, stood wide-eyed in disbelief.

In we went to the back-stage party. Real champagne! Tables crammed with all kinds of food! We tucked in well, and later I saw Dave seated in the corner with his family. I thanked him for allowing us the privilege of attending the party, then introduced him to Steve and Charles. Nick came over after I had thanked him as well, and we chatted for a while; my brother was eager to hear of when they had toured with Jimi Hendrix. We also met Rachel Fury, one of the backing vocalists: she is a very keen XTC fan and was interested to know that they are personal friends of ours (Steve was their sound engineer for many years). We stayed until the early hours of the following morning, and "a good time was had by all"!

And so ends a much-shortened tale of two of the most exciting days of our lives. All thanks to two very kind gentlemen: Dave Gilmour and Nick Mason. I have invited them around to our house to return the compliment but received no reply yet! I'm sure they can land the helicopter in the sports field opposite our home. We have even bought a new barbecue! Anyway, Dave and Nick; should you read this - thanks a million.

Nora Warren



Nora Warren

## TAP SMALLS



WANTED: Screaming Head t-shirt and complete copy of Floyd's Knebworth 1990 set. Contact Aaron Murdoch, 6 Livingstone Road, Moreton, Wirral, Merseyside, L46 2QR.

WANTED: Floyd fans in the Cambridge area; where are you? Contact Richard, 70 Queensway Flats, Cambridge 357856.

WANTED: Singles inc. When the Tigers Broke Free, Get Back to Radio & Going to Live in LA; VHS copies of Venice & When the Wind Blows; Identity, Wet Dream, Profiles, Fictitious Sports, David Gilmour, Music From The Body & When the Wind Blows LPs; TAPs 1-25, 27-29 & 32. Contact Darren Mevissen, 6 Upper Bourke St., Burnie, Tasmania, 7320, Australia.

FOR SALE: Black vinyl Learning to Fly 7" - offers; Pompeii/The Final Cut Betamax videos - £11 the pair inc. UK p&p. Contact John Hilditch, 19 Chanctonbury Drive, Shoreham-By-Sea, West Sussex, BN43 5FR.

WANTED: TAPs 1-33. Contact Julia Vrijenhoef, Uitterlier 108, 2678 VD De Lier, Netherlands.

WANTED: Tape copy of '71 Glastonbury Fayre triple LP. Will trade for Floyd rarities or pay. Contact Nick Hodges, 91 Meddins Lane, Kinver, Stourbridge, West Midlands, DY7 6DD.

WANTED: Guitar/bass tablature & keyboard music if possible for 'Careful With That Axe, Eugene'. Contact Paul Johnson, 32a Compton Ave., Brighton, East Sussex, BN1 3PS.

FOR SALE: Rare Floyd LPs inc. Picnic. For details, contact David Bintley, 17/1 Warner Ave., Wyong, NSW. 2259, Australia, enclosing return postage.

FOR SALE: The Tide is Turning, Radio Waves, On the Turning Away, One Slip 7"s; Not Now John 12"; '89 Floyd tour programme. Offers or will trade for Floyd/Waters rarities (esp. TAPs 1-33, promo videos, books). Contact Martin Potter, 18 Brizen Lane, Leckhampton, Cheltenham, GL53 ONG (Tel.: Cheltenham 574677).

WANTED: Collectors for trade of Floyd rarities. Contact Marc Malagelada, C/ Ballester 44, 08023 Barcelona, Spain.

WANTED: Floyd fans to write to Oleg A. Muhkin, Room 3, St. Komarov-18, Kerch, USSR.

WANTED: Video of The Tonight Show with Gilmour and to correspond with Floyd fans. Contact Wade Lengele, 6451 W. Bell Rd. #1093, Glendale, Arizona 85308, USA.

WANTED: Recent news items, promo videos, audio interviews to trade: your list gets mine. Also wanted: '87-'89 tour programme and to correspond with other Australian Floyd fans. Contact Brian Nourse, Nottage Rd., Meadows, South Australia 5201, Australia.

WANTED: Old Floyd singles (Apples and Oranges, etc.) and any Barrett rarities; Contact Christian Amsler, 1312 Fourth St., Berkeley, CA 94710, USA ([415] 524-2798).

WANTED: Floyd/Waters UK & European rarities. All letters answered. Contact William Longe, 675 Colquhoun St., Fergus, Ont., N1M 1S2, Canada.

WANTED: Chrome tape of FM Floyd Knebworth '90 broadcast. Contact Wayne Riley, 25 Barcombe Way, Gosnells 6110, Perth, W. Australia.





# RELICS

Invest your pennies wisely... on something other than this. Fortran 5's 'Crazy Earth' 12" (Mute 12 113) features a 'L'Essence de Syd' mix amongst its three versions of the title track. So far, so good. Unfortunately, El Madcap's input is limited to the lines "Look at the sky/look at the river," (from 'The Gnome', thickos!) sampled twice in the middle of a house groove that even Jan Hammer might deem a touch lacking in imaginative flair. Still, what do you expect from a band named after a bloody computer language? (JO)

Among the German TV engineers for the Berlin broadcast was ex-Tangerine Dream drummer Klaus Krieger, thus confirming once and for all that the Tangs are merely figments of Pink Floyd's imagination (or is it the other way round?). (CH)

'Artifacts (sic) from the Psychedelic Dungeon Vols. I & II' are boxed-sets of four 7"s of various trippy rarities. Vol. I (A-BOX 1) features an "amazingly clear" studio version of 'Scream Thy Last Scream', supporting the sleeve notes' sniffy claim that it "has often been 'bootlegged' by unscrupulous money-grabbers, but never with the clarity of this recording!" Vinyl Museum Products (the people behind it all) insist "This is not a bootleg - it's a public service," ("all royalties paid at source," apparently) and they do chuck in a bonus mystery disc featuring an alternative mix of 'See Emily Play'. Still, we wouldn't advise ordering this at your local Our Price! (KL/RA)

Re-released last year - and not before time - on Telstar Video was Eric Idle's brilliant Beatles spoof 'The Rutles' (TVE 6003), complete with 'Pink Floyd' sketch. (AM)

News from the planet Freakout... Australian psychedelic band Tyrnaround, who released their debut 'Succeeds When Daylight Fails' album last year, included a cover of 'Astronomy Domine' on their 1986 'Six Songs' demo (Polyester). Contact Polyester Records, 330 Brunswick St., Fitzroy, Melbourne, Australia 3065... US band The Not Quite "included an energetic run-through" of the same track on an unreleased 1985 three-track demo... Sanity Assassins include a cover of 'Take Up Thy Stethoscope and Walk' on their 'Blow Torch Love Doll' 7" (Tombstone Records T32). According to Freakbeat, it "doesn't really do the Floyd justice, but it's nice to see something from 'Piper' covered other than 'Lucifer Sam'." The 'Assassins can be contacted at PO Box 1463, Clackamas, OR 97015, USA. (IT)

An acetate of 'Embryo' was sold last year in Germany for DM270 (about £90). A second acetate, of 'Arnold Layne', also came up for grabs recently. (MV)

Welcome back to that popular Relics entry in which we explain the previous issue's photographs. The cover, taken from the same session as that of ish 43, was shot by Andy Mabbett in November '87 at Wembley Arena; Page 3 was taken from a 1972 concert handout; while the centrefold was a case of "nearly, but not quite". Still, we only got the year ('88), venue (Wembley Stadium), date (Aug 5/6) and country (UK) wrong! "Very strange," commented Liesbeth Blik, who added that in any case the Floyd played Nijmegen on a Monday. What can we say? (Eds)

According to Jethro Tull magazine 'A New Day', David Palmer will tour Canada and the USA from May this year, using local orchestras to perform his Floyd, Tull and Genesis interpretations (see TAP 40). Palmer recently received an honorary degree from the Royal Academy of Music. (AM)

Nicholas Schaffner's 256-page Floyd bio 'Saucerful of Secrets' is now scheduled for May. Illustrated with 25 photographs, the book is described by its publishers as being "Charged with the intensity and drama of Pink Floyd itself," so we'll most likely be asleep by the third chapter (only joking Nick!). (Eds)

Those of you looking for reliable (and cheap!) stockists of CDs, LPs, tapes and videos could do worse than send an S.A.E. (or overseas equivalent) to Gema Records at PO Box 54, Reading, Berkshire, RG5 3SD (England). Their list contains cutouts, deletions, new releases and "rarities" (ahem), including many of those to which we have referred in previous editions of TAP and which none of you can ever get hold of. Please mention The Amazing Pudding when you write. (Eds)

THE ONE THAT GOT AWAY DEPT.: Unbeknownst to all here at TAP Towers, producer of last year's soundtrack album for the successful musical 'Return to the Forbidden Planet' was none other than occasional tub-thumper Nick Mason. The album, comprised mainly of rock n' roll standards, was mixed at Britannia Row and can be found on Virgin CD (CDV 2631), LP (V 2631) and MC (TCV 2631). Could anyone out there review this masterpiece for us? (JO/FT)

Far be it from us to hammer another nail into Milli Vanilli's coffin... However, it seems TAP 36's suggestion that the dreadlocked puppets merely sampled Pink Floyd on their 1988 'All Or Nothing' album (Cooltempo) didn't quite get to grips with the issue. Instead, 'Money' was a virtually hijacked for a 5' song of the same title, with no credit whatsoever for Waters or the Floyd. To compound the crime, the album was subsequently reissued as the double-set '2x2'. (CH)

Having resisted the temptation to travel to Berlin (sensible chap!), how did David Gilmour spend that weekend in July last year? In fact, he did the decent thing; grooving to Madonna in the Royal Box at Wembley Stadium, along with other Ciccone acolytes such as fellow Berlin-absentee Peter Gabriel ("in the studio," indeed!). (RK)

ABSOLUTELY THE LAST CHRISTIE'S AUCTION PIECE: One of the lots, as noted in ish 44, was a Hipgnosis-produced landscape of the Floyd's Britannia Row studios. So far unremarked, however, has been the names with which shops in the surrounding Islington were blessed: 'Masons', 'Waters Co.' and the obligatory 'Floyd's Bank', to name but three. Also present were 'Brooks Cakes', 'Morgans Cocktails' and, next to 'Wrights', 'Katies'. Anyone who can explain these latter names will be eligible for a small prize. (JO)

The 'Pyramid - Part One' bootleg reviewed in TAP 45 is taken from a concert at the Volkhaus, Boblingen in Stuttgart (that's West Germany. geography fans) on November 15 '72. Also played at the same gig, but not included on the album, were 'One Of These Days' and 'Set the Controls...'; while 'Echoes' was actually 'Looking Through the Knotholes in Granny's Wooden Leg'. The list of musicians on the record is from the '74 tour and is therefore plainly incorrect in this context. (RO)

Those of you with long memories or well-thumbed copies of Miles will doubtless remember the Floyd's appearance at the Bath Festival on 27/6/70 alongside such luminaries as Jefferson Airplane, Santana and the Byrds. Less well-known is the fact that the whole lot was filmed by Lindsey Clennell, who did light shows for the Floyd in the late 60s before moving on to "bands like Soft Machine". The eight-hour film, which Clennell describes as "all abstract stuff" was never released, owing to legal tangles; but may one day appear as an "art video". (GL)

Entertaining well-heeled do-gooders at the Alexandra Palace on Dec 6 '90 was Band Du Lac, aka Jools Holland, Ian Paice, Moody Bluesers Justin Hayward and John Lodge, and the shy and retiring David Gilmour. The 'Red Balloon Ball' was held to raise funds for the British Lung Foundation; and follows a similar event on April 27 '89 at the Natural History Museum at which Mr G played alongside Sam Brown and Mark Knopfler. With tickets at £100 a throw, a review in TAP is unlikely. (JO)

Contributors: JO-Jerk Out, CH-Chris Hester, KL-Ken Langford, RA-Richard Allen, AM-Arthur Mullard, FT-Flanged Terrapin, IT-Interplanetary Translator, MV-Mark Venema, RK-R. Kelly, GL-George Loaf, RO-Rudi O'Keefe. Bye-bye, Billy...



## MEDIA LOG



NME: Nov 24 '90 - highly unfavourable reviews of 'The Tide is Turning' ("I can only hope that this dismal record crawls into a bargain bin and rots") and Blue Pearl's 'Naked' ("...set the controls for the heart of tedium"); Dec 1 '90 - belated report of Van Morrison's reaction to hydraulic platform at Berlin ("I'm not getting on that fuckin' thing, it's wobblin' about like mad!" he screamed at a perplexed German stage hand"); Dec 22-29 '90 - Shopping spree with Inspiral Carpet Clint Boon ("I've got 'Meddle' and 'Dark Side of the Moon' and the one with the cow on the sleeve... I'm not that much of a Pink Floyd fan but they've got the same kind of organ as me so I thought I'd check it out for ideas"); Jan 26 '91 - bland 'Crazy Diamond' book review ("...the facts surrounding Syd's sad psychological demise only serve to perpetuate the legend..."). (MN)

Blueprint (The Official Magazine of the British Blues Connection) (Aug '90): Review of John Lee Hooker's July 7 Hammersmith Odeon gig - "...in a curiously gratifying scene, Dave Gilmour could be spotted failing like any other punter to attract the attention of the bar staff." (MH)

Sounds: June 9 '90 - Propaganda LP review ("To rescue this miserable mess, names are dropped all over the sleeve notes and occasionally in the music - check out Dave Gilmour [etc]"); Aug 4 '90 - item on Chester trio Dr. Phibes and The House of Wax Equations, whose live set includes covers of 'Lucifer Sam', 'LA Woman' and 'Psycho Killer'; Sept 20 '90 - review of Berlin video; judged to be superior to both the TV coverage and actually being there!; Nov 24 '90 - 'The Tide is Turning' elected Single of the Week ("...this is what soul music really means"). (PH/AM/MN/CG)

What Hi-Fi? (Nov '90): Berlin album review - "If you already own the original Wall, you can play spot the differences; many of which are, thankfully, improvements." (DM)

Guitarist: Dec '90 - massed Gilmour plaudits courtesy of Toto's Steve Lukather ("...he puts in some impressive shit, he's got chops"); Jan '91 - four-month correspondence on authorship of Pete Townshend's 'White City Fighting' and Roy Harper's 'Hope' (see Miles) ended with letter from Gilmour ("I have instituted proceedings in the High Court against myself for blatant plagiarism, as I feel that this sort of thing must be stamped out"). (DL)

Entertainment Weekly (Sept 21 '90): Favourable reviews of Berlin album ("Against all odds, Roger Waters has brought us the most satisfying classic-rock record so far this year") and 'The Madcap Laughs' CD reissue ("...an important and rewarding document"). (GCG)

Daily Mail (Nov 19 '90): Mail Diary item on Rog n' Carlyne's attendance at "the wedding of former amateur champion jockey Tim Thomson Jones and beautiful Irish artist Katie O'Sullivan". (MN)

San Francisco radio (July 2 '90): Waters interview on KRQR (The Bay Area Rocker). Listeners were invited to put questions to Rog via a satellite link to London's Capital Radio studios (and win a \$79 black denim 'Berlin' jacket for their trouble). El Bombasto claimed to have suspended work on a new album for 'The Wall', but would get back to it in September to have it completed by Christmas. The feature lasted for 90 minutes, finishing at 10pm - or 6am British Time; what dedication! (GW)

Woman's Own (July 21 '90): Ostensibly a full-page Berlin preview - actually an article about Pink Floyd, with a picture of the latter (Rick Wright captioned as Roger Waters). I thought that the split was very well-publicised; how journalists make or don't notice such huge mistakes beggars belief. (JS)

Melody Maker: Sept 8 '90 - Cover star Sinead O'Connor talked disparagingly about Berlin (she didn't know "that there would be so much of him in it!"); Sept 27 '90 - scathing review of Berlin album, with the unfortunate Sinead

O'Connor particularly slated ("Not even Roger Waters will line up ahead of her by the wall when my revolution comes"). (MH/CG)

Record Collector: Aug '90 - fantastically-written, deeply informative piece on Pink Floyd members' solo careers. Long but amazingly interesting; Sept '90 - brief preview of Wall auction and mention of forthcoming CBS soundtrack compilation (surely not 'Another Brick...! again?!). (CG)

South Australian radio ('90): You couldn't escape Pink Floyd on local station SA-FM last year! Broadcasts included the Knebworth show, interviews with Alan Parsons (re: 'Household Objects', 'DSoTM', and the Floyd split) and Dave Gilmour (re: Knebworth, Nick Mason promo spots (re: Nordoff-Robbins charity), Sam Brown's Top Ten (she thanked Gilmour for some great guitar on her albums - and his! - and made 'Wish You Were Here' her #1) and a week-long Berlin promotion with competitions and an interview with Rog! (BN)

Tower Records' TOP: Sept '90 - more or less favourable reviews of Berlin album and John Martyn video; Dec '90 - 'Tonight Let's All Make Love in London' in year's best 'Reissues' ("a major coup that will have Pink Floyd fans turning cartwheels") and 'Weird Stuff' ("an essential purchase, not only for Pink Floyd fans, but anyone else who values a true adventurousness in music"). (MN/CG)

Pro Sound News (Sept 7 '90): feature on sound systems at Berlin, including explanation of unscheduled tap-dancing segment ("As far as we know it was a mains problem [said Britannia Row's Mike Lowe]; mains on the site was spectacularly dreadful... I was delighted with the speed our guys nailed the problem and impressed with the way Roger dealt with it, because the pressures on him must have been immense"). (SR)

Rolling Stone: Nov 15 '90 - Brief report of Berlin video release party in New York. In attendance, Hothouse Flowers and Cyndi Lauper (pictured with Rog), but not the ubiquitous Sinead O'Connor "who called the show 'a big ego trip.' 'She's young,' retorted Waters." + 'The Top 25 Albums of the 80s' supplement, calculated by longest time at #1 on Billboard's albums chart during the Eighties, with 'The Wall' ("a sprawling, ambitious double album") in seventh place (#1, natch, was 'Thriller'); Dec 13 '90 - Retrospective paragraphs on Knebworth and Berlin (latter including shot of Rog and Sinead smiling!) + news of deal cut by "tiny Long Island label Dutch East India" to release Strange Fruit Peel Sessions (including Mr Barrett) in the US. (MN/CC)

French TV (Oct 26 '90): After cancellation of the live broadcast, France finally got to see Berlin, although the 52-minute 'official' version included only 12 songs. The guilty channel was TF 1. (AL)

MTV: Contrary to TAF 44's Editorial claims, MTV did not show either Knebworth or Berlin live. However, highlights of the former ('Shine On...', 'Wish You Were Here', 'Sorrow', 'Comfortably Numb' and 'Run Like Hell') were subsequently broadcast twice. (BN)

BBC2 (Dec 30 '90): 'Box Pops' kids' programme on breaking rules included short Floyd feature with snippet of 'Another Brick' promo (disobeying teachers, geddit?), brief bio and several stills. (TD)

West Australian TV and radio: Had to make do with an AM radio broadcast of (entire) Knebworth show (every other state got FM). Berlin was even worse: nothing until, 3/4 weeks after the event, a TV-radio simulcast, with songs omitted to fill a two-hour timeslot (including adverts). (WR)

People (date unknown): favourable Berlin album review - "The lavish production couldn't overcome some built-in problems [but] such flaws don't substantially spoil the record." (GCG)

Danish TV and radio: Denmark got live TV and radio broadcasts of Berlin (with an edited repeat of the latter at a later date) and five-song Floyd set (see MTV) during three hours of Knebworth footage. (AHC)

Contributors: MN-Magic Nirvana, MH-Monty Hyphen, AM-Amorous Missile, CG-Cleopatra Grip, DM-Damn Machines, PH-Pete Howard, DL-Doug Lipinski, GCG-Gary and Charla Gipson, GW-Graham Wood, JS-Justin Stanton, BN-Brian Nourse, SR-Steve Rizewiski, AL-Alain Lachaud, AHC-Andreas Hanning Christiansen, TD-Tom Dunn, WR-Wayne Riley, CC-Chris Carter. Tha-tha-that's all, folks! (C U next time).