

ROCO COP

THE FUTURE OF WALL ENDORSMENT

THE AMAZING PUDDING

THE ORIGINAL

Pink Floyd & Roger Waters

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We open with a customary moan. TAP Smalls is still being inundated by ads relating to the trade or sale of bootlegs, despite our oft-repeated requests to the contrary. TAP's coverage of bootlegs is designed solely to ensure that dabblers in what is now, incidentally, a criminal pastime are not unduly fleeced by dealers. We will, therefore, continue to publish features on bootleg material, be it CD, vinyl, tape or video. However, small ads of the type mentioned above will wing their way to the editorial bin at a rate of knots.

Please note that the CD The Early Singles, reviewed elsewhere this issue, is a pirate of EMI-owned songs (as opposed to the live material featured on most bootlegs). Of course, the demand for such (illegal) releases would disappear were EMI to issue a fully-revised Relics on CD...

Another disappointment has been the small number of entries in recent TAP competitions. We do go to some trouble to secure prizes; it would be a shame if they were to find no better home than Andy's cupboards!

On a happier note, we hear that David Gilmour is apparently "bored" at the moment, and is considering a solo tour to fill in time before the next Floyd project. There's been no word on when and where this will take place (Clubs, arenas? UK, US?), and an album has not been mentioned. Keep your eyes peeled (This is not, incidentally, an April Fools joke!).

Thanks to the miracle of modern technology (but not the poxy manuals), we can now accept articles on 3" - not 3 1/2" - (Andy) or 5 1/4" (Bruno) diskettes, formatted to Amstrad's LocoScript PCW or ASCII and LocoScript PC or ASCII, respectively. Please keep a hard copy for quick reference, and send duplicates, not the original (in case of mechanical horror either in the post or at our end).

Finally, we would like to congratulate reader Mohammed Kelani for his success in helping to organise the 'Jerusalem For Reconciliation' charity concert at London's Albert Hall on April 28. On with the show...

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81 FOSSDALE MOSS
LEYLAND
PRESTON PR5 3WS
ENGLAND
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BRUNO MACDONALD
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LONDON E18 2AL
ENGLAND
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ANDY MABBETT
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BROWNS GREEN
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ENGLAND
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SPECIAL THANKS: to picture prince Pete Anderson, Virgin virtuoso Mark Wood, New York Groover Elliot Tayman, Colorado Superman Ken Langford and fine fella Fred Dellar for their invaluable help with production and promotion, and to regular US TAP stockists In Yer Ear (Providence, RI), Brass City Records (Waterbury, CT), It's Only Rock & Roll (Manhattan, NY), Titus Oaks (Hicksville, NY), Breakdown Records (Bayside, NY), Twist & Shout (Denver, CO) and Trade A Tape (Boulder, CO).

THANKS: to Martin Frost, Julie Angel, Steve Withers, Charles Millings, Smaranda Maftai, Douglass and Sonia MacDonald, Trevor Mabbett, Nick Dawe and Jack Daniels.

Front cover: Syd Barrett live c.1964 (Pete Anderson)

Dave

Bruno

Andy



Roger Waters and his first wife Judy. Disc and Music Echo. August 8th 1970. [See pages 4 and 5]

WATERS IN THE

ROGER WATERS is bass guitarist, vocalist, gong-banger and onstage extrovert with the Pink Floyd. At times he seems rather menacing, and other times rather obnoxious and self-indulgent. Offstage you feel guilty for pre-judging him. He is a reserved, pleasant, very intelligent and home-loving person with a slightly brusque manner which tends to recede as he relaxes.

"This," he explains, "is because I'm frightened of other people. I don't think I know anybody at all who isn't frightened of other people. People know that if you lower your defences, someone jumps on you. I find myself jumping on people all the time and regretting it afterwards—blowing your horn at other people in the car, small things like that are all part and parcel of everything getting more uptight."

Meeting him at his Islington home with his lovely wife Judy, it seems hard to relate Roger to the legendary Pink Floyd, foremost of the psychedelic bands, and revered to the extent of being a cult in France. There's even a shop in Paris named Umma Gumma after their last album, and they've been presented with awards for their contribution to modern music.

Right now the Floyd are at the peak of their career — constantly in demand, able to fill any large concert hall or get a festival field on its feet — because after four years they're still unique, untouchable and good.

Roger is incredibly modest about the whole thing. When they started, he says, there were other bands in America doing what they were doing far better. Their phenomenal success in France still somewhat bewilders him.

Roger was born in Great Bookham, Surrey, and moved to Cambridge when he was two. He went to school there, didn't like it particularly, and when he left came down to London to do architecture at the Regent Street Polytechnic.

"I'd had a guitar in Cambridge, but I never really played it much. Nick (Mason, Floyd's percussionist) and Rick (Wright, keyboards) were both there doing the same course and we had a kind of blues group when we were in our second year. Then Syd (Barrett) came up to London — he'd lived round the corner from me in Cambridge but I didn't really know him very well because he was a couple of years younger than me. And there was another guy from Cambridge, Bob Close, on lead guitar.

"We played together occasionally. We'd go out and do £10 gigs and play at people's parties, and we bought some gear and gradually got a bit more involved.

"We were called Pink Floyd pretty early on, and then at some point we stopped adhering rigidly to the 12-bar blues thing, and just started improvising round one simple root chord. I think Bob leaving had a lot to do with us stopping playing blues; he was a man with a great wealth of blues runs in his head, and when he left we hadn't anyone who had any blues knowledge, so we had to start doing something else.

"Syd took over as lead guitar, and I'm sure it was the noises that Pete Townshend was making then — squeaks and feedback — that influenced Syd, so we started making strange noises instead of doing the blues. We did something at the Mar-

Wild on stage, but Floyd's extrovert really loves home!

By CAROLINE BOUCHER

quee one afternoon and Pete Jenner and Andrew King heard us and rang us up and said we should do it professionally, but as we were all about to go on holiday we said no, ring us in the autumn, which they did, and became our managers."

This was late in 1966 — and the start of UFO, held in those days at All Saints Hall, Palace Gardens. It cost 2s. to get in, and the Floyd made £6 the first week. They did four weeks there and by the last week the hall was packed full. In February, 1967, Pink Floyd went professional and Roger left college having done five of the seven years in the architecture course. While they were semi-pro they'd managed to scrape together a couple of hundred pounds and went into a studio to record "Arnold Layne," which was a hit.

"Then we did 'See Emily Play,' and a year followed doing ballrooms and clubs. We went down terribly badly because everyone expected us to do

'Emily' and we didn't — we were doing lots of other stuff off the first album, we were incredibly bad and we knew what we wanted to do but we couldn't do it. The whole Floyd sound wasn't an intellectually contrived thing; it was just improvising the sounds and the sounds suggested the lyrics.

"The idea of a light show came when we did a gig at Essex University and someone showed a film on the wall next to us while we were playing. We thought that was rather good. Then we discovered how to do it with bubbles and oils at Palace Gardens when a bloke came down with some.

"Everything we've done, we've done because it seemed the obvious thing to do next. There was a great glut of those sort of things shortly after that time, but they'd been doing light shows etc. in America before us far more efficiently and better."

After their two hit singles and the unsuccessful tours which lost them a lot of money, things began to get rather bad with the Floyd. Syd left while they were beginning to make the second album, "Saucerful Of Secrets" and Dave

PINK

Disc and Music Echo—August 8, 1970

Gilmour joined them.

"It was a very bad period, people were saying we'd had it. I don't think any of us thought so, but it was just a question of coping with the Syd situation. The original idea was that Syd should stay on and write songs but not do live gigs, but it became obvious that that wasn't going to work at all. But with Dave joining it became a group again, and since then it's been good all the way."

Now Roger lives in a pretty terraced house in Islington which he bought last year for just over £8,000 including a huge studio at the end of the garden. He and Judy are doing the house up gradually — at the moment they're living mainly in the basement—and have divided the studio, a sound-proofed part for Roger complete with a superbly ancient harmonium, and the larger studio for Judy to do sculpture, at which she's very good. At the moment she's teaching art and sculpture, but gives up at the end of this term. Recently Roger bought her a huge kiln for her pottery.

"I don't want him to start doing pottery himself though," she admits, "because he's so good at everything he'd probably be better than me."

Roger, however, is determined to do some sculptures of his family of Burmese cats — George, Abie, and four kittens.

Also in the corner of the studio is a bag of golf clubs that Roger's rather hesitant at owning up to. Judy says he likes to play golf at every available spare moment, but gets a bit embarrassed about it. Roger grudgingly admits to playing "about twice a month, if that," with Ron Geesin.

Roger and Judy got married a year ago and had known each other for about 14 years — Judy was literally the mythical "girl next door."



"Being married I think makes things much simpler," says Roger. "It makes it easier to cope with what's important and what isn't; it sorts out your priorities."

"A family is the most important thing in life — even if only in terms of one's biological function of having kids, which is all life's really about, because I can't believe in life after death or any of that stuff."

"Assuming that fact, you ask yourself what else is there in the world? The answer is a lot of people and a few trees and grass and cows and things, and there's you sitting in the middle of it, alive for an unspecified period of time."

"And so, assuming you haven't just accepted that life is all about getting a good job and buying Rolls-Royces, you're faced with trying to sort out what it's all about so you can then decide what to do to fill in your life."

"And it seems to me that what is important is to cope as best you can with the rest of the people, primarily because I think people are more important than trees and grass. So although it would be simpler to sit in a shed in a wood and wander about in the dew, I choose the alternative and I haven't even really begun to find out how to relate myself to the rest of the world and the people and what to do about them, so I'm nowhere really."

"But I do have a kind of nagging optimism about the possibility of people coming together. It would appear that most of us can agree on some things, like saying nobody wants war. One of the exciting things about pop is that it's a new media and a vehicle for communication with a very relevant percentage of young people in the world, whereas the other media — like radio and TV — are much more involved with the system."

"I think there are thousands and thousands of people in this country, let alone the rest of the world, who could and would be doing the kind of thing that I'm doing and the rest of the Floyd is doing if it wasn't for the way the system is geared. I really believe that everybody needs a creative outlet. Obviously quite a lot of people find it in their work — I'm not suggesting everyone should be rock-n-roll musicians — but a hell of a lot of people go to school and the great boot comes down on top of them and they never get out from under it again."

"My school was all for getting me to university — no reasons. If you asked why, they'd say it was to get a degree, and a good job. They don't tell you it's in order to be better equipped to cope with your environment."

"I could have been an architect, but I don't think I'd have been very happy — nearly all modern architecture is a silly game as far as I can see. Anyway, to get on in architecture you either have to have a Daddy who is in the business, say the right things at the right times, or be a whizz kid. I'm happier the way I am, and I can always build a house for myself one day if I want to."

"I just hated being under the boot so much I got out. But I think a lot of people can cope with being under it much better than I can. Take people who decide to become accountants for example. I don't believe people sit down

and say 'wow, wouldn't it be great to become an accountant and work out how to get money off people's taxes for the rest of my life.' I believe they go into accountancy because it's bloody well paid."

"I think my music could do things for other people because I like it, and music does things for me. If Berlioz pottered through the garden gate I'd sit back and look at him for hours because I get a great buzz out of his and a lot of other music. I can't sit down and make a piece of music and not play it to anyone or just listen to it myself and say 'gosh, it was good.' Music is a very real way of communicating with people, communicating emotions, and must be used as such — because we have such highly sophisticated defences these days that there are not many ways of communicating left."

As a group Pink Floyd get on well together, but don't meet much socially. When they're not on the road they rarely see each other. Roger says this is the best way — either a group is so close that the relationship is almost telepathic, which is very rare, or if not the best alternative working relationship is to be quite apart.

Doing albums takes them a long time — they're working on one at the moment — because of their numerous tours. Sometimes individuals get ideas for songs and present them to the rest of the group to work out; sometimes they just set up the gear and work from scratch.

The defensive barriers that are apparent in a small group of people who work together are almost heavier than everyday contact with the general public. Like people in shops, which is a very easy situation because they can't really hurt you or you them, but in a small group you feel more susceptible. The individual pieces we did on 'Umma Gumma' weren't really very soul baring and difficult to show to each other, because we'd agreed before we started that we'd do it like that and just come up with the finished product.

"Umma Gumma" was a gamble which I think paid off. It would have been a better album if we'd gone away, done the things, come back together, discussed them and people could have come in and made comments. I don't think it's good to work in total isolation."

The Floyd have also done two film scores—"More," which they did in 10 days flat, and "Zabriskie Point" — in which producer Antonioni cut out a lot of their music, which upset them. Now there is an offer of another film which they hope to do later this year in the Canary Islands.

"I personally like films. I think I get more out of going to the cinema than going to the theatre. But that's the other thing we want to do — something in the theatre, probably using some film and actors moving about."

Roger's main aim at the moment is to continue the struggle of finding the best means of communication.

"I wonder if there's anything to say which I'm capable of articulating. There's words, obviously, but unless you know someone very well so you're not at all frightened of them, it's very hard to communicate with words. But we don't say what we mean half the time, we say either what sounds right, or what the other person wants to hear, or any number of things."

How long the Floyd will last Roger can't envisage. Certainly at the moment they have a very good work relationship, and he sees no reason why they shouldn't get together when they're 40 if something interests them, and there's enough of interest to them at the moment to keep them together for a very long time.

THIEVES IN THE TEMPLE

Hearing cover versions of old Floyd songs (particularly those from the era when they were interesting) is always a pleasure, as I had confirmed to me by three CDs, one by a French duo called Mary Goes Round, and two by American band Red Temple Spirits which I received recently.

Mary Goes Round (two gentleman, neither of whom is called Mary) chose for their cover version "The Nile Song". The band are part of a "new movement" called "touching pop", which is said to represent a return to more traditional instruments rather the synths and samples which have become so much a part of many European bands' vocabularies. They also employ a more tuneful style of songwriting than many of their contemporaries, without ever becoming lightweight.

Their album, on the Lively Art label, is entitled "Seventy Suns In The Sky" (ARTY 17 LP/CD), and makes for pretty good listening. For a French group, it becomes clear that they've absorbed a lot of English influences - Joy Division and The Cure specifically. However, Side Two shows the influence of older musicians like Kevin Ayres and Syd Barrett. Their version of "The Nile Song" retains the basic tune and arrangement but also contains a nice solo and the French accents add an unusual finishing touch.

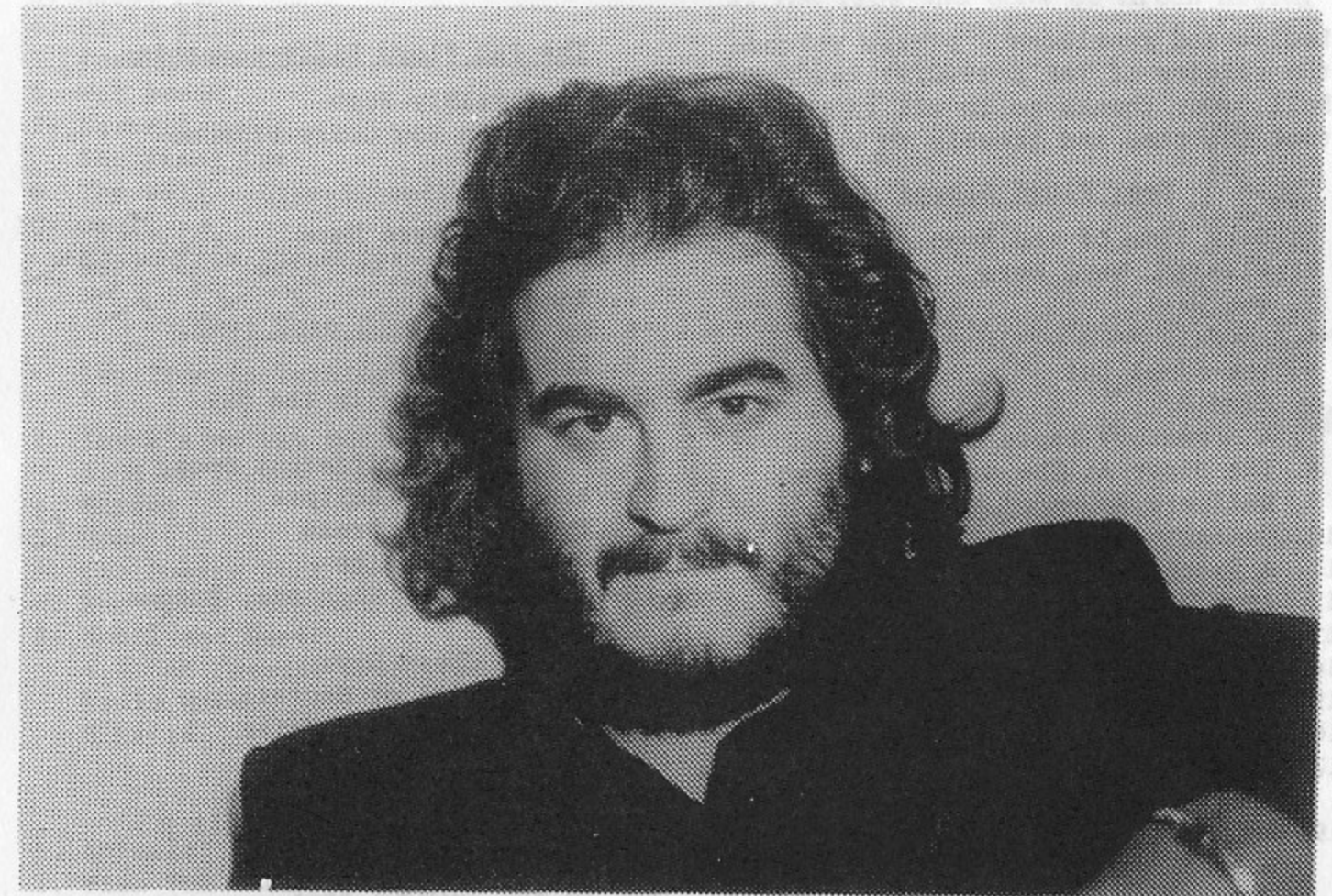
The first of the Red Temple Spirits' recordings is a double album entitled "Dancing To Restore An Eclipsed Moon" (Fundamental SAVE 74 LP/CD) which will appeal to those of you whose musical preferences lean towards the likes of Hawkwind or Euro-rock. Basically the band play a hypnotic, slightly psychedelic music which develops from quiet beginnings, building up slowly but surely, only to recede again down to very gentle passages. The vocalist has a very strange voice and phrasing which reminds me very much of the late great Nico. Once again, the Floyd cover on this album is "The Nile Song", which is just about the straightest rock track on the album; but the song's slightly mysterious lyrics fit in well with Red Temple Spirits' themes of magic and strange southern American mythologies.

The other offering from the band is "If Tomorrow I Were Leaving For Lhasa, I Wouldn't Stay A Minute More", also on Fundamental (SAVE 75 LP/CD). The Floyd song here is "Set The Controls For the Heart Of The Sun", an excellent 7 minute interpretation which closes the second side. Like most of the Red Temple Spirits' material, it contains some excellent, slightly distorted bass by the excellent Dallas Taylor, which merely goes to show how wasted his talent was whilst he was with Crosby, Stills & Nash. Once again, the influence of Nico is very apparent in the vocals. Incidentally, the record also features a track called "The Soft Machine", although sadly it has no connection with the band of that name.

All three albums are well worth investigating, and would be of interest to many TAP readers even without the Floyd cover versions. The choice of "The Nile Song" is particularly interesting, as it is definitely one of their lesser known songs and, as far as I know, wasn't even played live by the Floyd.

John Goodings

YOU SAXY THING



Presumably having found himself at a loose end between Floyd-hopping and film-scoring, Michael Kamen has at last got around to a solo album... well, sort of. *Concerto For Saxophone* (Warner Bros. CD #7599-26157-2) reunites Kamen and David Sanborn; the two having first appeared together in the New York Rock & Roll Ensemble, and subsequently on Bowie's *David Live*, Tim 'The Judge' Curry's *Fearless*, Roger Waters' *The Pros and Cons of Hitch Hiking* and a host of other bargain-bin classics.

More recently, Sanborn has continued a run of flashy solo albums while Kamen runs amok with orchestras and Eric Clapton. While *Concerto...* lacks the immediacy of the former, it also avoids the bombast of the latter. At worst, the result is a very superior background noise; at best, it stands comparison, in qualitative if not musical terms, with the majesty of Kamen's work on *The Final Cut*.

Most striking is the three-movement

Concerto For Sanborn And Orchestra. Floyd fans will be reassured by the slow build-up, and the use of boring bits as a dynamic foil to the moments that wallop you over the head. God knows, there are worse ways to spend 28 minutes; *Atom Heart Mother* for one.

Leaping nimbly into another project that saves him having to make bloody Pink Floyd records, David Gilmour makes his presence felt on the 3:52 *Sasha*. You could fairly describe this as a dirge, and one not a patch on Roger Waters' very similar *Hilda's Hair*. Still, things improve on *Zoe* and the Clapton-starred *Sandra*; all in all, it's a rather more satisfying gathering of talents than Liona Boyd's similarly-staffed *Persona*.

Less stellar contributors include Ray Cooper, Andy Newmark, Gary Wallace (sic), and the excellent Pino Palladino, while thanks is offered to (KAOS video EP director) Willie Smax! Rock n' roll, no; damn fine, yes.

The Magic B

ANY COLOUR YOU LIKE

Ladies and gentlemen - please welcome the results of TAP's 1990/91 Readers' Poll. Our thanks go to all those who took the time and trouble to vote.

Best Floyd Albums

1. Dark Side of the Moon
2. Wish You Were Here
3. The Wall
4. Animals
5. The Final Cut
6. Meddle
7. A Momentary Lapse of Reason
8. The Piper At The Gates of Dawn
9. Delicate Sound of Thunder
10. Ummagumma
11. A Saucerful of Secrets
12. Atom Heart Mother
13. Obscured By Clouds
14. More
15. Relics
16. The Wall - Live in Berlin
- 17= Masters of Rock Works
- 19= A Collection of Great Dance Songs A Nice Pair

Worst Floyd Albums

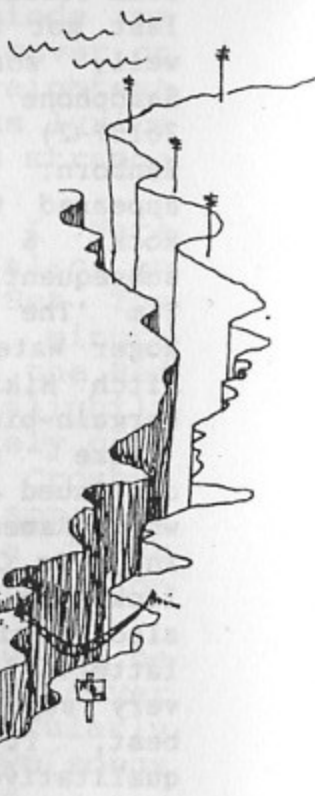
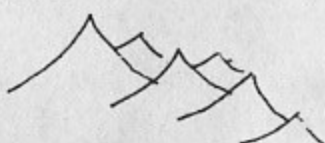
1. The Final Cut
2. More
3. Ummagumma
4. Atom Heart Mother
5. A Momentary Lapse of Reason
- 6= The Piper At The Gates of Dawn A Saucerful of Secrets
8. Obscured By Clouds
9. Delicate Sound of Thunder
10. Animals

Worst Floyd Songs

1. The Dogs of War
2. Several Species of Small Furry Animals Gathered Together in a Cave and Grooving With A Pict
- 3= A New Machine Seamus
5. Alan's Psychedelic Breakfast
6. The Grand Vizier's Garden Party
- 7= Not Now John Bike
- It Would Be So Nice
10. One Slip

The Fab Floyd Fifty-something

1. Comfortably Numb
2. Shine On You Crazy Diamond
3. Echoes
4. Time
5. Wish You Were Here
6. Dogs
7. Money
8. Us and Them
9. Run Like Hell
- 10= The Great Gig in the Sky The Final Cut Pigs (Three Different Ones)
- 13= Brain Damage/Eclipse The Gunner's Dream
15. Astronomy Domine
- 16= Careful With That Axe, Eugene Sheep One Of These Days
19. A Saucerful of Secrets
- 20= Interstellar Overdrive Sorrow
- 22= Welcome to the Machine Another Brick in the Wall 2 Learning to Fly
- 25= On the Turning Away See Emily Play
27. Hey You
28. Set the Controls...
29. Cymbaline
- 30= Two Suns in the Sunset What Shall We Do Now? Atom Heart Mother
- 33= Fat Old Sun On the Run Bike Young Lust Nobody Home Yet Another Movie
- 39= The Dogs of War The Nile Song Not Now John Biding My Time Any Colour You Like Fearless Summer '68
- 46= Wot's... Uh, the Deal Remember A Day Terminal Frost The Trial Mother Have A Cigar Crumbling Land



Best Solo Albums

1. Radio KAOS
2. The Pros and Cons of Hitch Hiking
3. About Face
4. David Gilmour
5. The Madcap Laughs
6. Wet Dream
- 7= Barrett The Final Cut
9. The Wall - Live in Berlin
- 10= Opel Music From The Body

Best Solo Songs

1. The Tide is Turning (After Live Aid)
2. There's No Way Out of Here
3. 5.06 AM (Every Strangers' Eyes)
4. Murder
5. Home
6. The Powers That Be
7. Who Needs Information
- 8= Short and Sweet 4.41 AM (Sexual Revolution) Radio Waves Mihalis

Best Sleeves

1. Animals
2. Wish You Were Here
3. A Momentary Lapse of Reason
4. Dark Side of the Moon
5. A Saucerful of Secrets
- 6= The Wall Ummagumma
8. A Nice Pair
- 9= When the Tigers Broke Free Meddle Delicate Sound of Thunder

Best Promo Videos

1. Another Brick in the Wall part 2
2. Learning to Fly
3. (Anything from) Radio KAOS
- 4= See Emily Play Arnold Layne The Scarecrow Welcome to the Machine Sunset Strip
- 9= On The Turning Away One Slip

Best Long-form Videos

1. Pink Floyd The Wall
2. Live At Pompeii
3. Delicate Sound of Thunder
4. The Wall - Live in Berlin
5. Venice

Worst Solo Albums

1. Music From The Body
2. Identity
3. The Pros and Cons of Hitch Hiking
4. Fictitious Sports
5. Radio KAOS
6. Wet Dream
7. Profiles
8. About Face
- 9= Barrett Opel

Worst Solo Songs

1. Radio Waves
2. Blue Light
- 3= Cruise (Anything from) Identity
- 5= (Anything from) The Body (Anything from) The Pros and Cons of Hitch Hiking
- 7= Confusion Run Like Hell (Potsdamer Mix)
- 9= (Anything from) Fictitious Sports 4.37 AM (Arabs With Knives...) Our Song

Worst Sleeves

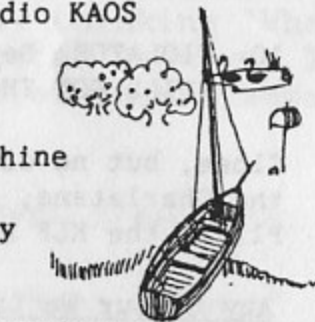
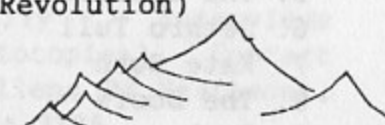
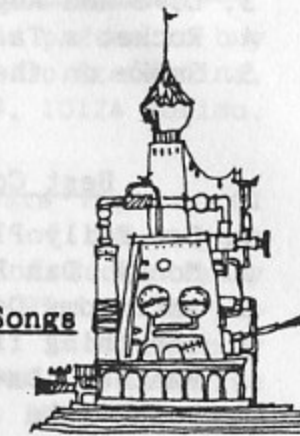
1. Obscured By Clouds
- 2= More The Piper At The Gates of Dawn The Final Cut
- 5= The Pros and Cons of Hitch Hiking Meddle
7. Radio KAOS
8. The Wall - Live in Berlin
- 9= Identity Delicate Sound of Thunder

Worst Promo Videos

1. Not Now John
2. Radio Waves
3. The Final Cut
4. Another Brick in the Wall part 2
- 5= (Anything from) The Final Cut Learning to Fly
7. One Slip
8. Apples and Oranges
9. Blue Light
10. The Dogs of War

Worst Long-form Videos

1. The Final Cut EP
2. Delicate Sound of Thunder
3. The Wall - Live in Berlin
4. Radio KAOS
5. Live At Pompeii



Best Collaborations

1. No More Lonely Nights Paul McCartney
2. David Gilmour and Kate Bush
3. Love and Anger Kate Bush
4. Rocket's Tail Kate Bush
5. Smoke on the Water Rock Aid Armenia

Best Cover Versions

1. See Emily Play David Bowie
2. Money Dan Reed Network
3. Astronomy Domine Voi-Vod
4. (Anything from) Objects of Fantasy David Palmer and the RPO
5. Dark Globe REM

Which did you think was best: Floyd at Knebworth or Waters in Berlin?

BERLIN: 46% BOTH GOOD: 7%
KNEBORTH: 43% BOTH AWFUL: 4%

"Berlin... best knockabout comedy, British farce-type thing I've seen for ages." - Darren Fricker

"Knebworth... at least there were three original members trying to pretend they were Pink Floyd; in Berlin there was only one." - Jayne Hindmarsh

The most common complaint about Berlin was the quality of the supporting cast. Accumulated evidence suggests that neither Cyndi Lauper nor Van Morrison would be welcome at a Floyd fan convention.

The Floyd's unimaginative set at Knebworth also came under fire; critics dismissing it as simply another Momentary Lapse show. Clare Torry was another hit-list candidate.

Those who voted for Berlin were prepared to overlook the technical hitches and applaud the ambition and scope of the event and its creator.

Knebworth was praised for the addition of Candy Dulfer to the Floyd ranks, and their performance cited as a spectacular climax to an otherwise fairly tedious day.

Poll-winner G. Donker Duyvis of The Netherlands commented: "Gilmour's Fender moved me to tears (or was it just rain in my face?) but Rog's voice also made me snivel (could have been the dust)."

Worst Collaborations

- 1= Music From The Body Roger Waters & Ron Geesin
- Identity Zee
3. The Wall - Live in Berlin Waters et al.
4. Other Voices Paul Young
5. So Red the Rose Arcadia

Worst Cover Versions

1. Another Brick... 2 Cyndi Lauper
2. See Emily Play David Bowie
3. (Anything From) Discoballs
4. Never Mind the Presents The Barron Knights
5. Comfortably Numb Van Morrison

Best Non-Floyd Acts

1. Led Zeppelin Yes
2. Genesis 12= U2
- 3= Peter Gabriel Jimi Hendrix
- Marillion 14. Neil Young
5. The Beatles 15= David Bowie
6. Jethro Tull Paul McCartney
7. Kate Bush 17= Supertramp
8. The Doors Fish
9. Rush 19. Rolling Stones
- 10= Dire Straits 20. Eric Clapton

Best Albums of 1990

1. THE WALL - LIVE IN BERLIN Roger Waters
2. REMASTERS Led Zeppelin
- 3= ONCE Roy Harper
- VIGIL IN A WILDERNESS OF MIRRORS Fish
- RAGGED GLORY Neil Young and Crazy Horse
- 6= GOODBYE JUMBO World Party
- BOSSANOVA Pixies
- 8= PILLS 'N' THRILLS & BELLIES Happy Mondays
- TRIPPING THE LIVE FANTASTIC Paul McCartney
- 10= VIOLATOR Depeche Mode
- STILL GOT THE BLUES Gary Moore

Close, but no cigar: Sinead O'Connor, the Charlatans, Peter Gabriel, Robert Plant, the KLF and Tangerine Dream...

Any Colour We Like: Our Best of 1990

- ONCE Roy Harper (Andy Mabbett)
- FEAR OF A BLACK PLANET Public Enemy (The Magic B)
- HOME Hothouse Flowers (Carole Walker)
- MAART Martin Allcock (Dave Walker)

TAP SMALLS



WANTED: Radio KAOS tour programme and photos from KAOS/AMLOR tours. Contact Stefano Magnani, Via De Amicis 4, 41049 Sassuolo (Modena), Italy.

FOR SALE: Assorted vinyl noises, including stuff by Robert Wyatt, AMM (said to have been an "influence" on Syd's Floyd), and Henry Cow (featuring Anthony Moore) are available, mail order, from Recommended Distribution - as are compilation LPs with exclusive recordings. Send for catalogue to R.D., 387 Wandsworth Road, London, SW8 2JL.

WANTED: Penpals, and anything on Roger especially interviews (originals or photocopies). Contact David Anton, 12 Allens Rd Heathmont, Victoria, Australia 3135.

FOR SALE: Over 50 rare Pink Floyd CDs (official, promo, radio-play, etc) at reasonable prices. 1 IRC for list to Hannes Taucher, HNR. 149, A-6633 Biberwier, Austria

WANTED: Any tickets and passes to buy or trade. Contact Danilo Steffanina, C. Regina Margherita 9, 10124 Torino, Italy.

FOR SALE: TAP stockists Highway 61 Records have supplies of new copies of European 'Masters of Rock' early Floyd compilation. £9.95 inc. UK p&p (overseas write first) from Highway 61, 12 Fletchers Walk, Paradise Circus, Birmingham, B3 3HJ, UK. Tell 'em TAP sent you!

WANTED: TAPs 1-21, 24 and 28. Will pay or trade for Floyd rarity. Contact R. Donaldson, 25 Hillside, Holme, Via Carnforth, Lancs., LA6 1QD, UK (Tel: 0524 781009 after 6pm).

FOR SALE: TAPs 27-44. Set sale - no split. Offers to N.T. Eatock, Ensby, Bangors Road North, Iver Heath, Bucks., SLO OBJ.

WANTED: 'Praying Pigs' Animals poster in EX condition. Contact Jay Robinson, 2713 Adobe Drive, Fort Collins, CO 80525, USA.

Quote Unquote

"The bad side is that it could all have been settled in a gentlemanly way. The good side is that we hope we will win."

- Dave on Floyd
Versus Waters, '87.

"I'm sure there were a hell of a lot of people who came to the show and went away thinking 'What the fuck was that all about?'. And aren't interested anyway. There's no reason why everybody should be interested in the same things I am, after all."

- Roger on 'The Wall'.

"Well, it's different from Kiss, you know."

- Dave on 'About Face'.

"A Kiss album is a Kiss album."

- Andy Mabbett.

"The next Floyd project will be called 'Tora, Tora, Tora' and will be staged in the Lake District in the summer, with the complete destruction of Pearl Harbour set to music!"

- Nick on post-'Wall' Floyd, '81.

"'Ummagumma'. What a disaster."

- Roger.

On Friday February 1 '91, Dave Gilmour joined forces with Paul Young, Paul Carrack, Andy Fairweather-Low, Pino Palladino, Andy Newmark and special guests for a gig at London's Hackney Empire; one of three 'Rock-A-Baby' shows in aid of nationally important research and development under way at the maternity unit at the Homerton Hospital in Hackney. TAP sent Rock Animal Withers (plus keeper) and The Magic 'B' to report...

THE BLEEDING HEARTS

On our last outing together, Rock Animal ended up searching the dimly-lit streets of Berlin for a contact lens-less Magic 'B'; an unhappy scenario book-ended by customs busts and all-star disasters. Travelling from one area of London to another seemed a less costly and treacherous proposition, hence a speedy revocation of our 'Floyd Floyd Floyd, Out Out Out' gig policy.

While not wishing to labour the point, it has to be said that the Empire has a further advantage over the Potsdamer Platz; insofar as the performers are a hurled-drumstick away rather than several miles in the distance. Moreover, the sound packed a wallop wholly unlike the Walkman-esque effect of 'The Wall'.

Support act Five Easy Pieces were greatly enjoyed by the B, despite a lead guitarist with an It Bites fixation and a frontman who wouldn't understand charisma if you locked him in a room with a dictionary and a set of Prince videos. Meanwhile, the Animal opted for Rock Pose #1, hanging out at the bar with Snowy White, Nick Lowe, Guy Pratt and a bearded Rick Wright, and taking his life in his hands by giving a TAP leaflet to Floyd manager and Pudding-hater Steve O'Rourke.

Jimmy 'Spender' Nail ambled on to introduce the Hackney All-Stars - a suited Gilmour prompting the loudest welcome - who warmed up with a greatest hits selection: Paul Carrack on Ace's 'How Long', Andy Fairweather-Low's 'Wide-Eyed and Legless', back to Carrack for the Squeeze diamond 'Tempted', and a note-perfect 'Wish You Were Here' from Gilmour (featuring a short but sweet keyboard solo by Carrack).

These low-key (albeit ecstatically-received) offerings gave way to a new energy with the arrival on stage of Paul Young for his 'Come Back and Stay'; but the evening finally kicked into gear with Bad Company's 'Can't Get Enough of Your Love'. Introduced as "a favourite of Dave's", the old floorshaker ("You must know it, it's in an advert," observed Mr Young, demonstrating a grasp of market forces that eclipses even that of Roger Waters) prompted a mass rush to the front; Rock Animal finding himself mere inches from the stage and thus able to enjoy Otis Redding's 'I've Been Loving You Too Long' and Carrack's excellent slice of Winwood-esque funk 'On Your Tail' at close quarters.

Frenzied "Gilmour-Gilmour-Gilmour" chanters were rewarded with 'Comfortably Numb'. Hoarse vocals aside (Gilmour handling both verses and chorus), it was exquisite; all too much for a drooling Animal who subsequently likened the experience to a divine revelation (despite the Guitar God's disconcerting resemblance to Ian Paisley). With enthusiastic participation on "There'll be no more ARRGGHHH!", it was scarcely credible that we'd spent the same song chatting and humming to ourselves at the back of the Potsdamer Platz.

It was a hard act to follow in every sense: Fairweather-Low had to call a halt to Young's 'Every Time You Go Away' as Gilmour apologised "I haven't played this one before." Once resumed, the song was followed by Crowded House's 'Don't Dream It's Over', and the Wilson Pickett hit (co-written by Eddie FLOYD, trainspotters) '634 5789'. "If you

want sweet lovin', call anyone here," sang Young, pointing at laughing backing-vocalist Gilmour - a sobering thought! The set drew to a triumphant close with a rapturous stomp through Junior Walker's 'Shotgun'.

Hip to Animal's possible transformation into Tasmanian Devil mode if no more was forthcoming, the ensemble returned; Gilmour kicking off the encores with Steely Dan's 'Reelin' In The Years', giving his best vocals of the night and perfectly mimicking the original's multi-guitar twiddling with the aid of Fairweather-Low.

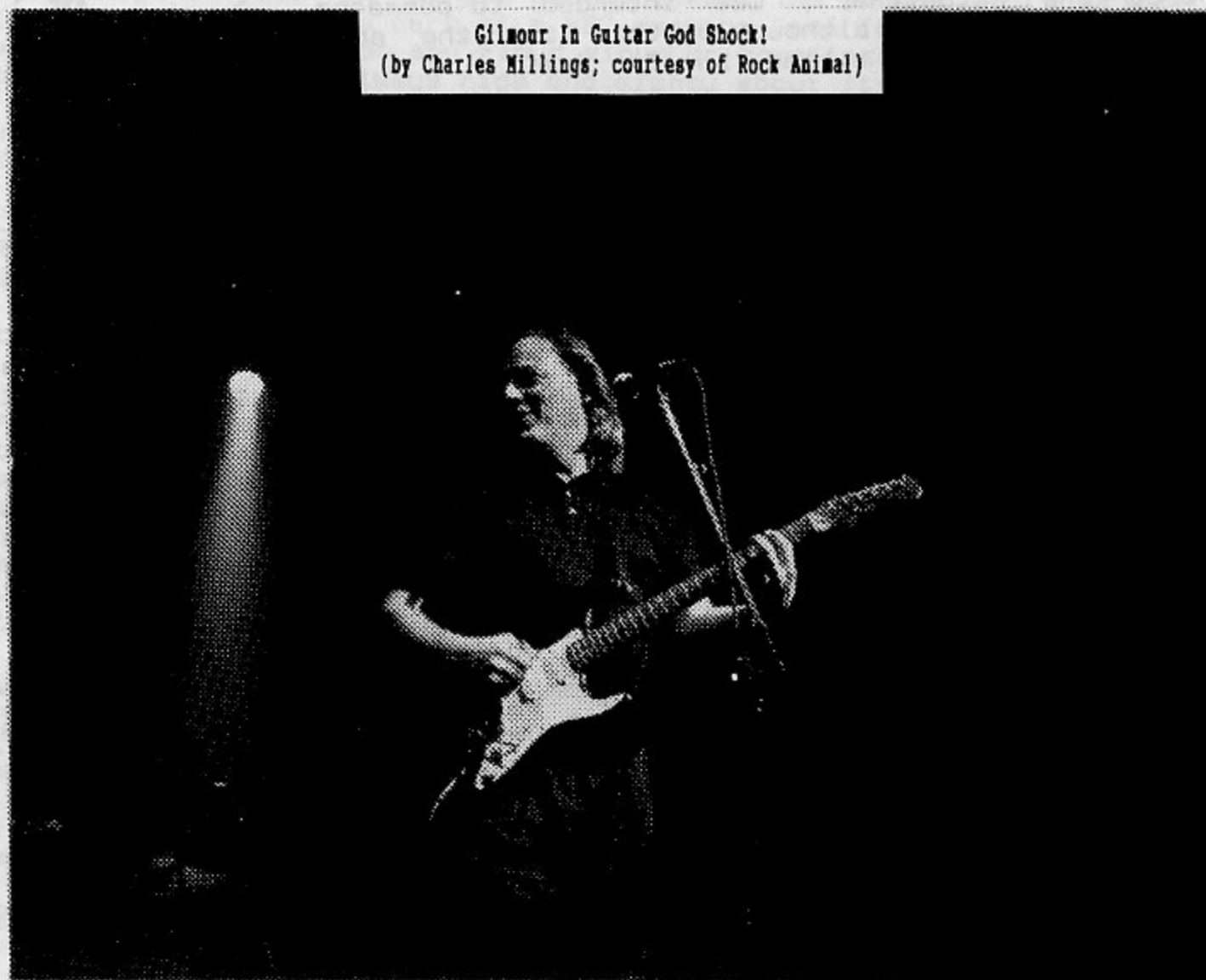
Next, Young proved conclusively his right to share a stage with legends and minor deities; as he dealt the finest hand of the evening with a faultless impersonation of James Brown on the latter's 'I Got You (I Feel Good)'.

Animal admitted defeat and retreated to the toilet (ahem) to encounter none other than Rick Wright. Badgered for a quote, the tired and emotional ivory-tickler said "Yes; I'm having a piss!" He was still more forthcoming on the subject of new Floyd material: "We haven't really done anything yet." Looks like we've got quite an exciting year to look forward to!

Back on stage, Carrack sang what may or may not have been the Equals' 'Soul Groovin'', before Fairweather-Low meandered exasperatingly through the Smokey Robinson-penned Four Tops number 'Still-Water (Love)' (redeemed only by an exquisite Gilmour solo).

The show finally ended with Them's 'Baby Please Don't Go', despite the B's calls for 'Dogs' and 'I Should Be So Lucky'. But even denied such classics, this was a night to remember.

Gilmour In Guitar God Shock!
(by Charles Millings; courtesy of Rock Animal)



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

Paintbox [Wright]

The B-side of the 'Apples and Oranges' single, sung by the author. The track was later included on 'Relics' and the Dutch 'Masters of Rock' album.



Paranoid Eyes [Waters]

From 'The Final Cut', sung by the author.

Waters: "Just because something's going to be a lyric in a song, that lots of people may listen to, doesn't mean that one should temper one's personal feelings any more than one would talking to somebody in a pub."

Partu Sequence [Waters, Wright, Gilmour, Mason]

An inconsequential instrumental from 'More', and one of the shortest-ever Pink Floyd tracks. That it should have taken the whole group to compose is, all things considered, quite remarkable.

Peace Be With You [Uncredited]

An unused, up-tempo song written about Waters for possible inclusion on 'A Momentary Lapse of Reason'.

Percy The Ratcatcher [Barrett]

The original title of 'Lucifer Sam' [qv]. A half-hour film by the Floyd, 'The Life Story of Percy the Ratcatcher', was intended to commence filming on 24/6/67, although by this time the song had been officially titled 'Lucifer Sam'.



Piggy Back [Uncredited]

An unreleased early live Pink Floyd track.

Pigs On The Wing parts 1 & 2 [Waters]

From 'Animals', sung by the author. The two halves were used to bookend 'Dogs' on the 1977 tour, while part one only was performed at Roger's 'Pros and Cons of Hitch Hiking' shows.

Waters: "I think the thing about 'Animals' is that it didn't gel cohesively, either musically or conceptually, but perhaps that was good... Three fairly angry songs about posturing and defensive plays set between two verses of a love song to Carlyne, 'Pigs on the Wing'. The first verse poses the question 'Where would I be without you?' and the second says 'In the face of all this other shit - confusion, side-tracks, difficulties - you care. I know you care about me and that makes it possible to survive.' That is the first time that sentiment appears; the sense of having somebody, being with somebody."

The eight-track cartridge release of 'Animals' features a guitar solo by Snowy White on the tape loop between parts two and one of 'Pigs on the Wing'. Dave Gilmour's assistant Phil Taylor explained how this came about: "Dave was in the studio, and Snowy came to meet him, prior to going out on the road. Dave said 'Have a go at playing the guitar on that.'"



Pigs (Three Different Ones) [Waters]

From 'Animals', sung by the author.

Waters: "'Animals' misses the mark. It was a bit thrown together; there aren't enough songs on it, and the ones that are there

are rather too long."

Wright: "I'm not very fond of 'Animals'. That was the first one I didn't write anything for and it was the first album where the group was losing it's unity. Roger began to want to do everything." An extended 'Pigs...' closed the first set of the 1977 shows. In contrast, an abbreviated version was included in a Floyd medley on Roger Waters' 'KAOS on the Road' tour.

Pillow Of Winds, A [Waters, Gilmour]

From 'Meddle', sung by Gilmour. One of the easy listening pieces from side one of the album (known as "The side that isn't 'Echoes'").

Pink Jungle, The [Barrett, Waters, Wright, Mason]

The title of 'Pow R Toc H' [qv] when performed as part 4 of 'The Journey' [see TAPs 16 and 39].

Pink's Blues [Uncredited]

One of several titles used by bootleggers to describe blues instrumentals played live by Floyd during their 1971 tours.

Point Me At The Sky [Waters, Gilmour]

With lead vocals by Gilmour, this was released as a single in December '68 backed with 'Careful with that Axe Eugene'. "It was a constructed attempt and it didn't happen," Waters commented, "But we will be releasing another one. It can't do any harm." Ironically, it was to be the Floyd's last UK single for 11 years. The song's only confirmed live appearance was as part of a BBC session [see TAP 39] and it has sadly never appeared on any Floyd album or compilation.

Waters: "I'm not always high and mighty about it: in the very early days we tried to have hit singles. And it became quite clear after a couple of attempts that we were no bloody good at it." It was also released as a single in Japan backed with 'Arnold Layne'.

Post War Dream, The [Waters]

The lead track of 'The Final Cut' sung by the author.

Waters: "My father died in the last war and I feel that I personally may have betrayed him, because we haven't managed to improve things very much."

Pow R Toc H [Barrett, Waters, Wright, Mason]

An instrumental piece from 'The Piper At The Gates Of Dawn'. This track was played live by the Barrett era Floyd and was also performed as part of a BBC session in December 1967 [see TAP 39]. It later appeared live as part of 'The Journey' [qv] under the title 'The Pink Jungle' [qv]. There are rumours of an unreleased version featuring the main sequence being played by organ, rather than piano (as on the live version). However examination of the EMI master tapes would indicate that such a version does not exist.

Quicksilver [Waters, Wright, Gilmour, Mason]

An instrumental from 'More', also used as the basis for 'Sleeping' [qv] in 'The Man' [qv].

Wright: "We didn't really like the film. It's hard to say what I thought of our music in 'More' since I didn't see it with the film, but apparently it works quite well. As an album I don't really much like it."

Rain In The Country [Uncredited]

An unreleased instrumental from 'Zabriskie Point'. This has appeared on among others, the 'Omayyad' and 'Midas Touch' bootlegs.

Raving And Drooling [Waters]

The original version of 'Sheep', performed in '74 and '75 with vocals by the author. The lyrics (including two lines that would eventually appear in 'pigs on the wing 1') bear little relation to 'Sheep', but remained much the same throughout the 'pre-album' period [see TAP 2 or Best Of 1-5]. The full title of the track was 'Raving and Drooling I Fell on his Neck with a Scream'. During early appearances the track opened with a tape of legendary Radio 2 disc jockey Jimmy Young literally raving and drooling as the tape gathered speed.

Waters: "We were about to do a British tour and had to have some new material... 'Raving and Drooling' was something I'd written at home."

As with 'You Gotta Be Crazy', the track was intended for 'Wish You Were Here', but was held over until 'Animals', on which it was embellished with the 'psalm' section. 'Raving and Drooling' was also used as the title track for a reissue of the 'British Winter Tour '74' bootleg.

Gilmour: "Roger came up with the 'Animals' concept and, having recorded most of 'You Gotta Be Crazy' and 'Raving and Drooling', changed the lyrics here and there; then we did some extra bits of effects and stuff to change it all into that concept."

Reaction In G [uncredited]

An instrumental piece (supposedly about having to play 'See Emily Play' during their Scottish tour) performed by the group in 1967. This track has also been listed as 'In G'.

FANZINES

EVERGREEN: fourth and best ish of the ALL ABOUT EVE fanzine. SAE for details to Nev Williams, 28 Millbrook Street, Plasmarl, Swansea, SA6 8JY.

NEVER FOREVER: Excellent KATE BUSH magazine. #14 £1.45 (UK) from CK International, 28 Millbrook Street, Swansea, SA6 8JY.

ADVENTURE CODER: VFM package for the discerning computer adventurer. #14 £1.25 (UK) from C. Hester, 3 West Lane, Baildon, Near Shipley, West Yorks., BD17 5HD.

THE PURSUIT OF 42: Enterprising new LEVEL 42 magazine. #1 £1.30 (UK) from Terry Ross, 21 Northmore Road, Locks Heath, Southampton, SO3 64A.

THE STONES: The ROLLING STONES magazine has "moved on" - new address is Robert Furrer, PO Box 1347, Mt. Vernon, WA 98273, USA.

HOT ASH: Hot, sexy, dead? Nope, just WISHBONE ASH. 6-issue sub £5.20 (UK) from Gary Carter, 33 Kersington Crescent, Cowley, Oxford, OX4 3RJ.

ROCK & REEL: Fanzine equivalent of Folk Roots. Incredible 80 review-packed pages. £5 for a year (UK) from Sean McGhee, 8 Dent Place, Cleator Moor, Cumbria, CA25 5EE.

STICK IT IN YOUR EAR: Indie fanzine - will review EVERY tape sent to them. SAE/IRC for details to Geoff Wall, 5 Sunvale Close, Southampton, SO2 8LX.

GENERATIONS: Meaty, beaty, big and bouncy WHO magazine. £1.20 (UK) from Phil Hopkins, 1 Egbert Road, Meols Wirral, Merseyside, L47 5AH.

CONDUCTOR OF THE MASSES: Glossy JEAN MICHEL JARRE quarterly. £2 for sample issue (UK/Europe) to Conductor of the Masses, 296 Newton Road, Rushden, Northamptonshire, NN10 OSY.

ZINE A TO Z: Comprehensive, glossy fanzine guide. #3 £1 + SAE (UK) to PO Box 2, Amlwch, Gwynedd, LL68 9NQ.

Please mention TAP when writing to any of the above and remember SAE/IRC if requesting details. All are UK-based unless otherwise noted.

WOT'S... UH THE DEAL

George Tremlett - 'Rock Gold: The Music Millionaires'

(pub: Unwin Hyman, London, 1990 - £14.99 hardback)

One would assume that anyone who could find enough to say about Slade to have written a whole book about them (Futura, 1975; 128 challenging pages) must have a certain misguided gift for investigative journalism. When the same person spent much of the mid-1980's trying to eradicate council housing from London, as leader of the GLC Tories, it may appear that we have an ideal author for a study of hype, selfishness and greed.

Some hope. George Tremlett's strategy here is to pad out banal summaries of the corporate dealings of David Bowie, Elton John, The Who, Eric Clapton, The Rolling Stones and a handful of other young renegades with yet another re-telling of the well-worn 'Beatles had it rough' story. Interspersed are nervous anecdotes about seedy goings-on which shy away from hinting at anyone's identity, in case an insomniac libel lawyer should chance upon the book.

It's hard to feel indulgent towards a writer who can so blithely state that the world of 1960's British showbiz was "certainly devoid of any racial, religious or class prejudices," and then further displays his sensitivity to these issues with thoughtless Jewish stereotyping (p.51), a ludicrous quotation from Tony Sheridan about a Hamburg audience not being bothered by John Lennon's 'Seig Heil' and Nazi salute "because they didn't know English," (p.70) and, most crass of all, a description of Nelson Mandela as "reclusive" (p.102). We know, George - once these people become famous, they just lock

themselves away...

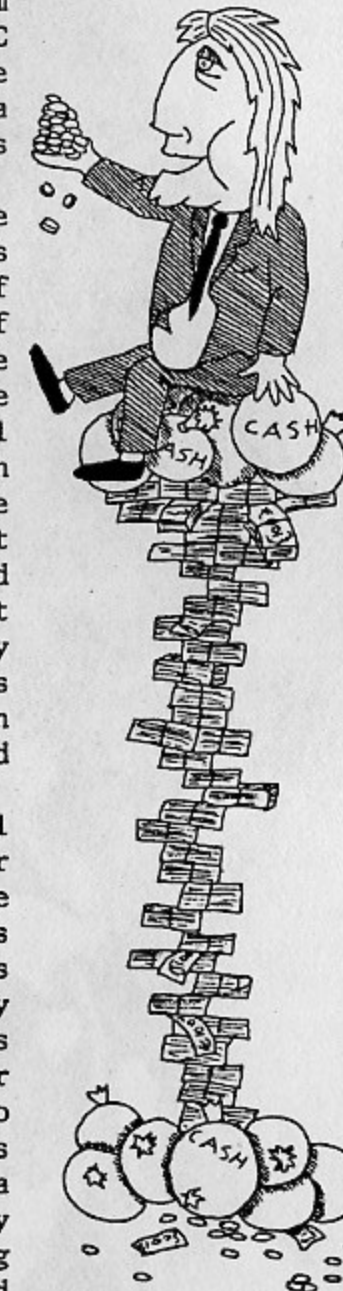
Readers hoping for insight into Pink Floyd's investments will be disappointed; the only 'revelations' are that the band has over twenty associated companies (unnamed) and that Nick Mason is involved in the vintage car business. This exemplifies Tremlett's Dilemma: when you ignore the music, there's no real reason why middle-aged businessmen with record contracts should be any more fascinating than those without.

George's own credentials ("hard-bitten... no-nonsense music journalist") are established by recurrent self-satisfied gobblets of autobiography and the use of the word 'product' instead of 'music', and so on. He must have spent a fortune photocopying accounts in Companies House, but couldn't think what to say about them, so just flung in great wads verbatim. To compensate, we get a section of photographs in case we need to recognise Mickey Most when we trip over him; and a concluding chapter of George's more abstract musing: is Rock Art, and if not why do I always give it a capital letter?

Anglocentric, smug about its impresario heroes, uninquiring and, in its assertion that "the really big money in Rock is made by the truly creative artists", unable to see beyond the market place - don't even buy

this book when it turns up on the bargain shelves. Instead, spend your money on blank cassettes and home-tape some rock corporations out of a few quid.

Adrian Banham.





Q & A

To open, please welcome that old chestnut:

Where can I write to Pink Floyd and/or Roger Waters?

Letters to members of Pink Floyd should be sent c/o EMI, 20 Manchester Square, London W1 1EF, England. Letters to Roger Waters should be sent to Andy Mabbett (at his editorial address), who will pass them on - but only if they are unsealed (we have to weed out the nutcases) and stamped. And no: you probably won't get a reply from any of 'em...

Brian Nourse of Meadows in South Australia asks:

In 1988 (I think) David Gilmour guested at a Les Paul concert along with other guitarists (B.B. King, Eddie Van Halen, etc.) and was the only performer to get a standing ovation. Could you give me any details about the music he played?

Quite fortuitously, French TV channel M6 repeated the show on November 12 last year as part of their weekly 'Jazz 6' programme. Filmed at the BAM Majestic Theatre in Brooklyn on August 18 '88, 'Les Paul: He Changed the Music' featured Gilmore (sic) playing an untitled blues instrumental accompanied by bassist Tony Levin and 'synthaxist' Jan Hammer; and later joining B.B. King and Eddie Van Halen to solo on a Stray Cats-backed 'Blue Suede Shoes'. Our thanks to Yves Petit of Limojes who, with uncanny foresight, supplied this information before we even received the question! Yet more coincidentally, the show has now been released as a 60-minute Excalibur video (cat # 'E1307), 'He Changed the Music - Les Paul'. This perpetuates the "Gilmore" gaff, but helpfully gives the title of his instrumental work-out as 'Deep in the Blues'. Our thanks to Peter Howard for this info.

Did Nick Mason do the vocals for 'One Of These Days' during the '87-'89 world tour?

Assuming that the "vocals" were a

tape from the original, yes.

Where were the photos in TAP 40, page 3 and #41, page 18-19 taken? The former shows St. Basil's Cathedral in Moscow during the Floyd's '89 jaunt to Russia, while the latter was shot by David Tulskey in LA, 1987.

Wade Lengele of Glendale in Arizona enquires:

Have you ever met David Gilmour and what is he like? Not as tall as you'd expect.

Robert Pryke of Pinner in Middlesex asks:

On the song 'Pigs', the third 'pig' obviously portrays Mary Whitehouse. Are the first two supposed to be anyone in particular or just types?

We are not aware of Waters having any other specific targets in mind when he wrote the song. However, asked in '87 if he thought of Mrs Thatcher while singing 'Pigs' on the KAOS tour, Waters replied "I confess I do." He added that "someone else" came to mind during the first verse; a none-too-subtle reference, we suspect, to his legal sparring partners of the time.

I recently bought 'The Best of B.B. King'. On a song called 'Caldonia' recorded in 1971, it lists Rick Wright as playing electronic piano. Is this the Rick Wright we all know and love? Given the answer to a similar question in TAP 44, the answer here is logically "yes". However, the possibility that there is more than one Rick Wright wandering the planet is far from remote.

B. West of Stewartby in Bedfordshire asks:

I own three Pink Floyd singles: 'Point Me At The Sky', 'One Of These Days' and 'Have A Cigar'. They are all foreign and in picture sleeves. Any idea of their value, please?

The normally-unflappable TAP team comes a little unstuck on valuation; it would therefore be unfair of us to advise you. However, if these singles were from the massive programme of Italian reissues

undertaken in the 70s, they are unlikely to be particularly valuable. If you ever decide to sell them, perhaps you should invite "offers" rather than specify amounts; however, collectors will always wish to know the condition of the records.

Jane E. Barrett of Aldershot in Hants. sent us this sad tale:

After an eighteen-month search for the 'David Gilmour' LP, I recently obtained a cassette in Saudi Arabia; which depicts David, removing his coat by what looks like a barn, on the cover. I understand, though, that the LP cover shows him totally linked up to his coat; and who can blame him, seeing as there's snow on the ground! Have I got a pirate? The production, I might add, is not very good.

What you've got is probably an "official pirate". Many countries have a thriving piracy industry, tacitly endorsed by their governments (witness the collection of VAT on Live Aid bootlegs by certain countries back in '85), and Saudi Arabia is no exception. For example, reader Jamie Morgan wrote of a cassette copy of 'The Final Cut' purchased there: "The quality leaves something to be desired, but isn't too bad... Most of the songs fade in and out quite neatly, and I suppose they've been rearranged to fit neatly on both sides." In addition to the jumbled 'Final Cut' menu, the tape (cat # 747 Rock 8560) also boasts Rick Wright's 'Against the Odds' and 'Mad Yannis Dance'; while the professionally-printed sleeve lists a Floyd discography on the 747 Music Tapes label, including such delights as 'Astronomy', 'Reucs' and 'A Collection of Great Dance Song'. Similarly, Steve Smith informed us of a Turkish cassette of 'Works', on which "Side One ends with an unscheduled outburst from 'Pigs on the Wing pt. 2'." He adds, "The Turks don't go in much for records as hardly anyone can afford record-players, so prerecorded tapes are the norm,"; a plausible explanation (along with traditional license and royalty-dodging) for the widespread art of counterfeiting.

Finally, the cover is taken from the sleeve of a German 12" promo.

Paul Dunn of Runcorn in Cheshire asks:

Why doesn't Nick Mason play on 'Two Suns in the Sunset'? Is Nick the drummer on the rest of the album, and is Gilmour the guitarist on 'Two Suns...'?

Mr Mason's mysterious absence from the 'Two Suns...' drum stool will be explained in the relevant 'A Collection of Great Dance Songs' A-Z entry. We have no reason to suppose that he does not 'whip the skins' elsewhere, nor that Mr Gilmour should be absent from 'Two Suns...'.
Justin Sawon of Upper Sturt in South Australia asks:

What happened to the band Stars' (featuring Syd Barrett) live/rehearsal tapes as mentioned by Twink in Miles? Are they available on any bootlegs or have there been any plans to officially release them?

Interviewed in 1985 by Opel, Twink said: "I don't know where the tapes are. I think all of the gigs were recorded, and Syd recorded the rehearsals... just on a cassette. The other ones were recorded on a really professional set-up by a guy from America based in Cambridge...". We have since heard that Twink may have recovered some of the tapes but doubt that they will ever see the light of day. None of the material, to the best of our knowledge, has surfaced on bootleg; although a recording of Syd's June 6 '70 gig in London (accompanied by David Gilmour and Jerry Shirley) has been erroneously credited to 'Stars' on occasion.

I have a 7" single of 'Money/Any Colour You Like' in a black sleeve, on Capitol X 6256. 'Money' lasts 3:59, the third verse starting straight after the first guitar solo, while 'Any Colour You Like' (3:11) is identical to the album version except that it fades in and out. Do you know where it comes from and why it was pressed (surely not to promote 'Dark Side of the Moon'?)?

This was a mid-Eighties US reissue, on Capitol's Starline label, of the original US (hit) single (Harvest 3609). It was presumably designed to balance Capitol's books by cashing in on a classic single and perpetuating interest in 'Dark Side of the Moon'. Record companies are like that - but if the punters are out there...

In TAP 37, there is mention of a blues jam called 'I Can Tell' being played on the KAOS tour. Is this the same song as that listed in 'A Collection of Great Dance Songs' as an "unreleased early live Pink Floyd track"?

Well spotted! However, we suspect that 'I Can Tell' is, in both instances, one of the R n' B covers that Floyd customarily decimated in days of yore. Any guesses as to the song's author would be welcome.

J. C. Elliot of Loughborough in Leics. sent this optimistic enquiry:

Can you reserve me tickets for any Floyd tour dates in Europe or the UK?

If the Floyd do tour this year, we will print ticket details as appropriate. However, as in previous years, we will not buy or reserve tickets for TAP readers. Sorry!

An anonymous pervert asks:

Who are the two female vocalists in the 'Radio KAOS' video, and will you ever do interviews with them in the future?

The ladies in question are Katie Kissoon and Doreen Chanter, Waters-cohorts since 'Pros and Cons'. A TAP interview at some point is not out of the question, although it will probably not be conducted by The Magic 'B', whose powers of communication deserted him when last in Ms. Chanter's immediate vicinity.

Why are there only four tracks on the above video? Is there a video of the entire thing?

Although film of the complete live show exists on bootleg and unreleased official video, it was presumably judged too expensive to release to a comparatively small market.

Tim Matthews of Shelley in Western Australia boggled our brains with:

On 'Dark Side of the Moon',

'Time' is accredited to "Mason, Waters, Wright, Gilmour"; but the same track on that Least Necessary Floyd Album, 'Delicate Sound of Thunder', bears the legend "Gilmour, Waters, Mason, Wright". What is this - a simple 'printing' error or...

Perhaps we ought to stop you there, Mr Matthews, before you land us all in trouble! Anyway, haven't you got anything better to do than scrutinise label credits? If not, check out the 'More' CD for further intriguing discrepancies.

Justin Stanton of Croydon asks:

What is TAP's average circulation per issue?

This is a closely-guarded secret (i.e. we're not actually sure), although we can confirm that TAP is read by subscribers around the world; on every continent except Antarctica.

Do any of the Floyd read TAP?

Copies of TAP are sent to the Floyd and Waters offices and presumably receive cursory glances every now and then. At various points, such luminaries as Nick Mason, Guy Pratt, Dave Gilmour and Roger Waters have voiced their approval; although each of the latter pair are apparently less than enthusiastic about our coverage of the other. It's tough at the top.

Ever thought of getting the odd company to advertise in TAP?

As long as we can survive without bending to outside influences, we will continue to do so. In any case, a company would have to be very "odd" to want to advertise in TAP!

Andreas Haaning Christiansen of Denmark asks:

Whatever happened to Dick Parry, and what has he done apart from the stuff for Pink Floyd?

Mr Parry has worked on a variety of albums, notably Quiver's eponymous 1971 debut (with Floyd cohorts Tim Renwick and Willie Wilson), Wall guitarist Andy Roberts' 1973 'Urban Cowboy', the unforgettable Duster Bennett's 1974 'Fingertips' (with Liza Strike, Barry St. John and Rick Wills) and John Entwistle's 1975 'Mad Dog'. His whereabouts now, however, are anybody's guess.

DON'T TRY THIS AT HOME

Big Void: 'THE FLOOR or THE OTHER SIDE OF THE ROOM'

Where does appreciation of a band's work cross into unhealthy obsession? A fanzine's gotta come pretty close, but forming a group to sound like 'em takes some beating. Big Void, however, can be excused on the grounds that they are clearly very twisted people.

The music produced by Robert Jordan Ray (vocals, keyboards, guitar), Brian O'Neill (guitar), John DiMaggio (bass, vocals) and Tony Fortuna (drums) owes, on first hearing, a great deal to Gene Loves Jezebel, Love and Rockets, the Psychedelic Furs...; the sort of band usually found on the soundtracks of John Hughes' movies from the 80's.

But amid fine originals like 'Mr Magoo' and the excellent 'Living In A World Like This' on their debut 'The Floor or The Other Side of the Room', strange things are afoot. 'One Of These Days' turns up, remodelled as 'One Fine Night'. Minutes later, 'Let There Be More Light' and 'Sgt. Pepper's Lonely Hearts Club Band (reprise)' are customised for 'Dr. Strange'.

Over on Side Two, things get progressively (no pun intended - god knows there's enough of 'em on this album anyway) weirder. 'Speak to Me' and 'Money' are merged for the storming 'Drugs'. There's a quote from 'Us and Them'. Album-closer 'Pilots Who Drink' was apparently conceived on a diet of 'Atom Heart Mother'. Turn it over and start again (to borrow a phrase) and you

may well hear 'Shine On You Crazy Diamond'. A video of this album would probably be 'Live at Pompeii' directed by David Lynch - a cosmic giggle with the Log Lady on backing vocals.

The brain surgeons among you will by now have gathered that this is a far more proficient Floyd pastiche than that of Mr Waters. Moreover, it's a consummately engaging musical experience in its own right (again, more than can be said for 'The

Wall'). Quite what the "tribal-jazz" ensemble M'LUMBO, of whom Big Void are half, can sound like is an issue probably best tackled only by students of the Seriously Weird.

In the meantime, you can share in the delightful lunacy of 'The Floor or...' by sending \$9.00 (cheques or money orders in US funds only, made payable R. Flatow, please) to the address on this page. This will get you the cassette including postage anywhere in the world. All Maitre'D products

are also available in the New York and Boston areas at Tower Records.

However, the band have kindly supplied us with several copies of the cassette for prizes, so...

IT'S COMPETITION TIME AGAIN!

Who recorded the song 'Into the Void': a)Hawkwind b)Black Sabbath or c)The Reynolds Girls? Rush your answers to Andy Mabbett at his editorial address ASAP.

The Magic 'B'



70 EAST 10th STREET
NEW YORK, N.Y. 10003

BAD WEATHER

The Dream Academy: 'A Different Kind of Weather'

Reprise 7599-26307-2 (CD)/Blanco Y Negro BYNC 23 (MC) and BYN 23 (LP)

I came straight to this album from the Dream Academy's eponymous, Gilmour-produced debut of 1984 - I loved that record, urged everyone I spoke to about Pink Floyd to hear it, and replaced my worn-out copy as soon as it appeared on CD. Sadly, initial lack of finance, followed by never obtaining the elusive Round Tuit, meant I missed out on their second offering, 1987's *Remembrance Days*.

Alerted to David Gilmour's involvement with *Weather*..., I looked forward to hearing the album; and have hounded record shop staff and the Reprise press office regularly since the first claims of its "imminent" release last Autumn.

Oh, what a disappointment!

The opening track (and recent single), a cover of John Lennon's 1971 *Love*, is a travesty; both of the original, and the Dream Academy's airy, timeless quality that had first appealed to me. A dance beat is welded on like a pair of deeley-boppers on the Statue of Liberty: tacky, out-of-place and, in terms of fashion, an ephemeral distraction. This is the only track not produced by Gilmour; just as he did not produce *Love Parade*, the worst track on their debut.

That aside, the album isn't bad; it just doesn't shine - or at least doesn't live up to my expectations. Perhaps that's partly my fault, although there is an air of "going through the motions".

Just as the first album was staffed largely by Gilmour's then-cohorts (from the *About Face* era), so this album has contributions from several of the *Momentary Lapse* album and tour crew. Three-way co-production comes from Gilmour, Anthony Moore and Academy front-man Nick Laird-Clowes; while Guy Pratt (who was also on that first album) plays bass on three tracks, two of which feature drums from Gary Wallis. Jon Carin's keyboards, programming and organ

grace six songs, and Pino Palladino - another veteran of the first album and *About Face* - 'spans his four-string plank' on two.

The album was started at Nick Loud-Clothes' 'Strong Room' studio and finished on Gilmour's Thames houseboat, the *Astoria*. The latter's contribution was considerable, if not very distinctive; he plays guitar on *Mercy Killing* and *Forest Fire*, but not so you'd notice. Likewise, his vocals, guitar and bass synth are all low-key on *Twelve-Eight Angel*, the music of which he co-wrote. Only on the cover of Tim Hardin's 1966 *It'll Never Happen Again* can his familiar guitar solo and wordless vocals be easily recognised, while his bass is fairly anonymous. Probably just a case of 'getting the job done' with the minimum of fuss. If you want to know who does what elsewhere, you'll have to struggle with the user-unfriendly liner notes, which render understanding such information (and, particularly, the song lyrics)... well, challenging!

I've discovered a lot of great music, worthy in its own right, just because I had to investigate Gilmour's contributions for TAP. I expected this to be one such example. It is not, although it might grow on me.

The 7" version of *Love* is the same as that on the album, while the CD single (NEG 46CD) boasts a tedious *Love is Seven* version, and the 12" (NEG 46T) has two different but equally dispensable mixes. Both formats also feature the excellent *Mordechai Vanunu*, a protest song in the old tradition.

The hidden gem, however, is *The Demonstration* (from the CD single), co-produced by Gilmour. Probably the best song of the whole package, it should have been included on the album, crowd noises and all.

Andy Mabbett

AN EVENING WITH PINK FLOYD

The Dream Academy live at the Bloomsbury Theatre 24/3/91

If a week is a long time in politics, it must be an eternity in rock n' roll. And if, like the Dream Academy, you've been away from the stage for six years, it's a safe bet that you won't be headlining disused building sites in Berlin.

Actually, that was fine by me, but why are the smaller venues always so hard to find? I spent an hour wandering around London's theatre-land, haunted by memories of Berlin; on bumping into The Magic B, I began to get a distinct feeling of *deja-vu*.

Eventually we found the place; although, being almost totally unfamiliar with the Dream Academy's repertoire, I recognised only three songs from their set: *Life In A Northern Town*, a truncated *Eve of Destruction*, and an amended *Give Peace A Chance*. Augmented by Floyd bassist Guy Pratt and drummer Gary Wallis, they played a competent set.

For the encore, however, a certain rotund axeman joined them on *In Exile* and the aforementioned *Give Peace A Chance*. I found the former particularly powerful; aided by some fine guitar from Dave, it was the highlight of the show.

The highlight of the evening, however, was yet to come. Back at the bar for the after-show party, the B and I found ourselves surrounded by a plethora of rock n' roll glitterati; most notably David Gilmour, Nick Mason, Richard Wright, Guy Pratt, Gary Wallis, Tim Renwick, Durga McBroom, Billy Bragg, and The Media Show's Emma Fl... uh, Freud. Abandoned by the B, who paused only to grovel at the feet of Ms McBroom before disappearing into the night, I headed back to the bar. Fully re-acquainted with my old friend Jack Daniels, I set about grabbing a few quotes.

First port of call was Nick Mason, and I asked him if he had seen *The Wall Live In Berlin*. He said he'd seen it on TV and was not impressed. *The Wall* had been a fine piece of

work but Berlin was sloppy and added nothing to the original; the guest stars bringing none of their own personalities to bear. He added that he was, of course, biased. Asked about new Floyd material, he said they may be starting work soon but nothing had been finalised.

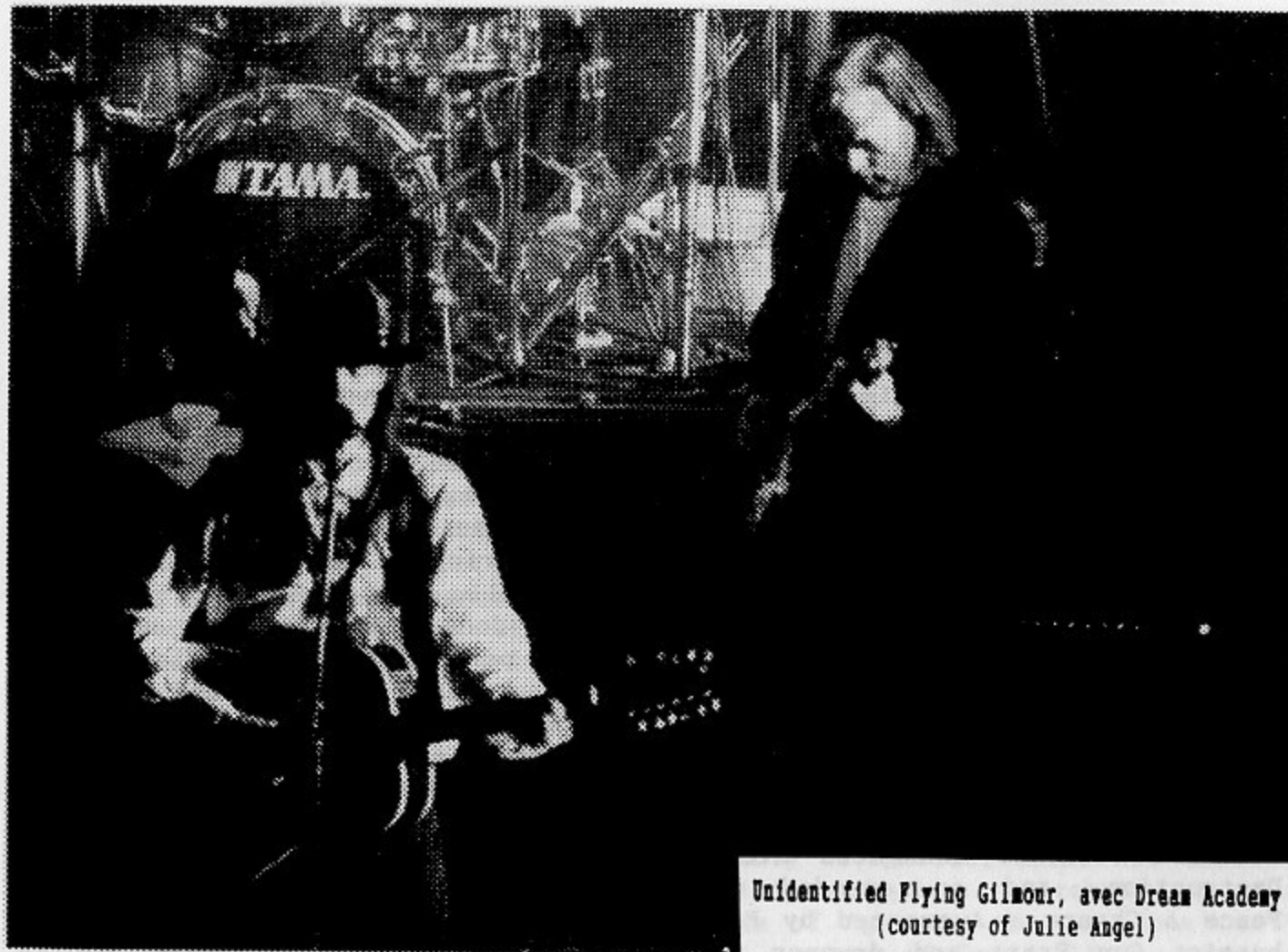
Tim Renwick won the "nicest guy of the evening" award for actually remembering my name. He too had seen *The Wall*, but thought it had been badly done. Asked why no new songs were performed on the Floyd's '89 tour, he said that the band were keen to do so, but Dave did not feel comfortable singing anything else.

I then moved to Guy Pratt, who - despite my best efforts - won the "most drunk person of the evening" award. Having ambiguously described Berlin as "total fucking shit", he added that Roger Waters seemed to enjoy dressing up as Mussolini, and that he had never seen anything that cried out for Dave Gilmour as much as that show. He then started to shout about Dave Gilmour being his best mate (And you wonder why I left?! B).

Guy explained his absence from the Hackney Empire gig, reviewed elsewhere this issue, as owing to Dream Academy rehearsals; then said he had been called upon to play bass on Roger Waters' new album by another of his mates, Pat Leonard, because Roger was crap. I asked him to point Mr Leonard out, and headed towards him in search of a fresh scoop.

I can exclusively reveal that Roger Waters is indeed recording an as-yet untitled album of new material, produced by Pat Leonard (who worked on *A Momentary Lapse of Reason*, intrigue fans). Under pressure for more gossip, Pat revealed that his wife was eight months' pregnant with Roger Waters' baby. He added that work had only begun a few weeks beforehand, and that Roger was a perfectly good bassist. The fate of *Amused to Death* remains a mystery.

I decided not to bother with Rick



Unidentified Flying Gilmour, avec Dream Academy
(courtesy of Julie Angel)

Wright, having spoken to him at the Hackney gig, and instead talked to Gary Wallis, who had also not enjoyed Berlin on TV. I asked who had played the lion's share of drumming on the Floyd tours, and was told that there had been good-natured competition between he and Nick.

Durga McBroom didn't rate Berlin either, but had enjoyed the Floyd tours, particularly Knebworth. It had been great fun singing with Sam and Vicki Brown, who were "so full of life", and Clare Torry, because she had sung on *Dark Side of the Moon*. I congratulated her on the excellent *Blue Pearl* album (despite not having actually heard it at that point) and was told that the track with Gilmour and Wright, *Alive*, is to be released as a single.

That left just one person to see; a man who only a fortnight previously I had proclaimed a guitar god - now it was time to meet my maker. I approached Dave Gilmour and nervously announced that I was from *The Amazing Pudding*. He assured me that he had nothing against TAP, and that we should not take things so seriously.

He had watched Berlin on TV but turned off in disgust. I suggested that it was wrong of Roger to accuse Dave of not understanding *The Wall*, given that his own grasp on the concept appears a little shaky, and that the show seemed like a cynical attempt to revitalise a flagging solo career. Dave agreed with me on both counts, adding that Roger - a brilliant lyricist but poor musician - did not recognise the limitations of his own talent. Informed that I had really enjoyed Dave's brilliant work at Knebworth and Hackney, he said it was nice to have a fan at the party!

He also claimed to have no plans to do anything with the Floyd. I objected that both Nick and Rick had told me work may be starting on a new album soon; he told me not to believe everything I hear!

My overriding impression was that the present Floyd genuinely enjoy one another's company, and function as a real band. If this is true, the future of the Pink Floyd mantle is in good hands.

Mr Steve Withers

TAP PLUGS



ANTHONY PHILLIPS

ANTHONY PHILLIPS has long been championed by fans as possibly the most underrated recording artist in the UK. TAP has occasionally publicised his usually minor label output; so we were delighted to find that Virgin are releasing much of his work on CD (thirteen in all).

These include (all cat #'s prefixed CDOVD) his back catalogue 'mainstream' albums *The Geese* and *the Ghost* (315), *Sides* (316), 1984 (321), *Wise After the Event* (322) and *Invisible Man* (323); plus volumes I to VII of the *Private Parts and Pieces* series, comprising music recorded for film, television, theatre, friends or fun (#'s 317-320, 324-326, respectively).

The latter three in each category are still to come; the rest are already available. All contain extra

tracks, either from the archives or newly-recorded. It is simply impossible to make recommendations - they're ALL good; but newcomers may best be directed at *The Geese...* and *Wise After...*

Also available is *Tarka* (PRT records PYC18), an Ant Phillips piece usually filed under its title, rather than his name. Oh yes, Ant was also the guitarist on the first two Genesis albums.

Phillips' new album, *Slow Dance* (CDV 2638), is very 'new age-ish' - a little bland compared to his best work, but enjoyable nonetheless. Thanks to the wonderfully kind folks at Virgin, TAP has TEN autographed *Slow Dance* CDs to give away. To win one, simply name the author of the novel 'Tarka the Otter'. Answers to Andy at his editorial address please.

ROBIN WILLIAMSON

Incredible String Band founder member ROBIN WILLIAMSON: for details of his latest recordings (including the highly-acclaimed *Ten of Songs*

album) and news of all his other work and tours, please write with SAE/IRC to Robin Williamson Productions, BCM 4797, London, WC1N 3XX.

ROY HARPER

ROY HARPER swiftly followed his *Once* album with a much more low-key release. *Burn The World* (Awareness AWL 1019/AWT 1019/AWCD 1019) is an unusual album, containing just two cuts: studio and live versions of the title piece, each 19 minutes long.

The track's subject matter ranges from crime against the individual to crime against the planet; and it is a masterpiece, reflecting the opposite side of Roy's talent to the shorter, punchy songs of *Once*.

Although given pseudonyms, Kevin McAlea, Preston Heyman, Tony Franklyn, Paddy Bush (?) and a mystery guitarist (!) all contribute.

Other Harper trivia: HQ (mostly co-written with Gilmour, and featuring Kate Bush) is among an extensive list of albums being released on CD by Awareness this year. Meanwhile, Roy will be touring the US (where *Once* was released by IRS in February) during May and June as the special guest of *Dread Zeppelin!*

Andy Mabbett

A QUICK, INCOMPLETE GUIDE TO SOME PINK FLOYD BOOTLEG CDs



AROUND THE MYSTIC (Aulica A103)

Grandchester Meadows (sic); Green is the Color (sic); Careful With That Axe, Eugene; Set the Controls For the Heart of the Sun; Jupiter's Eye; Trip On Mars; Cymbaline; A Saucerful of Secrets; Improvisation

If Pink Floyd ever leap on the box-set bandwagon, this disc should definitely be included. Recorded in London on October 19 '70, it boasts an astonishing selection of rare performances, and remarkable sound quality (occasional distortion apparently owing more to the P.A. than the recording).

So what are these strange phenomena? Well, Trip On Mars is that old space-cruiser Moonhead, the Improvisation is a completely gonzoid Fingal's Cave, and Jupiter's Eye is a bizarre Wright-driven journey through the squidgy inner-mind (you gotta hear it to believe it).

Elsewhere, Grandchester Meadows (the only track to suffer from distracting distortion) features Dave and Roger on vocals, Cymbaline weighs in at a hefty 18:23 minutes, and A Saucerful of Secrets is represented by the closing Celestial Voices.

Worth going to prison for!

(The Magic B)

CRACKED (Seagull Records CD 010/3)

Dark Side of the Moon; One Of These Days; Careful With That Axe, Eugene; Echoes; A Saucerful Of Secrets; Set the Controls For the Heart of the Sun

The CD release of this famous bootleg (largely recorded at the Hollywood Bowl on September 22 '72, and representing an entire Floyd show of the time) is well-packaged; although it does include an amazing spelling mistake - Pink Floid!

However, the quality is patchy (particularly during Dark Side of the Moon) and the triple CD set could easily have been squeezed onto a double. Unless you want to pay over the odds for a full show, you'd be better off with the 'Dark Side of the Sky' bootleg.

(Steve Withers)



DARK SIDE OF THE SKY (Chapter One CO 25117)

Speak to Me/Breathe (3:30); On The Run (6:31); Time (6:34); Breathe [reprise] (1:05); The Great Gig In The Sky (4:38); Money (8:05); Us And Them (2:25); Any Colour You Like (4:46); Brain Damage (3:59); Eclipse (1:20); Atom Heart Mother (25:04); If (4:40)



A professionally-packaged Italian release, this boasts good sound quality (albeit transcribed from vinyl, and therefore decorated with the occasional crackle and pop). The Dark Side of the Moon material is from '72, but I have no idea where the remaining two originate.

(Steve Withers)



THE EARLY SINGLES (SPA 02-CD 3321)

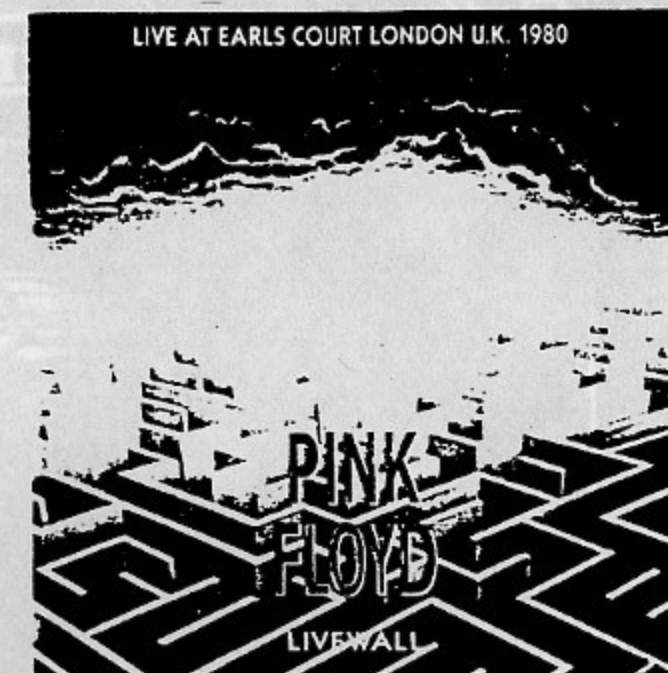
Arnold Layne (2:51); Candy and A Currant Bun (2:38); See Emily Play (2:54); Scream Thy Last Scream (4:39); Vegetable Man (2:32); Apples and Oranges (3:00); Paintbox (3:35); It Would Be So Nice (3:39); Julia Dream (2:35); Careful With That Axe, Eugene (5:40); Point Me At The Sky (3:38)

This was obviously assembled with considerable care. The packaging includes various photographs of the Floyd, circa '67, and the sleeves of the five documented singles; the sleeve notes, too, are very accurate - noting which were the A-sides and listing the release dates (and pointing out that See Emily Play's b-side is on 'Piper...', hence its absence here).

The main attraction is the inclusion of Scream Thy Last Scream and Vegetable Man. The sleeve rightly points out that these tracks were considered for a single but never used; I assume the source of these two is the BBC session of December 19 '67.

The sound quality is good mono, although most tracks are taken from the original singles, hence an occasional crackle and pop. This would be an excellent purchase for a manic completist, but perhaps less suitable for a casual buyer.

(Steve Withers)



LIVEWALL (Golden Stars GSCD 2100)

This is a superbly-packaged bootleg, with an excellent cover design, and a full and accurate track listing (albeit with the occasional spelling mistake).

It consists of an entire 1980 Earls Court The Wall show - complete with spoken introductions by the master of ceremonies. Most of the songs are similar to the originals, with the odd changed lyric and extended solo (plus What Shall We Do Now), and

though the audience recording is a bit patchy, it stands up well on CD.

All in all a good purchase for the dedicated Floyd collector and a damn sight better than Live in Berlin.

(Steve Withers)

RHAPSODY IN PINK (Living Legend
LLRCD 044)

Embryo (10:07); Julia Dream (2:23); Careful With The [sic] Axe, Eugene (7:18); One Of These Days (6:58); If (4:25); Atom Heart Mother (14:33); Echoes (25:30)

This is without doubt one of the best-packaged bootlegs I have ever seen. However, not only does it have an excellent sleeve design, but the sound quality is superb.

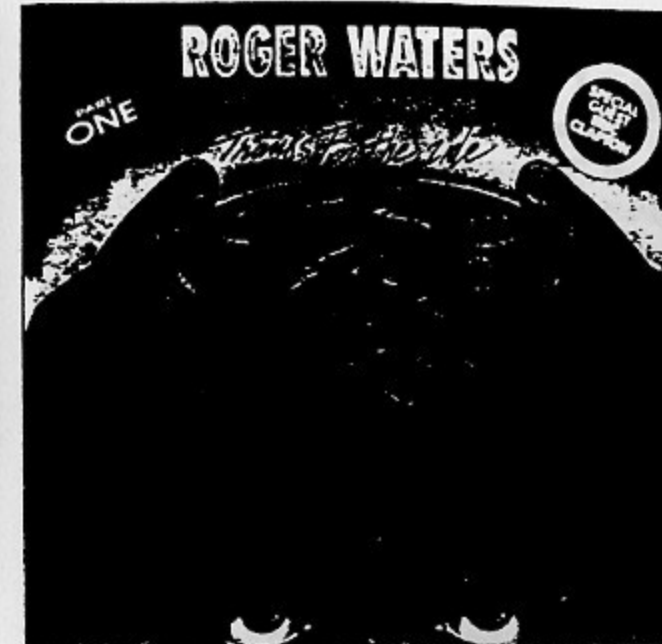
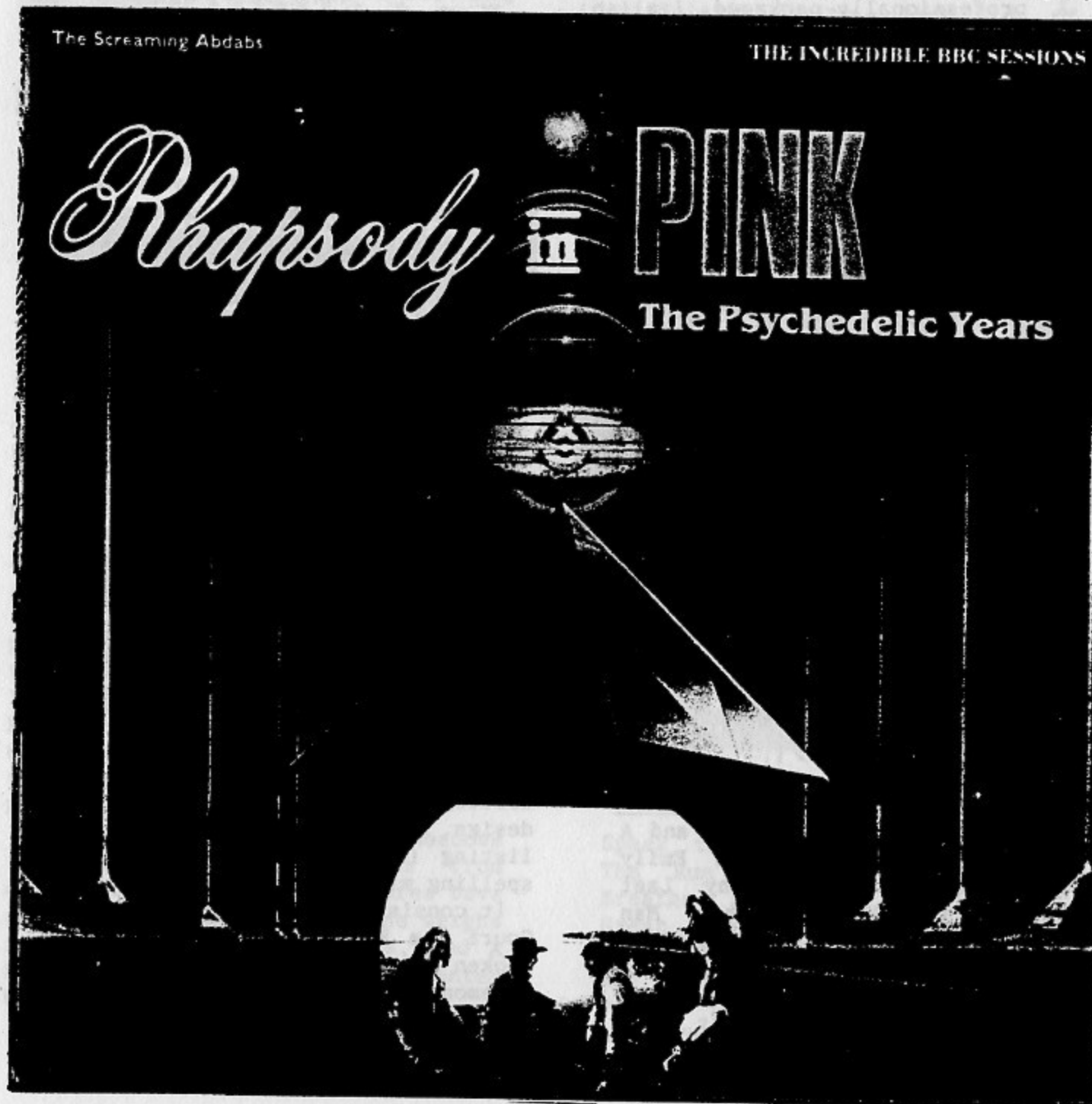
With over seventy minutes of BBC session material (including a particularly fine Embryo), this is a very good buy for collectors.

(Steve Withers)

THANKS FOR THE RIDE (Golden Stars
GSCD 1018 & 1019)

Set the Controls for the Heart of the Sun; Money; If; Welcome to the Machine; Have A Cigar; Wish You Were Here; Pigs on the Wing pt1; In The Flesh 2; Nobody Home; Hey You; The Gunner's Dream; The Pros and Cons of Hitch Hiking pts 1-12; Brain Damage/Eclipse

This is the best bootleg I have ever seen or heard! The packaging is excellent (well-designed, with a full track list and times) - it's a pity



official record companies don't take this much care over some of their releases.

However, the main attraction has got to be the amazing sound quality - there's no tape hiss and almost no audience noise; the source must have been the mixing desk.

I really enjoyed these CDs - quite apart from anything else, it's a great show (taken from the Isstadion, Stockholm, June 16 '84 - the debut concert of the Pros and Cons tour). It reminded me how good Roger once was, and I would wholeheartedly recommend this to any Floyd fan.

(Steve Withers)

ULTRA RARE TRAX VOL 1 (The Genuine
Pig TGP-CD-114)

Introduction (0:45); Julia Dream (2:22); Let There Be More Light (3:42); Murderistic Woman (2:16); Rain In The Country (6:56); A Saucerful of Secrets (6:35); If (4:27); Interstellar Overdrive (13:18)

This is another Italian production, and once again the packaging is excellent - especially the BBC session tracks (2, 3, 4, 6 and 7). The introduction is by Andy Peebles and presumably comes from a BBC broadcast or transcription disc; while Rain in the Country is a Zabriskie Point outtake, and Interstellar Overdrive was recorded live at the Royal Albert Hall on February 7 '70.

Overall, this is an excellent bootleg - well thought-out and packaged - and comes recommended.

(Steve Withers)



ULTRA RARE TRAX VOL 2 (The Genuine
Pig TGP-CD-115)

Green is the Colour (3:52); Careful With That Axe, Eugene (6:55); Labyrinth (2:41); Point Me At the Sky (4:23); The Embryo (3:24); Oneone/Fingal's Cave (sic) (8:15); Crumbling Land (6:12); Baby Blue Shuffle in D Major (4:05)

This is a companion issue to the CD reviewed above (there is also a third volume) and follows much the same format as its predecessor: a mix of BBC session and Zabriskie Point material, plus one live track (Labyrinth, recorded in Amsterdam on September 17 '69).

Once again the packaging and sound quality on this Italian release are excellent and I would recommend it to the serious collector.

(Steve Withers)



RELICS

The Syd Barrett biography 'Crazy Diamond' has, according to Omnibus, sold out its initial print run "faster than we would expect from a book on Madonna". While no US release has been confirmed as yet, an Italian translation is likely; and the contract for - we kid you not - a Turkish version is already signed! (AM)

Recently discovered in London's Vinyl Experience was the US issue of 'Piper...' (Tower ST 5093), so we can now reveal that 'A to Z'-troubling tracklist in full... Side One - See Emily Play; Pow R. Toc H.; Take Up Thy Stethoscope and Walk; Lucifer Sam; Matilda Mother; Side Two - The Scarecrow; The Gnome; Chapter 24; Interstellar Overdrive. Asking price for the LP was £35. The mono issue, incidentally, removes the 'S' from the cat. no. (TMB)

'The Great Gig in the Sky' was recently voted "Best Song To Make Love To" in a poll of Australian radio listeners, followed by Prince, The Cure and Madonna. But what about the worst? Your thoughts, please... (FK)

The Mobile Fidelity gold CD (limited) edition of 'The Wall' is available for £34.95 from Hi-Fi Review magazine. They also have 'Dark Side of the Moon' and 'Meddle' for £23.95 each. Credit card orders on 081 771 9935/6 (10am-5pm). Overseas p&p will be extra. (DM)

Colosseum II's 1976 album 'Strange New Flesh' (re-released last year by Castle, CLA 104) includes the 6'18" 'Dark Side of the Moog'. It bears no relation to the similarly-titled Floyd album; but is an instrumental feast centred around Don Airey's Moog synthesizer - aided and abetted by, amongst others, the guitar of Gary Moore. (AM)

UNDER THE COVERS: The Shamen's 'Evil is Even', from their 'En-Tact' album (One Little Indian CD/MC/LP), samples about one second of 'Astronomy Domine'. It's stretched to about 2.5 seconds and repeated throughout a minimalist dance track... In a recent Peel session, The Farm mimicked 'Another Brick in the Wall pt. 2' during the instrumental break of their 'I Don't Know'... Marc and the Mamba's bash at Syd Barrett's 'Terrapin' (see Miles) appears on the 1982 'Untitled' album (Some Bizarre/Phonogram BZA 13), recorded while leader Marc Almond was still in Soft Cell. The track replaces guitars with xylophones and features people messing about and giggling in the background. Simply decadent, darling... Brussels band La Muerte metallise 'Lucifer Sam' on their CD-only album 'Black God/White Devil' (Sex Wax Records SWCD 691017)... Floyderitis has even spread over the Irish Sea to Dublin, where Engine Alley did a session for RTE DJ Dave Fanning (late of Channel 4's 'Rock Steady' megayawn) and included a funky/fucked-up version of 'Bike'... Captain Sensible's even-worse-than-the-original 'It Would Be So Nice' has reappeared on the A&M LP 'Sensible Singles' (AMA 5026). The song first featured on his 'Power of Love' LP in 1983 (AMLX 68561). "Syd Barrett shows you don't have to sing Americanisms," quoth the Captain, "He's my hero. He did exactly what he wanted"... Sensible's old chums The Damned, who used to play an appalling 'Arnold Layne' live in the 70's, borrow heavily from Syd's 'Gigolo Aunt' for their own 'Gigolo' on the 'Anything' album (MCA # MCG 6015) - the chorus running "You know what I ain't; you know what I ain't; I ain't no gigolo aunt". Meanwhile, 'Nasty' (the flip of their 1984 'Thanks for the Night' single on Damned records, # DAMNED 1) leans on 'Let There Be More Light' and includes, mid-song, the words "Careful with that axe, you meanie!"... Camper Van Chadbourne, a collaboration between Camper Van Beethoven (who have also covered 'Interstellar Overdrive - see Miles) and Eugene Chadbourne, includes a "joke jam" of 'Careful With That Axe, Eugene' on its eponymous 1988 Fundamental LP/CD (# SAVE 46). (RC/NH/JN)

Interviewed on LBC in mid-January '91, Donovan said he hoped to come to England to work with Nigel Kennedy and Dave Gilmour, thus elevating these hapless musos to the legendary status enjoyed by former collaborators Happy

Mondays and Trev n' Simon. (GM)

In addition to the US promo CD reviewed in TAP 45, more such items were issued to flog some copies of the Berlin album. One, featuring 'Hey You' and 'Another Brick in the Wall pt 2' (LP version), comes in a totally plain jewel box with no insert; although the disc itself (Mercury CDP 349) sports the ubrickquitos Wall design. Meanwhile, the edited 'Another Brick... 2' features on Mercury disc #CDP 342; packaged in a cardboard sleeve (with custom promo sticker) - which in turn slots into a foam brick holder! (ET)

Recently Oscar-nominated for his 'Reversal of Fortune' was Barbet Schroeder, previously responsible for the Floyd-scored 'La Vallee' and 'More'. His latest epic, unfortunately, received the Golden Thumbs-Down from TAP's film critics. However, our thanks to the Barbican for the tickets! (Eds)

Another recent discovery was a pink vinyl 12" (Columbia AS1334) featuring the '81 version of 'Money' plus 'Another Brick... 2'; presumably issued to promote 'A Collection of Great Dance Songs'. Asking price was £22. (TMB)

TAP reader Stefano Magnani recently co-authored (with Lorenzo Ruggiero) a new analysis of the Floyd discography, entitled 'Pink Floyd Songs'. This incorporates a look at each record from 'Piper' to 'A Momentary Lapse' and an assessment of their importance "in the artistic life of the group." The book (written in Italian) may be obtained from Stefano Magnani at Via De Amicis 4, 41049 Sassuolo (Modena), Italy. Payment (which includes p&p) should be by International Money Order for 35.000 Italian lire (about £15). (StM)

GONE BUT NOT FORGOTTEN: Back in '88, U2 were so mega they could command the services of Barrett, Waters and Wright for a mere b-side - in this case, the flip of 'Angel of Harlem' (Island IS 402), 'A Room At The Heartbreak Hotel'. Coincidence? Surely not, even if they are credited as Paul Barrett, Maxine and Julia Waters, and Edna Wright (unlikely pseudonyms ahoy!). (CH)

In a recent Nordic TV interview, Durga McBroom was asked with whom it had been most fun to work. "Definitely Pink Floyd," she replied, "It should be illegal to have as much fun as we did and get paid at the same time." (PS)

Spotted at Eric Clapton's annual Albert Hall gigs in February was the man they're all calling Dave Gilmour. Asked if he had any work planned with the Floyd, he said: "No, nothing this year at least." This was a vast improvement on the previous year's conversation in which I said something rude (not a Floyd fan at that point, you see) and he swore at me! (SW)

On the much-maligned comics front (see TAP 45), there is a fine series on the way, called 'Pink Floyd Experience', from Revolutionary Comics. Check your local music megastores or specialist shops. (DJ)

Successor to Rachel Fury in the TAP Readers' Lust Stakes, according to lots of poll forms, is Candy Dulfer. Ms Dulfer, as you know, graced the Knebworth stage to spice up the Floyd's set and put the final nail in the coffin of that cretinous goon who routinely fucked up his solos for one-and-a-half years ("Scott Page" to his friend). She remarked on the gig in a 1990 Q interview: "I think (Gilmour) got my number from Dave Stewart. I wasn't very much into Pink Floyd... I was really too young, I think. I was with them for two days to rehearse just two songs. It was fun but it was all lunches and tea breaks." There's no trace of Floyd in her debut solo effort 'Saxuality' (RCA), but it does include a jolly cover of Miles Davis' 'So What', on which a certain Mr Wright is alleged to have based his chorus for 'Time'. (TMB)

Dave Gilmour is one of three lead guitarists (along with Tony Iommi and Brian May) on the recent Comic Relief charity single, Hale & Pace And The Stonkers' 'The Stonk'. Produced by May, the single appears on London CD (LONCD 296), MC (LONCS 296), 12" (LONX 296) and 7" (LON 296). Gilmour makes a fleeting appearance in the accompanying promo video. (TMB)

Contributors: TMB-The Magic "B", FK-Fiona Knight, DM-Dougal Murk, AM-Aeros Myth, NH-Nick Hodges, RC-Ronnie Carnwath, JN-James Neiss, GM-Grandma MacDonald, ET-Elliot Tayman, StM-Stefano Magnani, CH-Chris Hester, PS-Peter Silverborn, SW-Sam Wetmore, DJ-Doctor Jeep, Eds-Enthusiastic Deadhead Savages.

MEDIA LOG



The Independent (Jan 2 '91): Large feature on longtime Floyd associates Fisher-Park (most recently responsible for Berlin set-design). Mark Fisher - "I had some experience of building theatre sets... but that was nothing like the work for Pink Floyd, it was wild stuff." (RA)

Vox (Feb '91): Favourable review of 'Crazy Diamond' book, "a painfully accurate and acute account of Syd's rise, fall and reclusiveness." (DM)

Chingford Guardian (Feb 1 '91): Feature on 'Crazy Diamond' author Mike Watkinson - "I decided to publish the book myself but when I contacted Omnibus to clear up some copyright questions, [they] hailed me as a long-lost son and told me to post the manuscript as soon as possible." (IR)

Radio Four (Jan 3 '91): Nick Mason asked about his new Trabant on 'PM' programme - "It's the most undesirable car you could own." (AM)

The Observer (Jan 6 '91): Colour supplement 'The Experts' Expert' feature on rock drummers. Nick Mason was among those who voted for "winner" Simon Phillips; "He's a real musical chameleon," quoth the PF kit-thrasher. (FT/RD)

Empire (#19, Jan '91): Alan Parker retrospective included brief 'The Wall' review - "...makes the fascism a touch too glamorous." (SM)

Radio Times (Nov 3-9 '90): Ad for Panasonic's new F65 VCR with built-in NICAM Digital Stereo Decoder - "Whether it's the bass line pumped through you at a Pink Floyd concert or the punch-line delivered from a cabaret stage - 'live' sound has a resonance and a dynamic, explosive quality which has eluded electronic reproduction. That is, until now." (CH)

Radio One (Dec 26 '90): Knebworth repeat. Owing to lamentable lack of taste or permission, Floyd had set butchered to under 30 minutes; just time for 'Sorrow', 'Comfortably Numb' and 'Run Like Hell'. (JS)

Weekend Telegraph: Nov 10 '90 - Feature on Paris' Pere-Lachaise Cemetery (resting place of, among others, Jim Morrison): "Who was Valerio, who died in 1988?... Below a wild-haired bronze mask are the words 'Il aimait Stendhal, Pavarotti, Gamine, les Pink Floyd. Mais a 29 ans...'" Feb 16 '91: Dream Academy album review ("...a lush, layered and quite effective affair: rather like Fleetwood Mac's 'Tango in the Night', with more sensitive ideas but less memorable melodies"). (RR/SM)

BBC1 (Nov 9 '90): Breakfast TV feature on anniversary of Berlin Wall's collapse mentioned "Pink Floyd's" concert and showed brief clip of show's climax. (TD)

Classic CD (Dec '90): Feature on the guitar - "There was something of a boom in the classical guitar in the 1970s as thousands of people who'd bought their instruments to play bits of Led Zeppelin and Pink Floyd discovered that they could play some deeper music as well..." (DM)

ITV: Jan 1 '91 - Music Box 'Backtrack 90' retro included Durga McBroom citing PF among her influences, plus brief clip of Berlin; Jan 31 '91 - 'O1 For London' featured 'Rock-A-Baby' in-studio rehearsal footage, avec Mr G. (RR/JS)

The Guardian (Nov 2 '90): European section featured France's Top 5 Albums - #1 "The Wall, Concert in Berlin (Pink Floyd)". (RRL)

BBC2: Dec 14 '90 - Possible appearance of Gilmour alongside Kirsty MacColl on 'New Country' programme. Anyone tape/see it?; Feb 16 '91 - Repeat of 'French and Saunders' show with the omnipresent Gavid Dilmour (see TAP 43). (FT/TD)

Musician (#148, Feb '91): Front-cover Floyd feature comprising excerpt from Nick Schaffner's 'Saucerful of Secrets' bio. (ET)

Contributors: RA-Rock Animal, DM-Douglass MacMotorhead, IR-Ian Rule, AM-Awareness Merchant, FT-Furry Tyrant, RD-Robert Donaldson, SM-Sonia MacDonald, CH-Chris Hester, JS-Justin Stanton, RR-Real Ramona, TD-Tom Dunn, RRL-Richard Romeril, ET-Elliot Tayman. Next issue - no stupid names at all! (April Fool!)

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COMPETITION RESULTS

The answer to the 'Tonite Lets All Make Love In London' competition in TAP 46 was 'Michael Caine' by Madness. Congratulations to Rob Clark from Leicester, Mark Savage from Cardiff, Nick Umney from Australia and P.Coulter from Coventry. Your prizes are on their way.