



THE AMAZING PUDDING

THE ORIGINAL **Pink Floyd &
Roger Waters**

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TAP: A Fanzine For The 90s!

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'Ullo. Our apologies for TAP's none-too-punctual appearances recently: Dave Walker has spent an alarming period at death's door, during which the magazine had to take a back-seat. You will be relieved to learn, however, that he has now swapped squash for Stevie Nicks, and a full recovery is hopefully not too far off. All future delays can therefore once again be pinned on the appalling inefficiency of his co-editors.

Postal strikes in the UK may also take their toll on our production and distribution, so please bear with us. If you've subscribed (and if not, why not?), you'll be sent your six issues eventually - so no threatening letters, please!

Despite the shadowy presence of the Floyd and their old bespectacled pal, plenty of things have demanded attention in these pages (not least - ta da da! - the long-awaited Nick Schaffner biography), so projects such as the special on The Wall have been temporarily postponed. However, we are still keen for contributions, so get writing...

We're still getting lots of enquiries, minus those all-important SAEs or IRCs. The bottom line is this: unless you write an extraordinarily exciting letter, or happen to be a member of Pink Floyd, we ain't gonna reply unless you include the appropriate return-postage. If you want your questions submitted for 'Q&A', please say so: such enquiries can be sent to any of the three editorial addresses.

Toodle-pi!

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(Courtesy of Ronnie Carnwath)



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Back issues 34, 35 (with exclusive Daevid Allen interview), 36, 40 (with exclusive David Palmer interview), 41, 42 (with exclusive Nick Mason interview), 43, 44, 45, 46, 47 and 48 are currently in stock (Please note that, owing to circumstances beyond our control, some of the remaining back issues are slightly creased. We regret that we cannot supply replacements and hope that your enjoyment of these issues is not impaired). They cost 80p plus postage and packing as follows:

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

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

Calling all fans of that annual TAP feature "The too late to fool anyone April Fool joke". Have you been having sleepless nights trying to work out just where this year's joke was in issue 48? Well, wonder no more as we can now reveal that this year's joke was arguably the most subtle to date. In fact so subtle as to be virtually unnoticeable. The joke was simply that, this year, we didn't have one.

ADVENTURES OF THE FAMOUS 5

Nicholas Schaffner: *Saucerful Of Secrets* (USA Harmony Books ISBN 0-517-57608-2)

Although you could probably stock a small library with Beatles' books, Pink Floyd's much-vaunted impenetrability appears to have stopped most would-be chroniclers in their tracks; even such weighty tomes as the Visual Documentary and Karl Dallas' *Bricks In The Wall* don't convey the full story.

Saucerful of Secrets is therefore almost unprecedented in the Floyd bibliography: a comprehensive history of the circumstances that gave rise to three generations of Floyd, each with a different leader.

Inevitably, the 'Barrett years' feature most prominently; presumably because the author, for all his abhorrence of a "journalist" tag ("I'm a writer," he protested), knows a good story when he sees one.

However, understandable groans of "Oh no, not again" should be stalled by the new insight brought to these events. In focusing equally on relatively 'peripheral' figures (notably Roger Waters), the coverage perfectly complements Mike Watkinson and Pete Anderson's *Crazy Diamond*. Similarly, "The Sixties"

as an historical context is invoked only when it has some tangible bearing on the band itself.

That such a seemingly well-worn tale should appear fresh is tribute to the clarity of Schaffner's writing; his humorous and level-headed approach being light-years away from the hyperbolic style beloved of many American rock-writers (stand up, Dave Marsh! Drop dead, Griel Marcus!).

Moreover, this modest approach is entirely in keeping with the Floyd's none-too-profound observations; the latter typified by Gilmour's account of the creative muse that brought the

world Atom Heart Mother: "We sat and played with it, jiggled it around, added bits and took bits away, farted around with it in all sorts of places for ages, until we got some shape to it."

It also doesn't hurt that he's a fan, and therefore equally interested in the Floyd's later years. There are illuminating sections on, for example, albums that have previously received short shrift (*Saucerful, More, Obscured By Clouds* - Schaffner even makes the chapter on *Dark Side of the Moon* interesting), and a great running commentary on the Floyd's album sleeves (Storm Thorgerson, on his estrangement from Roger Waters: "The covers he had were so fucking awful. There are plenty of people who do good covers; why he didn't get any of them to work for him, I have no idea.")

While not wishing to detract from Schaffner's own efforts, it might be added that *Saucerful Of Secrets* also does a great job of summarising Capital Radio's 'The Pink Floyd Story' and other documentary works; many of which (such as *Bricks In The Wall* and back issues of TAP) are now hard to find.

While 'Hammer Of The Gods'-type revelations are scarce, there's a convincing account of the splits within Pink Floyd; and although Schaffner doesn't seem much enamoured of Waters' later work, he generously rates the "ecstatic festivities" of Berlin as "one of rock history's finest hours".

Worth the wait? You betcha.

The Magic B Sidgwick and Jackson's "imminent" British publication features a different ISBN number, and slightly amended manuscript.



"If I were to list fifty songs I wish I had written, very few of them would not be by Dylan or Lennon," - Roger Waters, 1987. Waters has acknowledged his debt to Lennon on many occasions, although how he can bracket the latter alongside a character from 'The Magic Roundabout' must, for the time being, remain one of life's mysteries. Meanwhile, Mark Horner investigates the Lennon-Waters connection...

TWO LOST SOULS

When comparing John Lennon's career with that of Roger Waters, the first and most important thing to note is that the driving force behind both men's work is parental loss during childhood. As even the most casual listener to 'The Wall' and 'The Final Cut' must know, Waters' father was killed during the Second World War; and, as he says himself, "a number of the albums stem from an enormous sense of loss," (see 'Spotlight On Pink Floyd, TAP 31).

Although Lennon knew his parents, he rarely lived with them and was handed over to his aunt at an early age. His father subsequently departed with the Merchant Navy, reappearing briefly years later to bask in the reflected glory of his by-then famous son. His mother appeared at irregular intervals, but the lack of a genuine relationship, beyond mere friendliness, caused him much pain.

It would be tempting, therefore, to compare Lennon's Mother with Waters' song of the same title; but misleading - for while the former was a highly personal attempt to exorcise Lennon's anguish, the latter deals with the influence of mothers in general (a point Waters has often stressed in interviews). A much better comparison can be made between Lennon's Julia or My Mummy's Dead ("I can't explain; so much pain; I could never show it; my mummy's dead!") and When the Tigers Broke Free.

Such losses drove their careers in different ways. One might reasonably argue that Lennon compensated for a lack of parental attention by embracing (and often dropping just as rapidly) a stream of different causes: meditation, drugs, peace, radical politics, 'primal scream'

therapy, feminism and, finally, family life. Each of these was an all-consuming passion at some stage in his life and he often attempted to redefine everything in his career in terms of the latest cause.

Roger Waters has displayed an entirely different approach. By and large, he has kept the loss of his father as a reference point and developed his own view of the world around it - albums such as 'Wish You Were Here' and 'The Final Cut' have dealt with loss and the betrayal of the post-war dream for which his father fought and died; while 'Dark Side of the Moon' detailed the pressures of life in an overwhelming and impersonal world detached from individuals and communities.

These themes emerged gradually in the work of both. Between 1963 and '66, the Beatles conquered the world with straightforward, three-minute pop songs; among which Lennon made guarded attempts to express his feelings in If I Fell, Help!, I'm A Loser and so on. These generalised, reflective themes became more focused after the 'Revolver' album on songs like Strawberry Fields Forever, Julia and The Ballad of John and Yoko; and were developed still further during his solo career.

Likewise, Waters' career with the Floyd began with Chuck Berry numbers, Barrett's pop songs and free-form, abstract instrumentals. Like Lennon, Waters then began to express his feelings in a relatively vague manner in compositions of his own such as Corporal Clegg and, later, Free Four. However, with Waters not decisively forcing home his thoughts, it was left to the listener to detect such references.

Given the concerns of both men with

discussing and perhaps exorcizing their real feelings, it is not surprising that both have also attacked pretence and dishonesty whenever they observed it. Both have demonstrated a desire to strip away the masks of the seemingly upright and respectable leaders of society; exposing their motivating fears and neuroses.

This is clearly illustrated by a comparison of Lennon's It's So Hard and Crippled Inside with Dogs; an example of Lennon's direct influence on Waters. It's So Hard begins "You gotta live, you gotta love; you gotta be somebody, you gotta shove; but it's so hard, it's really hard; sometimes I feel like going down," - an identical structure to the introduction of Dogs.

Thematically, though, Dogs is closer to Crippled Inside, where Lennon concluded, "You can live a lie 'til you die; but one thing you can't hide; is when you're crippled inside." This is echoed by Waters' "And when you lose control; you'll reap the harvest you have sown."

Such attitudes also extended to the Beatles and Pink Floyd. Both men split from their colleagues because they felt that the bands had become stale and lost their



ROGER WATERS
Ex-leader of Pink
Floyd

"The thing that set me off writing songs was Ray Charles singing 'Georgia On My Mind', by Hoagy Carmichael. I was about 13 at the time and I remember thinking: "If I could write one song like that, it would make me happier than anything else in life." So Hoagy first.

'My three more or less contemporary favourites are, first, John Lennon. I could go on for hours about his passion and honesty. There's one of his songs that makes me simply glow with pleasure and that's "Isolation", from his first solo album. Second there's Bob Dylan. "The pump don't work, because the vandals stole the handle." I'll always love that line. Whenever I'm trying to write something that may turn out a bit difficult, I listen to "Sad-Eyed Lady Of The Lowlands" for encouragement. And my third choice is Neil Young, for his single-mindedness and courage: "When the aimless blade of science slashed the Pearly Gates."

"The tune I whistle most is "Misty", by Errol Garner. I always whistle it when I'm taking the dog for a walk. That's a kind of footnote to my list. And, speaking of walking dogs, Rufus Thomas's "Walking The Dog" is perfect. The words are complete, happy nonsense, and they appeal to the Edward Lear lover in me.'

The Observer - 22 January '89
Supplied by Steve Withers

sense of purpose and unity; to continue under such circumstances would have been to deceive themselves and their public. However, one suspects that leaving was easier for Lennon since he was at last able to write and record exactly as he wished, unrestricted by expectations of the Lennon/McCartney writing team. Consequently, nearly all of Lennon's most personal songs feature in his solo career.

Waters' situation was different. Having dominated the group's song-writing for so long, he could not just walk away, as did Lennon. Nearly all of Waters' great songs are Floyd songs, and it was a perceived threat to this legacy that Waters sought to combat by trying to kill off the band. In his Penthouse interview (see TAP 33), Waters commented on Gilmour's bid to keep the Pink Floyd name alive; "It was the struggle against these kinds of attitudes... that helped John Lennon create the sense of artistic decency that I like to call 'The Lennon Instinct'."

He has often likened the Floyd situation to the Beatles: "If you put Beatles tickets on sale now, kids would go out and buy it. They wouldn't know John Lennon was dead, and they probably

wouldn't care either," (Radio Clyde interview, TAP 24) and "The Lennon Instinct tells me that, as with John's song of the same name, my approach to the Floyd fight is 'just like starting over'," (Penthouse).

These splits from the parent band can be seen as their ultimate rejection of the cliched rock business lifestyle: both became uneasy at the large-scale success they achieved. For Lennon, a role as one of the lovable mop-tops caused his personality to be subjugated to the Fab Four image. The Beatles dressed the same, looked the same and provided a model for thousands. The image alone was worth millions of dollars, and it was thus in everyone's interests to keep the group together at all costs. It wasn't until 1967/8 that Lennon began to consider both himself as an individual, and a future beyond the group; the concerns over the Beatles' early image replaced by more personal frustrations. His solo career, as he remarked in interviews, was the process by which he rediscovered his own identity; proving to himself that he was John Lennon before the Beatles and after the Beatles. "I don't believe in Beatles," he sang in God, "I just believe in me."

Only when Pink Floyd toured with its 1977 'In the Flesh' show did Waters finally recognise the extent of the way in which business impinged on the band. In return for large amounts of money, it played to distant audiences in huge stadiums; unconsciously treading the path of the rich supergroup prepared by Have A Cigar-type moguls. Ironically, his performance of 'The Wall' in Berlin was the one open-air concert he has played since 1977. Whether this signals a change of attitude remains to be seen.

One might cynically contend that disillusion is a substantial part of Waters' career (witness the huge success engendered by 'Dark Side of the Moon', an album rooted in reflection and doubt); nonetheless, much of Waters' work since then has distanced itself from the influence of money and business in music, most notably on 'The Wall'. Furthermore, 'Radio KAOS' was in part an attack on

the pernicious influence of market forces behind the standardisation of rock radio and, elsewhere, the increasingly bland portrayal of political and moral issues. This, then, is 'The Lennon Instinct' at work.

There are two subjects that, above all, establish common ground between the two men: politics, particularly those of war, and the conditioning of individuals within society. As a result of his father's death, Waters' view of war is as an agent of pain and death for millions of ordinary people, to be treated with neither relish nor jingoism. His approach has often been to compare the easy words of politicians with the human cost of their actions; as on 'The Final Cut', which further asks "What did they die for?" The 'land fit for heroes' in fact became a country in slow economic and social decay; the soldiers' dreams betrayed. This scenario is re-enacted after the Falklands conflict: "Still the dark stain spreads between their shoulder blades." 'Radio KAOS' describes a concomitant 'trivialisation' of such issues in the mass media, and politicians' attempts to win support for war by 'entertaining' voters.

Lennon's view of war was not born of substantial personal experience, bar hazy memories of the blitz on Liverpool during World War Two. Instead, his views were shaped by the course of the Vietnam war, plus Biafra and other colonial conflicts. His outrage at such incidents led first to passive and light-hearted forms of protest, such as the bed-in's or 'Bagism', and subsequently - under the influence of American social revolutionaries - to a more confrontational approach; culminating in the 'Some Time In New York City' album, on which he addressed a number of controversial issues. To his credit, Lennon realised that he was being 'used' by many of these causes, to the extent that his personal expression was again stifled, and returned to his 'Give Peace A Chance' outlook. The focus provided by personal loss has enabled Waters to weave a greater degree of sober analysis into his work and avoid such inconsistency.

Waters' clearer perspective is also apparent in his coverage of society and the individual; a subject Lennon tackled with any depth only on the 'Plastic Ono Band' album. The rather romantically-titled Working Class Hero (Lennon had a more middle-class upbringing) was partly his reaction to the dehumanising process of education (a theme explored further on The Happiest Days of Our Lives/Another Brick in the Wall part 2, although Waters is not scathing about all teachers: "Some of them, I may say, were very nice guys who understood what was going on."). God and I Found Out illustrate the danger of losing one's identity through the worship of idols; while Isolation documents the possible consequences of rejecting conventional thinking and behaviour.

Waters consistent and methodical approach to similar subjects reflects his perception of conditioning throughout society. In One of the Few, two such areas - war and education - combine to make pupils "lay down and die"; while on 'Dark Side of the Moon', the pressures of work override everything else (Breathe) so that "All you touch and all you see; is all your life will ever be." One therefore has great empathy with the "meek and obedient" subjects of Sheep, who "follow the leader; down well-trodden corridors into the valley of steel," (to be converted, perhaps, into "lamb cutlets" on the battlefield).

'The Wall' extends this conditioning to the plight of a rock star overcome by the materialism threatened in Welcome to the Machine

and Have A Cigar. But, for once, the distinction between Lennon the Activist and Waters the Analyst was blurred; now Waters offered solutions to the problems that Lennon had tackled head-on for years - an exploration of the "bricks in the wall", which may then be torn down. Lennon, less dramatically, decided he was "no longer riding on the merry-go-round" and "just had to let it go," (Watching the Wheels); retiring to free himself of the demands of the industry and only returning on his own terms.

Watching the Wheels is from Lennon's 'Double Fantasy', an album that represented a considerable relaxation in his writing and outlook on life. His discovery of family values helped to focus his searches and introspection, and he was able to understand his life and look forward optimistically; rendering his murder all the more untimely and tragic.

Although such values have been a constant in Waters life for some years, it is interesting to speculate to what extent his style has similarly relaxed. While 'Radio KAOS' explored familiar themes, it ended with the uniquely upbeat The Tide is Turning; and the use of that song to conclude 'The Wall' in Berlin perhaps reflects his confidence in the means to break the continuous circle suggested by Outside the Wall.

Waters' next studio album should be an important pointer to his future direction. Whatever this might be, 'The Lennon Instinct' seems likely to remain an important guide along the way.

Quote Unquote

"I did the 'Pros and Cons of Hitch Hiking' tour of America. I've never been involved in anything like that. I'd already worked with Pink Floyd in 1967 - Hendrix top of the bill, Pink Floyd, The Move, The Nice, Eire Apparent and Amen Corner. I never spoke to anyone in Pink Floyd then and I'm not sure that they spoke to anybody themselves... And not until that day in 1985, when I got a phone call from Roger, had I spoken to him! We got on very well; I think he's really phenomenal." - Andy-Fairweather Low.

A NEW MACHINE

Hungry for something that is both Floyd and new? I was too! While in America's New England region last summer, I saw an advert for Pink Floyd tribute band The Machine. Unable to catch them at the time, I made it my business to see them upon returning in November. Before the trip, I contacted their publicist, Molly Mauch, who sent information and eventually helped to arrange an interview. Everyone involved was very enthusiastic about TAP, and treated me quite well.

The gig was at The Sting, a newly-opened club in central Connecticut. It was a fairly simple room: a large box with a high ceiling - and a strip bar attached to the backside!

I was greeted at the door by a guy whose name was "Numbly", I think. "What's in the bag?" he sneered. "A camera, a tape deck and fanzines." He turned to look for guidance, but using the proper code names, I was allowed access. Having been introduced to the band, and interviewed them, I found a seat from which to enjoy the show.

The lights dimmed, save a few irritating neon beer signs. These soon faded into the background like tape hiss on a bootleg as my attention was absorbed by the band. The Machine spared no smoke, setting the mood for Shine On You Crazy Diamond, parts 1-5 and 7.

The strength of this band to cover Pink Floyd lies with guitarist Joe Pascarelli. His solos are both immaculate and, at times, interpretive; playing, not mimicking, Mr Gilmour. But this is not to minimise the contributions of the other band members. Vocals are occasionally three-part harmonies, and quite nice. There was a spirited delight to their improvised bridge between Shine On... 5 and 7, which even had the crowd dancing (if you could call it that). It was also interesting to watch the lead guitarist gyrate dramatically to his music, in contrast to our normally stock still and stoic, earthbound

hero.

The band consists of Joe (aged 29), Adam Price (35) on bass, Todd Cohen (22) on drums, and Sarah Gardener (24) on keyboards. Joe sings most of the lead, with Adam contributing one lead and many backing vocals. Sarah provides beautiful harmonies (and stage presence), along with much instrumental texture: just the sort of rich sound that originally set Pink Floyd apart from their peers. Oh yeah, Adam also wore a tie-dyed t-shirt!

The set progressed thus: Shine On..., In The Flesh, The Thin Ice, Another Brick... 1, The Happiest Days Of Our Lives, Another Brick... 2, Echoes with a segue into Empty Spaces, What Shall We Do Now?, Young Lust, Nobody Home, Time/Breathe (reprise), Have A Cigar, Money, Comfortably Numb, and Run Like Hell into Not Fade Away.

Other tunes in their repertoire (which they rotate) include Obscured By Clouds, San Tropez, Set The Controls..., Fearless, One Of These Days, Lucifer Sam, Bike, Sheep, Pigs and The Dogs Of War. Their song rotation policy might well merit consideration by some other bands we know.

As a Floyd fan, it was most refreshing for me to objectively watch this music being performed: there was no-one on stage to side with or against. Dave Gilmour stated that Echoes was dropped from the '87 set-list because he didn't feel 'current' playing it; for a band like The Machine, nothing in the Floyd catalogue is a creative step backwards.

During my conversation with the band, I learnt that The Machine had formed around Christmas '88, playing 88% Floyd (compared to 99% now!). They play live approximately five nights a week, mostly in New York, New Jersey, Rhode Island, Pennsylvania, Connecticut, and Massachusetts. The tunes which elicit the best audience response are Comfortably Numb, Wish You Were Here,

Another Brick... 2 and Fearless...

Joe: Before The Machine, we were in a bad situation musically, and we just wanted to play. (Early on) it seemed like everyone was always waiting for the next Floyd song.

Todd: Whenever we played Floyd tunes, people went bananas, cos no-one was used to hearing 'em... I met Joe five years ago. He used to play the guitar solos and I was like... "Whoa man!" I thought I was listening to a record!

Sarah: I thought they were nuts: "Isn't it a little depressing to play all Floyd? People are gonna freak out!" I freaked out when I saw The Wall. I walked out of the movie theater like... (bugs her eyes out).

Todd: You can catch us on a night when we're gonna sound a lot like Floyd. Then, at other times, we take liberties with stuff. We're definitely a Floyd band, we do a Floyd show, but people have said we do artistic interpretations of their music.

Adam: We don't jam when we rehearse. We don't have time; we gotta do our homework! So getting to stretch out and try things happens in the segue sections. You take your chance on stage...

Joe: It's a big advantage doing Floyd music, which is genuinely good music.

Adam: The problem is, among die-hard fans, everyone has their couple of favourite tunes. You want to accommodate them, but you've got twenty different people wanting twenty different tunes that are all so special to them.

A night out with The Machine would be a good investment for any Floyd fan. Expect to see a large helping of The Wall every night, and many of the mainstream FM Floyd tunes. If I had to quibble, I'd say this is where they fell a little short of my hopes: my personal preference would have been for a larger helping of obscure stuff. Still, The Machine want to please their overall audience... alienation has always been a big issue around the Floyd. I guess they can't be faulted for seeking a broad appeal.

In any case, the music is performed with love and respect. I enjoyed them so much, I went a second time... and I would go and see them again!

Ken Langford

Contacts for The Machine:

24 Hour Gig Hot-line: 914-356-1255
Cole Publicity: 203-739-2311
Flash Group Concerts: 203-739-3941



ANOTHER BRICK IN THE WALRUS

THOSE FABS/FLOYD CONNECTIONS IN FULL!

* Albert Goldman's controversial 'The Lives of John Lennon' biography erroneously describes John 'Hoppy' Hopkins as "founder of the International Times and Pink Floyd" and twice refers to the producer of 'The Wall' as "Bob Ezra".

* December 3 1965 was, according to Mark Lewisohn's 'The Complete Beatles Recording Sessions' (EMI/Hamlyn), "the last time (the Fabs) worked with engineer Norman Smith. In February 1966 he was promoted to the A&R department at EMI. In January 1967, he was offered an up-and-coming group... called The Pink Floyd."

On March 21 1967, "Norman Smith was working elsewhere in Abbey Road during this evening, producing... 'The Piper at the Gates of Dawn'. At around 11pm he brought in his young group to sheepishly meet the Beatles and exchange what Hunter Davies noted as 'half-hearted hellos'."

* Amazingly, Dave Gilmour has played a part in most Fabs/Floyd link-ups, having jammed with George Harrison and other members of the 'Henley Mafia' and played with Paul McCartney on the latter's *Rockestra Theme*, *So Glad to See You Here*, *No More Lonely Nights* and *We Got Married*.

Gilmour: "No More Lonely Nights was a song he wrote to go over the end credits of the film ('Give My Regards to Broad Street'). He rang me up and I went into AIR studios in London with a bunch of other musicians. We learned it and put it down in one three-hour session. It was probably second take; he played piano and sang the lead vocals live, with the rest of us playing the backing track. It's as live as you get... I don't think he changed it."

"The recording process is deceptive. You can make almost anyone good... But when you sit next to someone who can just sit at a piano and sing, you go 'Jesus, that's really on it'. If he sings live and

you put it down on a record, it doesn't actually sound that much better than someone who has done 50 takes while someone else played the piano and you've dropped in the vocal line by line."

* Gilmour's *Murder* concerns the assassination of John Lennon. "I never met the guy," he said in 1984, "The song developed out of my feelings of fear and frustration. What actually made it happen was that those feelings lasted so long. It still puts me in a rage sometimes."

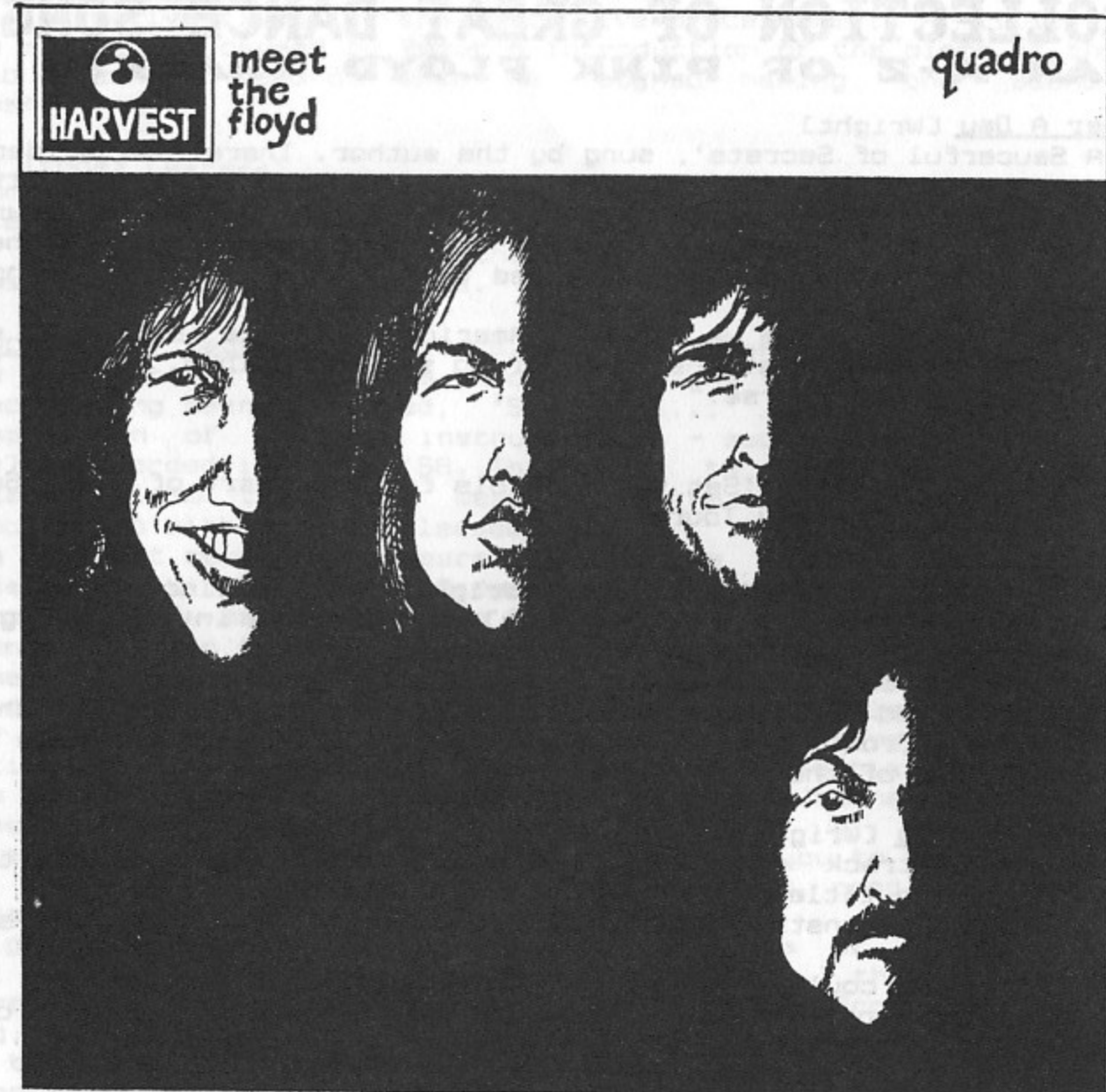
* Despite his devotion to 'The Lennon Instinct', Roger Waters was wary of overly emulating his hero: "You can't get any more serious than Lennon at his most serious. If you get any more serious than that, you fucking throw yourself under a train!"

* This did not stop him performing Lennon's *Across The Universe* on a 1985 'Arena' tribute to the latter. Talking of which, Fabs-obsessed musicologists have been keen to play 'spot the difference' with *Across The Universe* and *Grantchester Meadows*, not to mention *Lucy In The Sky With Diamonds* and *Point Me At The Sky*...

* Paul McCartney was among the interviewees for 'Dark Side of the Moon'. His answers, reported *Rolling Stone*, "were too guarded to be useful" and remain unreleased.

* The importance of the Fabs in the young Syd Barrett's life is well-documented in the biography 'Crazy Diamond'. Storm Thorgerson recalled Barrett's reaction to their *Love Me Do*: "He grabbed my shoulder and said, 'Storm, man, this is it!'. The effect was as immediate as that. The Beatles and Bo Diddley were his thing, while the rest of us were still into Elvis."

* Steve Hillage's 1978 single *Getting Better*, produced by Nick Mason, was a cover-version of the 'Sgt. Pepper'



track originally recorded down the hall at Abbey Road from where Floyd were piping at the gates of dawn.

* The Fabs' *What A Shame*, Mary Jane is often said to feature Barrett (most recently on the 'Syd Barrett's Last Screams' bootleg). However, the guitarist on this track (recorded on August 14 '68 - not '67, as stated in TAP 42) was in fact George Harrison; Mr Barrett being otherwise engaged careering around Britain at the time.

* Mr Gilmour would also like to clear up a few myths: "I hate it when you get these situations, like in the Beatles, where people say Paul did the melodies and John did the words. John could be just as melodic as Paul, and Paul could write some brilliant lyrics when he was in the right frame of mind."

* In 1987, Gilmour joined fellow Paul McCartney sessioneer Stuart Elliot and others in Kate Bush's band at the *Secret Policeman's Third Ball*. Their performance of McCartney's *Let It Be* has yet to be officially released.

* Floyd engineer Alan Parsons also worked on the Fabs' 'Abbey Road' LP.

* In a 1967 NME 'Life-lines' feature, Rick Wright listed the Beatles among his favourite groups (as did Waters) and John Lennon as his favourite singer. Mason nominated Lennon and McCartney as two of his favourite composers.

* Fabs and Floyd: fact or fantasy? Gilmour: "No-one ever thought about it. That's just the way one did things, probably because the Beatles had started it."

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

Remember A Day [Wright]

From 'A Saucerful of Secrets', sung by the author. There is evidence to indicate that this track was originally recorded (under the title 'Sunshine' [qv]) for inclusion on 'The Piper At The Gates Of Dawn'. The track was also released as a single in the US backed by 'Let There be More Light'. The Japanese reversed this pairing for their single release.

Wright: "From every album we issue in America, a single is taken and played on AM stations in order to sell the album. None of the singles makes it, of course."

Reopening [Waters]

Generic title applied to 'Set the Controls for the Heart of the Sun' on the bootleg 'The Early Tours'.

Return Of The Son Of Nothing [Waters, Wright, Mason, Gilmour]

An alternative tag for 'Echoes' [qv] as performed in the spring of '71.

Wright: "We went into the studios in January to put down a lot of ideas and called them all bits of 'Nothing', which is where the title comes from. It's 22 minutes long and is a piece we can do live without any of the problems of 'Atom Heart Mother'."

Richard's Rave Up [Wright]

An unreleased track recorded in February 1968. It is possible that this is a working title for a track on 'A Saucerful of Secrets', but more plausibly an instrumental later incorporated into the title song on that album.

Andrew King: "You could never tell with Rick what number he was playing; it always seemed to be the same. We used to call it the 'Rick's Fry's Turkish Delight Lick'."

Round And Around [Gilmour]

An instrumental from 'A Momentary Lapse Of Reason' and 'Delicate Sound Of Thunder'. At just over 30 seconds, the live version is the shortest track ever released by Pink Floyd.

Run Like Hell [Gilmour, Waters]

From 'The Wall', sung by the authors. Performed live on both 'The Wall' tours, it was resurrected for Gilmour's '84 jaunt, his appearance at the Columbian Volcano benefit (see Miles) and the Floyd's '87-'89 trek. The latter yielded the different live versions that appear on 'Delicate Sound of Thunder' and the 'On the Turning Away' singles; both of which feature vocals by Gilmour and Guy Pratt. The song appeared in its own right as a single in the US and Europe (backed by 'Don't Leave Me Now') and on various promo releases (such as the 'Delicate Sound...' 12" [see IAP 35]). Like 'Comfortably Numb', the music came from a demo recorded around the time of Gilmour's first solo album.

Waters: "After 'Run Like Hell', you can hear an audience shouting 'Pink Floyd!' on the left hand of your stereo, and on the right hand side or in the middle you can hear voices going 'Hammer!'. This is the Pink Floyd audience, if you like, turning into a rally." The track became the finale of Floyd's set at Knebworth '90 and is to be found on the album and video (volume 3) of the event. Roger Waters has (so far) had the last say by releasing an appalling 'Potsdamer Mix' of the track on the CD and 12" of his 'Another Brick in the Wall pt 2' single.

Rush In A Million [Barrett]

An alternative title for the early live piece 'One In A Million' [qv]. The mistake is caused by Roger's introduction of the piece at the Star Club Copenhagen 13/9/67 when he laughed making 'one' sound like 'rush'.

San Tropez [Waters]

From 'Meddle', sung by the author.

Waters: "'Atom Heart Mother' and 'Meddle' are half good. I like 'Atom Heart Mother' and 'Echoes' themselves, but we made a right mess of it on the other sides."

Saucerful Of Secrets, A [Waters, Wright, Mason, Gilmour (sic)]

The title track of Floyd's second album. As there is no record of the piece having been recorded, 'Saucerful...' would appear to be a compilation of various instrumentals - such as 'Richard's Rave-Up' [qv] - recorded in early '68. This seems to be backed-up by Roger Waters' claim that they were given the last twelve minutes of the album to do with as they pleased.

Its earliest confirmed appearance is on the BBC session of 25/6/68 under the title 'Massed Gadgets of Hercules' [qv] [see IAP 39]. The piece became a mainstay of the Floyd's live set, performances varying from under ten to over twenty minutes. Having appeared on 'Ummagumma' (where it was divided into four, titled parts: a) Something Else, b) Syncopated Pandemonium, c) Storm Signal and d) Celestial Voices [see IAP 46]) and in the film 'Live At Pompeii', the song was eventually retired on the US tour of Autumn '72. The 'Celestial Voices' section was also performed as the final part of 'The Journey' [qv], titled 'The End of the Beginning' [qv] [see IAP 39].

Waters: "'A Saucerful of Secrets' allowed you to think of anything that you wanted and because it had echo, people thought it was science-fiction; but it could be anything."

Wright: "We all believed it was going to be one of the best things we'd ever put onto record - which I think it was at that time... Parts of 'Saucerful' on 'Ummagumma' came from the Birmingham gig, which we put together with the Manchester stuff... but the stuff on the album isn't half as good as we CAN play."

Mason: "It contains ideas that were well ahead of the period, and were very much a route that I think we have followed... [Devices] like provoking the most extraordinary sounds from a piano by scratching around inside it."

Gilmour: "I still think it's great. That was the first clue to our direction forwards, from there. If you take 'Saucerful of Secrets', the track 'Atom Heart Mother', then 'Echoes' - all lead quite logically towards 'Dark Side of the Moon'."

Scarecrow, The [Barrett]

From 'The Piper at the Gates of Dawn', sung by the author. The track first appeared as the B-side of the 'See Emily Play' single and subsequently reappeared on 'Masters of Rock'. For some reason Pathe News chose, in 1967, to show a film clip of the Floyd messing about in fields to the accompaniment of this track.

Wright: "Just listen to Syd's songs, the imagination that he had. If he hadn't had this complete breakdown, he could easily be one of the greatest songwriters today. I think it's one of the saddest stories in rock'n'roll, what happened to Syd. He was brilliant - and such a nice guy."

Scream Thy Last Scream [Barrett]

The proposed (but later scrapped) third Floyd single, sung by Syd Barrett. This track was recorded by the band in August 1967 shortly after it was announced as a possible follow up to 'See Emily Play'. The public were given the chance to hear this classic as it was part

of the Floyd's live set in '67 and was also performed as part of a BBC session in December of that year [see TAP 39]. It has also been listed as 'Scream Thy Last Scream Old Woman with a Casket' and the slightly shorter 'Old Woman with a Casket' [qv].

Scream thy last scream old woman with a casket,
Plan, plan your pointers, point your pointers,
Waddle with apples to crunchy Mrs. Stores,
She'll be scrubbing bottles on all fours...

Scream thy last scream old woman with a casket,
Fling your arms madly old lady with a daughter,
Flat tops of houses, mouses, houses,
Piddle and diddle, sitting fat...

Watching the tele' 'til all hours silly child,
Fling your arms madly old lady with a daughter

(Repeat 1st verse)

Scream thy last scream old woman with a casket.



N.B. The studio version differs from the live and radio session versions by the addition of "laughing gnome" accompaniment.

Seabirds [Waters]

A song, recorded by the group for inclusion in the film 'More', sung by the author. It was subsequently omitted from the soundtrack album but can be heard in the background of the film during a party scene. The sheet music and lyrics for the piece did appear in 'The Pink Floyd Song Book' published by Lupus Music Co. Ltd. in 1976.

Waters: "We did the 'More' soundtrack as a sort of personal favour for Barbet [Schroeder]. He showed us the movie - which he'd already completed and edited - and explained what he wanted; and we just went into the studio and did it. I don't really like working under that sort of pressure, but it can help you by focussing your ideas."

Mason: "It was a good exercise, as Barbet Schroeder, the director, was a really easy person to work with."

Seamus [Waters, Wright, Mason, Gilmour]

From 'Muddle', sung by Dave Gilmour. In the early '70's, the Floyd occasionally recorded country and western pastiches for their own amusement; 'Seamus' was presumably the product of one such session.

Gilmour: "I was lucky to have a very broad base of stuff that the radio played and my parents played and my friends liked. It went through very wide spheres of folk music to show music to old acoustic blues - Leadbelly, Bill Broonzy."

The track was used as the B-side of the Japanese 'One of These Days' single.

Second Cud [uncredited]

Alternative title applied to Floyd's live blues workout on the 'Pictures of Pink Floyd Volume 1' bootleg.

See Emily Play [Barrett]

Pink Floyd's second - and, until 'Another Brick in the Wall part 2', most successful - UK single; reaching the Top 5 in Britain and the Top 40 in the USA. Sung by the author, it was subsequently included on 'Relics', 'Mastfrs of Rock', 'Works' and the US and Japanese releases of 'The Piper at the Gates of Dawn'. Andrew King explained the idea behind the song: "The Games for May concert was in two parts: there was a Floyd set and a number of individual efforts. I think the individual efforts came in the first half. They were basically pre-recorded tapes; Roger and Rick got some together, but no-one else

did really because Syd was in the middle of writing 'See Emily Play' which was like a theme song for that show - 'Games for May' comes in the lyric. The released version was lyrically altered a bit, but it was basically the same song."

Gary Brooker of Procol Harum was played the song as part of a 'Blind Date' singles review: "The Pink Floyd - I can tell by the horrible organ sound. It's much better than 'Arnold Layne'."

Barrett: "Singles are always simple... The whole thing at the time was playing on stage (but) obviously, being a pop group, one wanted to have singles."

A different version of the song had to be recorded for the Floyd's 'Top of the Pops' appearance - a performance that has allegedly been wiped from the BBC archives. The surviving promo (with Gilmour instead of Barrett) can be found on the 'Rock'n'Roll: The Greatest Years - 1967' video [see review, TAP 34].

Wright: "Although it sounds a bit gimmicky, hardly any special effects were used. Take that 'Hawaiian' bit at the end of each verse: that was just Syd using a bottleneck through echo. The part that sounds speeded-up, though, was speeded-up! John Woods, the engineer, just upped the whole thing about an octave. On stage, we have to cut that particular bit out, but then I don't think the audience minds if our reproduction isn't 100% accurate..."

"I don't think the success of 'See Emily Play' has affected us personally. Sure we get more money for bookings, but the next one could easily be a flop. When I first heard the playback in the studio, I had a feeling it would go higher than it did, but I'm not complaining."

David Bowie, who included a disastrous version of the song on his 'Pin-Ups' album, commented: "Pink Floyd got a hit, and for a few months they were moderately overground. And Syd just didn't want any part of that, so he opted out. And I understood why. I thought 'Yeah, right, they're being accepted: nobody wants that' (ironic laughter)."

FLY BY NIGHT

Whilst in the US, I obtained a four-record set of Floyd live in '87. It comes as two double-albums: 'Learning to Fly' and 'On the Wings of the Night' (Sleepy Dragon Records DRA 5500 and DRA 5501, respectively), packaged in deluxe colour reproductions of the 'Learning to Fly' and 'On the Turning Away' sleeves (the rear covers of each feature enlargements of various pictures from the concert programme). The track listing is as follows:

- 1: Echoes (the only song to be affected with notable distortion)
- 2: Signs of Life/Learning to Fly/Yet Another Movie/Round and Around
- 3: A New Machine pt 1/Terminal Frost/A New Machine pt 2/Sorrow
- 4: The Dogs of War/On the Turning Away
- 5: One of These Days/Time/On the Run/Wish You Were Here
- 6: Welcome to the Machine/Us and Them/Money
- 7: Another Brick in the Wall pt 2/Comfortably Numb
- 8: One Slip/Run Like Hell/Shine On You Crazy Diamond pts 1-5

The sound quality is reasonable stereo and it's a damn good copy of the show, despite a large amount of crowd noise at some points and badly-mastered vinyl towards the end of Side Three. The whole thing lasts about 2hrs 40mins and is well-worth the \$60 it cost. The source is erroneously identified as Australia (by which time 'Echoes' had been abandoned), although 'Shine On...' clearly comes from a different show, as the beginning of 'Signs of Life' can be heard at the close - does anyone know the correct source?

Mike Curtis



(Courtesy of Pete Anderson)

Q & A

Several readers have kindly asked:

I have an interview with such-and-such on tape. Would you like me to transcribe it for you?

As we are always keen to stress, contributions of any kind are very welcome. Interview transcriptions are particularly useful for quotes and background information, even if they are not used in their entirety. The same applies to press clippings, Relics/Medialog entries, and so on.

Patrick Pollefeys of Charlesbourg in Quebec asked:

When do each of the parts of 'Atom Heart Mother' actually start and finish?

The CD version has the six parts indexed to end as follows:

- | | |
|-----------------------------|-------|
| a) Father's Shout | 5:20 |
| b) Breast Milky | 10:08 |
| c) Mother Fore | 15:25 |
| d) Funky Dung | 17:44 |
| e) Mind Your Throats Please | 19:46 |
| f) Remergence | 23:36 |

Whether this information makes the track any more bearable has yet to be established. Our resident ethereal spirit, Dave Walker, tells us: "It's just nice to know."

Can you list all the movies that contain Pink Floyd songs?

A fairly comprehensive list can be found in the Visual Documentary discography. We will document other oddities, as they appear, in TAP.

Graham Jack Barrett of Belvedere in Kent revived two old favourites:

Where can I obtain a recording (any format) of David Gilmour's About Face live video?

As this video has yet to surface in the UK (it hasn't even been widely bootlegged), we can only appeal to a kindly American reader to supply a mail-order address. Any takers?

Which is Pink Floyd's biggest-selling album?

The 1991 edition of the Guinness Book of Records lists the best-selling album by an all-British band as 'Dark Side of the Moon', with "sales audited at 19.5 million to December

1986". After the Floyd's promotional jaunts in '87-'89, and the (apparently) unrivalled worldwide sales of the 'Dark Side...' CD, the total is now thought to stand at well over 23 million; so it will be interesting to see if, in the next edition of the Guinness Book of Records, it wrests the 'best-selling album by a group' title from Fleetwood Mac's 'Rumours'.

However, controversy surrounds sales of 'The Wall'. The press release for the 1990 Berlin show noted sales of 19 million for the original album; although, only two years beforehand, Dave Gilmour was maintaining: "That's done 11 million as a double album. In terms of dollars and cents, 'The Wall' has made a lot more than 'Dark Side of the Moon'." The official line - and one that TAP is more inclined to believe - is that, by 1982, it was estimated to have sold over 12 million globally, at least five million of these finding their way into American homes, and a million in Britain and Germany.

Staying with 'The Wall', Paul Love of Walsall in the West Midlands asked:

Do you know which track on 'The Wall' features Toto drummer Jeff Porcaro? An associate of mine, Steve Follows, is a fanatical Toto fan (I can't see it myself) and I enclose his opinion.

The TAP team, non-drumming Totophobes to a man (and woman), are happy to accept Mr Follows' explanation:

The track Jeff Porcaro plays on is 'Mother', because his ride cymbal technique is completely different to that of Nick Mason. Mason tends to play his ride cymbal at one pitch throughout a song, whereas Porcaro varies the pitch with an interlocking feel. The latter also likes to add sixteenth-notes to a basic, eight-note beat, whereas the former will just play eight notes alone throughout a track. These sorts of subtleties are what makes Jeff Porcaro stand out from most other drummers.

On a more practical note, Andrew Keating of London moaned:

Why don't "Pink Floyd" play

anything from 'Animals' live? Floyd biographer Nick Schaffner has the answer: "Animals is not represented at all - in part, Gilmour explains, because 'we could do three other great songs' in the time taken up by one of that Orwellian trilogy's rambling compositions."

Dave Clayton of Burlington in Ontario asked:

What does 'Pow R. Toc H.' mean?

Toc H is a charity for war-veterans. "Pow R", apparently, is one of its slogans or mottoes. Any further information would be appreciated.

Matthias Brunner of Germany asked:

I have a version of 'Shine On You Crazy Diamond' from Paris, June 7 '74. The line "Pile on many more layers..." has been changed to something that I cannot understand owing to the poor recording quality. All the other lyrics are the same as on the studio version. Do you know what this changed line is?

The line is "But if it's too much to bear, I'll be joining you there." As an intriguing footnote, the album lyric is directly contradicted by that printed in the '74 tour comic: "Scrape away many more layers."

The version of 'Signs of Life' on the 'Delicate Sound of Thunder' video is about one minute shorter than the original. Did they perform it that way or has something been cut out?

Given that even 'Comfortably Numb' was not spared an edit on 'Delicate Sound...', the latter seems most plausible. This is supported by TAP's "vast" bootleg evidence (two tapes), on which performances of 'Signs of Life' are, aquatic sound effects aside, the same length as on 'A Momentary Lapse of Reason'.

Andrew Mullen of Renfrew in Scotland asked:

Could you list an address from which I could purchase CDs of 'Masters of Rock' and 'Works'?

'Masters of Rock', to the lasting regret of legions of 'Apples and Oranges'-fans, has yet to be released on CD. 'Works', however, is available on a US import (Capitol CDP

7 46478 2), which can be found at most large megastores or purchased from mail order firms such as Gema Records (see Relics, TAP 46). Incidentally, did you know that one of Prince Charles' titles is Baron Renfrew? Chuck, it is alleged, can be heard shaking his royal thang to the string section on 'Eclipse'.

Christopher Cowan of Eglinton in Northern Ireland asked hopefully:

Are there any more 'Best Of TAPs' in the pipeline?

The 'Best Of TAPs 6-10' is currently being prepared. We hope to have it ready for Christmas (this year!).

Could TAP contact the government to see if the Central Information Office film of 'Jugband Blues' still exists and could be released?

We could, but we're too busy arguing about the number of pages to be allocated to Roy Harper in the Best Of.

James Hatter of Ohio asked:

Was the cartoon dog used in the Pros and Cons show any relation to 'Rollo' (the dog cartoon series that didn't get completed)?

The hero of the cartoon project, which Floyd were to score, was, in fact, a boy, not a dog. Therefore, he would presumably not have been flattered by comparisons to the Pros and Cons Snoopy pastiche, Reg.

Can you describe the back-drop films used during 'Shine On...' on the 'Animals' tour?

We could, but we're too busy arguing about the number of pages to be allocated to Roy Harper in the Best Of.

Aaron Murdoch of Merseyside asked:

Does Nick Mason speak in 'Alan's Psychedelic Breakfast'?

Yes; that's why it's called 'Alan's Psychedelic Breakfast'.

What album does 'Mademoiselle Nobs' appear on?

'Mademoiselle Nobs' has not been released on an album (try 'Seamus' on 'Meddle' instead), although it is rumoured that careful listening to 'Dark Side of the Moon' reveals a string section playing the tune after

the final heartbeats.

Has 'What Shall We Do Now?' been released as a b-side to 'When the Tigers Broke Free'?

Not as far as we know, although it is rumoured that careful listening to...

Andrew Mason of Lowestoft in Suffolk got quite carried away:

One minute into 'Seamus', a voice can be heard saying "Where is the action then?" Why is it there and who says it?

As this remark does not hold any great comic appeal, we can only assume that it was retained for no other reason than to emphasise the informal nature of the song. The speaker could be anybody, although this is as good a place as any to start a Nick Mason vocal rumour.

After the synthesizer solo on 'Run Like Hell', there is a section featuring footsteps travelling round the speakers and a voice shouting "He's over there!" Is this a reference to the Floyd's use of quadrophonic footsteps in their early shows?

This may well be the case; although a more plausible explanation is that the sequence illustrates the title of the song.

TAP 35 refers to parts of the 'Household Objects' project being used on 'Wish You Were Here'. Do you have any details of this; and are any of the 'Household Objects' tracks available on bootleg?

Over to Mr Mason for this one: "You can record something in the studio in the most elaborate and complicated way; and when it comes to performing it live, you simply try to create the same characteristics... In our case, we recorded with lots of wine glasses, and then did it live with an organ and an echo machine... We made up a scale - a sort of quadruple track of wine glasses... I think it was done for an album that was never released, and then used again on 'Wish You Were Here'. All of us played the wine glasses."

'Household Objects' has never been bootlegged, which is probably just as well. For further details, see part 2 of the 'Floyd in the Studio' article by Dave Walker.

What were the Floyd playing live before half the set was given over to 'Dark Side of the Moon'?

A typical set on the last pre-'Eclipsed' tour would run: 'The Embryo'; 'Fat Old Sun'; 'Set the Controls for the Heart of the Sun'; 'Atom Heart Mother'; 'One of These Days'; 'Careful With That Axe, Eugene'; 'Cymbaline'; 'Echoes'; 'A Saucerful of Secrets' and, occasionally, 'Blues'. Subsequently, 'Embryo', 'Fat Old Sun' and 'Cymbaline' were dropped altogether, while 'Atom Heart Mother' and 'Saucerful' made only a handful of final appearances in 1972. The others lasted for years... and were kept in the set for some time, too.

Apart from the very early days, have the band ever had a support act? If so, who?

To the best of our knowledge, no. However, they have topped the bill at a variety of multi-act festivals throughout their career.

Do you know of any bootlegs of Waters' solo concerts?

We would be very surprised if any of his shows had not been bootlegged in some form. The most renowned albums, all from the 'Pros and Cons' tours, are 'Thanks For The Ride', 'See Roger Play' and the imaginatively-titled 'Roger'.

Is there anyone I can write to who runs a mail order bootleg service?

In an infinite universe, anything is possible.

What can be heard by playing 'Ummagumma' backwards, as mentioned in Q&A, TAP 43?

A bloody awful noise, probably. The gems revealed by playing 'Several Species...' at different speeds will appear in the A-Z entry for the song.

Any news on Floyd's new album or tour dates? Will Roger tour if/when he releases his next solo album?

Such information, as and when it appears, will automatically be afforded some prominence in TAP; not relegated to the Q&A section. The vagueness of our reports to date merely reflects the extent of the information we have at the time. We're not trying to be mysterious... or are we?

Alan Corden or Wigan asks:

What kind of background do the authors of 'Crazy Diamond' have, and have they had any past association with Floyd or EMI?

Pete Anderson replies: "Both Mike (Watkinson) and myself are established newspaper journalists. We met while working for a small evening paper in Torquay, Devon, in the early 80s... We hit on the idea for the Syd book while rifling through my extensive record collection one night... We got talking about Syd and what had become of him. As journalists, we realised there was a tragic story that has never been fully explained. Mike has a strong interest in the 60s, and I had been a Floyd fan for years, so we felt we could do a good job working as a team. Hopefully, the reviews prove us right. Neither of us has any past association with the Floyd or EMI. Apart from Dave Gilmour, the other band members wanted little to do with the project. We wrote to Roger Waters dozens of times but never even received acknowledgement of the letters. Mason, of course, was working on his own book, which might explain his reticence." Mike Watkinson is now a sub-editor on The Guardian, while Pete Anderson is the features editor for the Bradford Telegraph and Argus evening newspaper. Pete is also working on a book about The Waterboys, so if anyone can supply information, pics, cuttings, recordings, etc., on the group and their earlier incarnations (Another Pretty Face, DNV, The Red And The Black, Funhouse), please contact the TAP editors, who will pass such material on.

What kind of assistance did TAP provide for the book?

Various snippets of information, particularly interview quotes, were taken from back issues of TAP and its Barrett counterpart, Opel. The latter also provided constant support for the authors' efforts during the years before the book was published.

Helen Anderson (no relation) asks:

What does [qv], which keeps appearing in the A-Z, mean?

It's Latin: quod vode - "which may be referred to"; in other words, a

cross-reference with another track.

Sticking with the A-Z, Dan Cassidy of Ottawa in Ontario asks:

Are all the songs included available somewhere, or are they just taken from studio notes?

The unreleased titles are taken from, as you suggest, studio notes, plus interviews, Malcolm Jones' booklet 'The Making of The Madcap Laughs' and, of course, rumours!

Do you know where the 'Nocturnal Submission: Robot Love' version of 'Echoes' was recorded?

Andreas Kraska's 'Pink Floyd - The Records' suggests The Rainbow, February '72, Dave Walker reckons the Hollywood Bowl, September 22 '72. Can anyone confirm?

And while we're at the Bowl, let's hear from Cliff Pitchfork of Blurton in Stoke-On-Trent:

Pink Floyd played the Hollywood Bowl in 1972, before 'Dark Side Of The Moon' and Superstardom. So how did they come to play what - to my knowledge - is a stadium?

Dave Gilmour recalls: "We could sell out an arena in any city in America in '71/72... Our reputation in America started purely with live work. We'd been in '68, '70, '71, '72 - we toured all those years... Actually, at that time, unlike today, we had the reputation of being really good live but not knowing really how to make a record. People didn't think that we were very good at it, because we did the things that we did on record so much better live."

What does "I nailed ducks to the wall" in 'Dunroamin', Duncarin', Dunlavin' (Pros and Cons) mean?

This refers to a quaint, British middle-class fashion accessory, dating back to the late 30s: three plaster-of-paris ducks stuck to the living room wall. Such items are now regarded as, arguably, tacky and, indisputably, deeply unfashionable. They are recognised as such in the notes that Waters made during the 'Dark Side' tour (covered in Karl Dallas' 'Bricks In The Wall'); among the ideas for a 90-minute film called 'Animals' were "The Wall with ducks across it... old man scavenging... and this guitar... shitting ducks..."

WHAT A LONG, STRANGE TRIP

Jon Rosenberg: A Journey Through Time And Space With Pink Floyd

'A Journey Through Time and Space' is Jon Rosenberg's extreme reaction to the confusion engendered by careless bootleggers and biographers; its ninety pages of text representing an admirable effort to establish just what the members of Pink Floyd were up to on their every working day between late 1965 and Summer 1990. Readers who found the Visual Documentary heavy-going are therefore advised to hop off here... or at least invest in a multi-pack of headache tablets.

There are tour dates, release dates, interview and session broadcast dates; and every now and then we come down-to-earth with a set-list (a la Vernon Fitch's tapeography, for those of you old enough to remember that). A true work of mad genius.

An unfortunate, but perhaps predictable, drawback is that the book (now in its second edition) makes several fairly glaring errors that could, were one either cynical or just ruthlessly pedantic, cast some doubts on the validity of the more obscure information. It's quite acceptable for an American author to assume that BBC2 is a radio (rather than TV) station; less so for claims to be made that *When The Tigers Broke Free* and *The Wall* "in its entirety" were performed at Berlin (poor as the sound was from where I was standing, I can confidently state that neither *Tigers*... nor *Outside The Wall* received an airing).

However, the author, encouragingly, welcomes information and corrections; so the third edition (assuming there is one) could well fulfil the work's boast to be "A precise calendar of everything Floydian".

In the meantime, despite further quibbles with the rather slapdash illustration pages, I'd recommend this as a worthwhile addition to the bookshelves of the terminally-obsessed. The book can be obtained from Jon Rosenberg at 803 E.Spooner Road, Milwaukee, WI 53217-2829, USA. Prices (in cash, IMOs, or postal orders in US funds only) are: UK/Europe-\$22, USA/Canada-\$17 (US \$ only), and Japan/Elsewhere-\$26.

The Magic B



SWITCHING CHANNELS

"1 channel that's not quite as shit as the other 12 on my TV to choose from"

We have a strange TV situation here in Ireland. Apart from all the satellite crap we get free (including Sky - a network that has to be seen to be believed... and then swiftly switched off), there are two commercial and license-paid State stations, RTE 1 and Network 2. But we also get the UK's BBCs 1 and 2, ITV and Channel 4... comparison is inevitable.

'The Wall - Berlin 90', for instance, was shown here on Network 2 at 9-11pm; an hour before the Channel 4 transmission, with only one brief ad break, after 'Goodbye Cruel World'. Although RTE couldn't solve 'The Thin Ice' microphone cock-up (unlike Mercury Records), the result was still a smooth and coherent night's viewing; complete with the "There's nobody answering" bit, and a sufficiently-long shot of the "Mr Floyd to Mrs Floyd" comic strip projected on the looming brick wall.

Pink Floyd transmissions have been as frequent as they come on RTE; including Rock Steady's Dave Gilmour and Paul Young quickie (see TAP 44), and the Dave Gilmour and John Martyn not-so-quickie (see TAP 45). They also broadcast 'One World, One Voice' (with Dave, yet again) about fifteen minutes or so before the BBC. However, RTE did fall down with the infamous Venice concert, which they felt acceptable to broadcast about two weeks after the event!

But this is not to unduly smear the institution. In September '88, they replaced cancelled footage of the 'Momentary Lapse' tour with the full 'Live at Pompeii' film (at that point still un-issued on video); band chat, 'Dark Side' rehearsals and all (it still lacks Frankie Howard though).

Indeed, RTE has even provided its own Floyd material; the most interesting dating back to 1989 sometime on a crappy chat show called 'Kenny Live' (about as alive as several pieces of dead furry animals gathered together in an abattoir and

grooving with a butcher). Guest on one of these efforts was Paddy Maloney, of Berlin '90 up-stagers The Dubliners fame, who revealed that he holds New Year's Eve raves in his Wicklow house each year, where friends come to drink, sing, have a few jars, tell a few jokes and drink. One famous party-guest was "the guitarist from Pink Floyd" who jammed for and with the musicians present. But was this Dave or Roger? Mr Kenny, obviously out of his depth, failed to pursue the issue. Bugger.

Furthermore, RTE - the station that gave you 'The Late Late Show' (you lucky people) - screened a five-track PF set from Knebworth days before ITV did the impossible and spliced it down even further! Despite the unfortunate exclusion of 'Money', this edit still provided a satisfying forty-five minute exception to what was (let's be honest here) a bunch of male-dominated groups torturing their audience with yawn-provoking renditions of well-trodden standards or poorly-performed covers. Although playing nothing new, the Floyd succeeded in saving a concert that, televisually at least, even Kylie would be ashamed of. The tracks shown were 'Shine On...' (with Candy Dulfer's memorable sax accompaniment), 'Sorrow', 'Wish You Were Here', 'Comfy Numb' and 'Run Like Hell' (Sounds like the MTV selection to me - and don't think that Kylie slur went unnoticed either, Mr Webster! - BM).

Although RTE viewers appear to be getting a better deal than those limited to BBC and ITV, rest assured that I am just as peeved as you when they screw up. After all, being 'sans-video' but able to get your stations too, I hate to miss watching the same concerts twice! It seems most channels have the nerve to make the final cut... Radió Telefís Eireann is where it's at!

Simon Webster

A QUICK, INCOMPLETE GUIDE TO SOME PINK FLOYD BOOTLEG CDs



AMSTERDAM '69 (Swingin' Pig TSP-CD-052)

Grantchester Meadows (7:39); Biding My Time (5:23); The Grand Vizier's Garden Party pt 3 - Exit (1:25); Cymbaline (12:49); Green Is The Colour (6:34); Careful With That Axe, Eugene (6:16); The Narrow Way pt 3 (5:08)

This is taken from the Dutch radio broadcast of the Sept 17 '69 show at the Concertgebouw in Amsterdam (see also *The Lost Gadgets of Oxyminus CD*), and the overall sound quality is quite reasonable, with no crowd noise except at the end of track 3.

The front cover shows Syd's Floyd in Piccadilly Circus in London, the four-page booklet features Syd at a florist's, and the rear cover notes "Dedicated to Syd Barrett. Although he does not appear on this album, he is on the cover - strange, isn't it? Shine on...".

The vocals on Cymbaline are distorted in places, and those on The Narrow Way sound rather strained. The CD is, however, well-worth the £17 I paid for it.

(Paul Walstra)

AROUND THE MYSTIC (Aulica A103)

Eds' note: The following notes should be born in mind when reading our original review of this CD in TAP 48.

This is taken from various sources, not "London, October 19 '70" as stated in TAP 48 - including the BBC sessions, the 'Zabriskie Point' out-takes from the Omayyad bootleg LP, and an 'unknown' concert. Furthermore, each song has been doctored by some unscrupulous mixer.

Careful observation reveals that the audience applause (apparently from only a handful of people) at the start of each song is identical, the first being a 7:27 Grantchester Meadows.

Green Is The Colour/Careful With That Axe, Eugene (12:48) are the BBC performances, with the fake audience; although Set The Controls For The Heart Of The Sun (11:00) is a legitimate piece.

Jupiter's Eye is where the butchery begins. After some research, I concluded that this is, in fact, Oenone from Omayyad, over-dubbed with the sound of bubbling mud (i.e. 'Live At Pompeii'). Trip On Mars, meanwhile, is Moonhead from Music For Architectural Students.

Cymbaline (18:28) is extended: about 6:15 in, the song is interrupted by footsteps and a slamming door. I realise that such effects were not uncommon for live performances of this track, but the abrupt switch makes me doubt that this was the work of the Floyd; who, even on a bad day, could do better. This is followed by a spacey instrumental passage - actually an extract from Omayyad's live version of *Interstellar Overdrive* - then a repeat chorus, and a further ten minutes, of Cymbaline.

A Saucerful of Secrets (6:44) is, as stated in TAP 48, the Celestial Voices sequence from that track. The closing Improvisation (2:00) is a poor reproduction of Omayyad's Fingal's Cave, albeit with added audience!

However, despite all the trickery, I agree that *Around The Mystic* is an excellent CD; my favourite, in fact!

(Dave S. Clayton)



BLACK HOLES IN THE SKY (Great Dane Records GDR CD 9101)

Shine On You Crazy Diamond (23:53); Raving & Drooling (16:05); You Gotta Be Crazy (18:28); Dark Side of the Moon (58:05); Echoes (24:39)

The breadth of choice in the illicit CD market can be quite daunting to the casual buyer. However, perseverance can yield the occasional gem - one such item being *Black Holes In The Sky*.

Immediately striking is the amazing packaging: genuine care and attention has been lavished on this CD, with impressive results. The front cover carries a painting of a human eye, with blue sky and clouds for the iris, and a black-hole pupil. The back of the case sports a picture from the '74 tour (the show having been recorded in London on November 16 of that year) and a track listing.

But the real treat lies inside: the booklet is just staggering. Printed on high quality paper, it includes twenty pages of pictures from the tour, plus extensive sleeve-notes by Floydologist Ron Fleischer. The latter (a very nice touch) are well-written, intelligent and accurate, with not a spelling mistake to be found.

The booklet's front and rear covers are taken from the tour comic; as is the centrefold sketch of the band by Gerald Scarfe. Also included is a list of tour personnel (the Floyd, of course, plus saxophonist Dick Parry and backing vocalists Carlene Williams and Vanetta Fields), and a track listing, with author credits.

Although the set represents a complete show, the bootleggers don't rip you off by needlessly spreading the material across three CDs. Instead, the two discs clock in at an impressive 71 and 72 minutes, respectively.

The first opens with Roger introducing a new song, Shine On You Crazy Diamond; at this point, one undivided piece. Although this is similar to the recorded version, the band's unfamiliarity does show, and the song's length prompts comments from the audience about missing the last bus home!

Roger introduces the second new song as Raving And Drooling I Fell On His Neck With A Scream, subsequently better known as Sheep. An opening tape of BBC DJ Jimmy Young talking is speeded up to an incoherent babble (raving and drooling!); the rest is similar to the recorded version, the band's shambolic playing aside.

You Gotta Be Crazy (Dogs) is musically similar to its recorded counterpart (if a little sprawling), but lyrically quite different.

So ends the first half of the show; but, after a few seconds on the CD, the heartbeat strikes up, and with the words "I've been mad for fucking years," Dark Side of the Moon gets under way; the complete performance continuing on disc two with Time.

Both Dark Side of the Moon and the encore, Echoes, are well-played, undoubtedly owing to the band's familiarity with the material.

Overall sound quality is very good, with very little audience noise (although there is some tape hiss), and it's great to have a record of an entire concert. Try haggling with dealers over the price (I got mine for £25), but even at the usual £30, this is still bloody good value, and a must for any serious collector.

(Jack Daniels)

COLOURFUL MEADOWS (Triangle PYCD 040)

Atom Heart Mother (16:39); Cymbaline (8:29); Grantchester Meadows (7:22); Green Is The Colour (3:30); Careful With That Axe, Eugene (8:55); Set The Controls For The Heart Of The Sun (12:15)



This CD's packaging is similar to another Triangle release, *The Heart Of The Sun* (see TAP 47); although the colour, '77 cover shot (bordered - surprise, surprise - by a psychedelic design) is the correct way round. This picture is repeated on the inside of the single insert sheet.

The music is the same as the US TV broadcast, the performance being taken from San Francisco's KQED-TV Studios on April 29 '70 (not 04-07-70, as stated on the sleeve). Sound quality is good, if a little quiet, with minimal noise between tracks.

(Graham Haslam)

Eds' note: 'A Journey Through Time & Space' notes that this gig

was also broadcast on New York FM radio station WNEW in the 70s: possibly the source of the above.

IN THE FLESH (Great Dane Records GDR CD 9103)

Sheep (11:25); Pigs On The Wing 1 (2:16); Dogs (18:43); Pigs On The Wing 2 (2:30); Pigs (Three Different Ones) (17:47); Shine On You Crazy Diamond 1-5 (13:52); Welcome To The Machine (8:15); Have A Cigar (6:48); Wish You Were Here (6:11); Shine On You Crazy Diamond 6-9 (22:41); Money (10:38); Us And Them (7:53); Careful With That Axe, Eugene (10:19)

This is unquestionably the best bootleg I have ever bought. Like its sister album *Black Holes In The Sky*, it features a complete Floyd show; this time from the May 9 '77 date of the 'In The Flesh' tour (hence the name!) at the Oakland Coliseum.

The booklet follows the high quality model of *Black Holes...*, while the cover (and front of the booklet) is a photo of the pig in action. The back has a reproduction of a classic flyer for the show: an airborne pig approaching the Golden Gate Bridge. Again, I was impressed by the professionalism and attention to detail, from which many a jaded record company executive could learn a thing or two.

Sound quality is excellent (no tape hiss or crowd noise); although I'd take its claims to be ADD with a pinch of salt.

However, what makes *In The Flesh* so great is the inspired performances, particularly those of Dave and Snowy White. The band, too, must have been pleased, as the encore of *Careful With That Axe, Eugene* was its first performance for nearly four years (it's never been played since).

After a great *Sheep*, howling wind leads into *Pigs On The Wing 1*. This, in turn, gives way to thunder and *Dogs* - the latter with some excellent guitar from Dave. *Pigs On The Wing 2* features a nice extended guitar coda, courtesy of Mr White, before pig noises introduce a storming *Pigs...* Disc 1 ends with the first song of the second half, *Shine On... 1-5*.

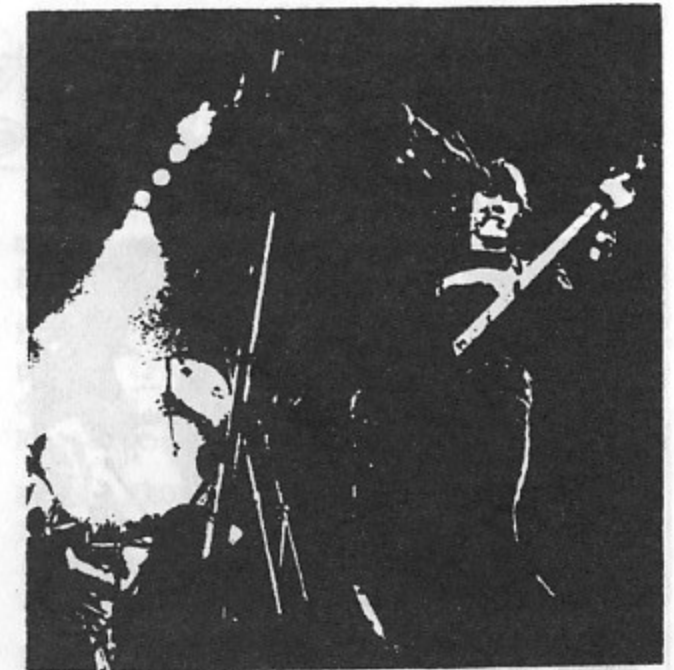
Kicking off Disc 2 is *Welcome To The Machine*, then taped applause and an excellent *Have A Cigar*. Local radio is sampled for the transistor link to *Wish You Were Here*, and more wind effects herald *Shine On... 6-9*. The band say their farewells, then return for the three encores (even in those days, *Money* was an epic!).

A great set, excellent sound quality and superb packaging make this the bootleg to own!

(Jack Daniels)

Eds' note: The 'In The Flesh' discs are labelled 'Black Holes In The Sky' and vice versa.

A single CD, also entitled 'In The Flesh' (DIYE 19), is of much poorer quality than the above.



THE LAST GADGETS OF OXYMINUS (World Productions of Compact Music WPOCM CD 0989DO33-2)

Several Species... (7:02); Biding My Time (4:35); Grand Vizier's Garden Party (1:13); Cymbaline (12:10); Labyrinth (3:00); Green is the Colour (1) (3:21); Careful With That Axe, Eugene (2:35); A Saucerful of Secrets (6:36); The Narrow Way (4:27); Green is the Colour (2) (6:04)

Several of the tracks are mistitled on this Italian release. The first seven are from a Dutch radio broadcast of a concert in Amsterdam (the Concertgebouw, September 17 '69); the remaining three "live in London January-August 1969".

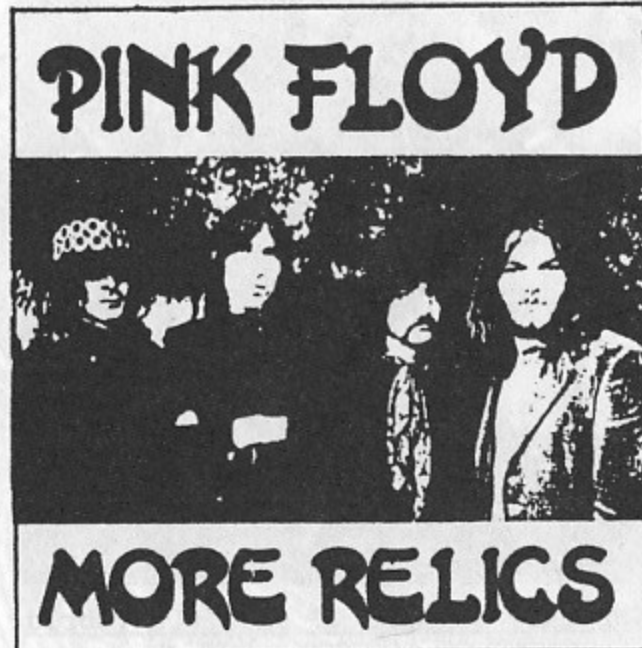
The tracks from Holland are in fact *The Man* and the first two parts of *The Journey* (see TAP 44); so *Several Species...* is in fact *Grantchester Meadows* (or *Daybreak*). *The Grand Vizier's...* is *Doing It*, and *Cymbaline* incorporates both *Sleeping* and *Nightmare*.

There is some hiss and feedback, plus a Dutch DJ butting in, but the sound quality is still good, and the listener can enjoy the performance without distraction. The tracks from London are also of good quality.

The CD cost me £15: value for money, considering the rare material and a running time of nearly 52 minutes; although it's a shame *The Journey* does not appear in full.

The sleeve is a simple fold-out; with a picture of Roger and Nick from the '77 tour on the front, and a

group photo, circa '73, inside.
(Tom Dunn)



MORE RELICS (World Productions Of Compact Music WPOCM 0789 D 032-2) Green Is The Colour (3:32); Careful With That Axe, Eugene (7:10); Crumbling Land (6:06); The Narrow Way (6:59); Point Me At The Sky (4:25); A Saucerful Of Secrets (6:56); Let There Be More Light (3:42); Murderistic Woman (2:16); Oneone/Fingal's Cave (sic) (8:12)

The cover dates these as "Live in Great Britain, Feb 1968 - Aug 1969", so most are probably taken from radio sessions, and are of good quality.

However, the Zabriskie Point out-takes are of the same "quality" as those on the Omayyad LP - ie. lots of distortion! Also, track 4 is not The Narrow Way but Rain In The Country.

(Paul Walstra)

OBSCURED AT THE RAINBOW (Triangle PYCD 053)

Speak To Me (3:29); Breathe (2:54); On The Run (5:30); Time (5:33); Breathe (reprise) (0:50); The Great Gig In The Sky (6:24); Money (7:35); Us And Them (8:45); Any Colour You Like (5:51); Brain Damage (7:24); Eclipse (2:34); Obscured By Clouds (3:04); When You're In (10:14)

Recorded at the Rainbow Theatre, London, on November 4 '73, this has quite reasonable, but not impressive, sound quality.

There is distortion on Time and Any Colour You Like, and you can hear the

Floyd tuning their guitars during Speak To Me and after Money.

(Paul Walstra)

Eds' note: The Floyd performed two, identical (abbreviated) sets at this show, a benefit for Robert Wyatt. 'Obscured At The Rainbow' comprises the first.

STAYING HOME TO WATCH THE RAIN (Great Dane Records GDR CD 9013)

Eclipsed; One Of These Days; Careful With That Axe, Eugene; Set The Controls For The Heart Of The Sun; Echoes; A Saucerful Of Secrets

This is about as good as bootlegs get. The front cover is a colourful computer design of floating 3-D geometric figures covered with raindrops; the rear features track-list, source (Hollywood Bowl, Sept 22 '72), and band personnel. The multi-page booklet contains a brief biography, concert description, and six colourful live photos.

Disc 1 (43:03) contains unique versions of Breathe, On The Run and The Great Gig In The Sky (no female singer); while Time has a soft intro, before Dave's guitar slowly intensifies. The vocals on this disc are a bit harsh in places.

Disc 2 (74:73) contains the great, last-ever A Saucerful Of Secrets. A unique One Of These Days sees Roger's bass fading out for a middle-section dominated by wailing sirens, before the eventual build-up to the big jam. Vocals on this set are less strained.

There are minimal disturbances by inconsiderate audience members, and the overall sound quality is excellent for a bootleg (very little tape hiss): well-worth the \$50 I paid.

Although both contain the same show, this source beats the pants off the Crackers LP.

(Chad Gorski)

Eds' note: this is also claimed as ADD... we have our doubts!

Note: When submitting reviews of C.D. bootlegs it would be useful if you could include the timings of tracks and, where appropriate, correct titles. It would also be helpful if you could include a good quality copy of the cover.

FANZINES

T'MERSHI DUWEEN: The last will and testament of FRANK ZAPPA. #18 £1.20 (UK) from Fred Tomsett, 96a Cowlshaw Rd, Hunters Bar, Sheffield, S11 8XH.

PILGRIMS: Indispensable PETER HAMMILL fanzine. Price and address as above.

WHITE SHADOW: Super-fab PETER GABRIEL fanzine. Price and address as above.

FLAMING SHROUD: Taste-free MARILLION and FISH magazine. #4 £1 (UK) from Alex Moseley, 23 Dawes Close, Armitage, Rugeley, Staffs., WS15 4BE.

FACE THE MUSIC: Do 80 Russians equal 1 Jeff Lynne? Find the answer in the ELO magazine, c/o Andrew Whiteside, 87 Dryfield Rd, Middlesex, HA8 9JW.

ICON: The truthful but daring MADONNA

magazine. SAE for details to Icon, PO Box 175, Cardiff, CF5 1YN.

HOKEY POKEY: for RICHARD THOMPSON and pals (Fairport, Tull). SAE for details to Colin Davies, 43 Stroud Rd, Wimbledon Park, London, SW19 8DQ.

NEWS FROM PARADISE: Supercalifunky PRINCE/THE TIME (etc) fanzine. £1.50 (UK) from 'Dream Nation', PO Box 106, Walsall, West Midlands, WS1 3HJ.

PTOLEMAIC TERRASCOPE: Very interesting psychedelic/proggy zine + free 7" EP of rare stuff. £2 (UK) from 58 West End, Melksham, Wilts., SN12 6HJ.

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

TAP SMALLS



WANTED: TAPs 1-33. Will trade rarities (white labels, 12"s, promos, etc) for good condition originals. SAE for list to K. Mavrakis, 44 Houghend Avenue, Manchester, M21 2SB.

FOR SALE: Knebworth programme + Mason & Fenn's Profiles. Few copies left @ £7 each inc UK p&p (overseas readers, please write first). Contact Andy at his editorial address.

WANTED: Serious Floyd addict seeks rarities - your list gets mine. Contact Kevin Roddy, 24 Bramblebury Road, Plumstead, London, SE18 7TG.

FOR SALE: Book of film The Wall, with lyrics and stills. One only. Worn condition, £8 inc UK p&p. Contact Bruno at his editorial address. SAE for list of other Floyd/HM rarities.

WANTED: Any clothing with Crossed Hammers design. Contact Andrew Reid, 'Long Mynd', 78 Milton Road, Cheltenham, Glos., GL51 7ES.

FOR SALE: Vintage rock/pop magazines and papers. For a detailed list of

2000+ items, please send SAE, dollar bill or 2 IRCs to: Rock History!, 42 Victoria Road, Mount Charles, St. Austell, Cornwall, PL25 4QD.

WANTED: Ptolemaic Terrascope #s 1-3 & 5; Rock & Reel #1; Unhinged #s 1-5 & 7; Q #2 + info on Pink Flamingo by G. Bodossian/A. Frydman, on LP 'Koko Media' by Pop Era (?) (all names tentative). Contact Andy, please!

WANTED: Correspondents for Russian fan club 'Relax'; anything to do with the Floyd. Contact Petrov Rostislav, Blagoeva 6-24, 450057 UFA, USSR. Relax can also supply Russian LPs.

WANTED: Correspondence with Floyd fans all over the world. Contact Bill Dyson Jr., 90-4 Fillmore Street, Waterbury, CT 06705, USA.

WANTED: Floyd magazines, books, tour programmes. Contact Carlos Alberto Morais da Costa, Rua S. Bento da Batalha 35, 4780 Santo Tirso, Portugal.

RELICS

Syd Barrett's Peel Session has finally been released in the US, on the Dutch East India label (#DEI 8307). (ET)

The US 'Wish You Were Here' CD (CBS #CK 33453) is now available in the UK on import. The front of the insert is the burning man, not the robot hands, and the white borders of the UK issue are replaced by a revolting yellow. (TMB)

Discovered in a Dutch library: an American sheet music book, simply titled 'Pink Floyd - Two' (anyone have volume one?). Produced by the Hampshire House Publishing Corp., it contains just four songs: Astronomy Domine ("from 'Ummagumma'"), Echoes, A Pillow of Winds and San Tropez. (SM)

A photograph of Syd Barrett makes a brief appearance in the latest video by Liverpool band The Real People, for their Columbia single 'The Truth'. (TMB)

The MFSL Ultra-Disc version of The Wall CD (see review, TAP 47) is available from: Mobile Fidelity Sound Laboratory, 1260 Holm Road, Petaluma, CA 94954-1199, USA (Tel: [0101] [707] 7780134). It costs \$49.95 - equivalent to £32 surface mail and £37 airmail. Hurry - it's being deleted this Summer! (JS)

David Gilmour recently paid £60,000 for a two-seater Gnat aircraft (the type used by the Red Arrows before their adoption of the Hawk). 'G-MOUR' will be available for the 1991 display season; having undergone a major overhaul at Leavesden Airport in Hertfordshire, including the installation of a white-trailing smoke system (the old show-off!). The aircraft will be flown and managed by Bob Thompson, an experienced jet display pilot and UK Display Authorisation Examiner. (SR)

The Gilmour-starred So Red The Rose, by Arcadia, is now available on CD in the UK as a Japanese import. (TMB)

The Biggest Pink Floyd Controversy Since The Dark Side Of The Moon Ticket To Ride Scandal: did you know Nick Mason is on the 'Hysteria II' video (see TAP 41)? Look very carefully at the shot of the audience after Stephen Fry has to 'fill in', before Rowan Atkinson and Hugh Laurie's Shakespearian sketch: Nick can be seen second from the right in the front row - gosh! (SW)

Reissued in France, just in time for Christmas last year, was the video of the Floyd-scored More. It's on Warner Home Video, #3516609. (AL)

Recently offered by record dealers Adrian's: a Japanese promo CD of Syd Barrett's 'Opel', with lyrics - a snip at £50, but still more honest than EMI's "reissue" of the UK (budget) CD at exactly the same price as its predecessor! Another promo item, released ages ago but never reported in TAP, is a US 12" for the 'Opel' album. The 33 $\frac{1}{3}$ single (Capitol #SPRO-79606) features 'Wouldn't You Miss Me [Dark Globe]' (2:58) on both sides, and comes in a "wood-grain" picture sleeve with a coloured promo sticker. It sells for around £12. (TMB)

Australian readers will be pleased to learn that Melbourne-based Shock Records have recently licensed back catalogue material from major companies, such as Virgin. They also carry a large selection otherwise available only in Europe and/or America. Among the items of interest are: The Damned's Music For Pleasure, Gong's Shamal, Steve Hillage's Green, Robert Wyatt's Rock Bottom (all produced by Nick Mason), the Tonight Let's All Make Love In London soundtrack, Voi-Vod's Nothingface, and other Floyd-related LPs/CDs (including a number at mid-price). Their stocks also include Love, Peter Hammill/VdGG, Genesis, The Beatles, Captain Beefheart, etc. Send for details, enclosing the appropriate return-postage, to: Shock Records, 24 High Street, Northcote 3070, Australia. Please mention TAP and John Rivers when you write. (JR)

Congratulations to 'Fictitious Sports' composer Carla Bley, recently voted the 'Guardian Milestones Award For Jazz Achievement' in the joint readers' poll organised by jazz magazine Wire and The Guardian. (AB)

The Mock Turtles, now major-label chart-stars, bid farewell to the Imaginary label with the imaginatively-monickered 87-90 compilation (ILLUSION 019;

ILLCASS 019; ILL CD 019). Among the "many rare and deleted tracks" is their superb cover of Syd Barrett's No Good Trying, from the 'Beyond The Wildwood' tribute album. (TMB)

Floyd stunt-guitarist Snowy White is reported to be recording a new solo album on David Gilmour's houseboat-studio, the Astoria. (FT)

The Fourteenth Annual Convention of the International Psychohistorical Association, held on June 5-7 at the John Jay College in New York's Long Island University, included a paper titled A Psychohistorical Perspective on the Messages in the Lyrics and Film of Pink Floyd's The Wall: II (Revised View). The mind boggles. (JA)

David Gilmour is due to appear on new albums by Louise Goffin (for which he wiggled his wang on the Astoria last year) and All About Eve. He also features on two tracks of the eponymous debut by Kenney Jones/Paul Rodgers' The Law (on East West) Full details and reviews when we have 'em. (Q/TMB)

Critical opinion on the From The Other Side bootleg CD (see 'A Quick Incomplete Guide...', TAP 47) holds that the contents are from Abbey Road, circa June '72. The three songs are very similar to their live counterparts of the time, which changed considerably after this date. The Forbidden Samples bootleg (also TAP 47) is taken from the Rainbow, February 17 '72 (Eclipsed) and the BBC's Paris Theatre, September 16 '70 (Atom Heart Mother). (CJ/NH)

Has anyone out there got any information on, or even ever heard of, a Mid-Glamorgan band called Pegasus? Their 1987 live demo, scheduled for release around Christmas of that year, included 'On The Run' and 'Time'; although whether these are the similarly-titled Floyd songs, we know not. (TMB)

The Wall - Live In Berlin is available in laser-disc format on Polygram Music Video, #082 648-1; as is Live at Pompeii (#080 730-1). (TMB)

Nick Mason could only finish fifth at Silverstone - albeit just 37 seconds after the victor - in the 1950s Sports Racing Cars Event. His mount for the day (April 20) was a 2.0 litre Maserati Tipo 61. (JSt)

As hinted way back in Q&A, TAP 41, Harvest have indeed reverted to the near-legendary "dentist sleeve" for A Nice Pair. The catalogue number is still SHDW 403. (TMB)

An American director has made an approach for the film-rights to Barrett biography 'Crazy Diamond'. It's too early to start getting excited, but he claims to be a life-long Syd fan, and not someone merely trying to cash in on the success of Oliver Stone's 'The Doors'; although that will obviously be a factor in his attempts to persuade the Hollywood movie moguls that the Barrett tale is ripe for the silver screen. Developments are awaited for interest, and authors Pete Anderson and Mike Watkinson hope to be actively involved with the screen play in the unlikely event that it happens.

'Crazy Diamond' itself has been sold to Italian, French and, as reported in TAP 48, Turkish publishers (German and American to follow shortly) for translation into the appropriate languages. The British version has been a huge success: all 5,000 copies sold out within six weeks and publishers Omnibus are reprinting a further 3,000 to cater for the high demand. Only their new Depeche Mode and Cramps books have outsold Syd! It's also had a knock-on effect with the 'Visual Documentary', sales of which went up during the first quarter of this year. (PA/CC)

Blue Pearl's new single is the Gilmour/Wright-starred Alive (see review, TAP 47). Full details (catalogue numbers, etc) when we have 'em. (AM)

David Gilmour is to appear at the Hysteria III AIDS benefit in London, on June 30. We hope to feature a review of the show in TAP 50 or 51. (JD)

Contributors: PA-Pete Anderson, CC-Chris Charlesworth, TMB-The Magic B, SM-Smaranda Maftai, ET-Elliot Tayman, JS-Jatinder Sangha, SR-Simon Raymond, AL-Alain Lachaud, SW-Simon Webster, JR-John Rivers, JA-Jerrold Atlas, CJ-Chris Job, Q-Q, JSt-Justin Stanton, NH-Nick Hodges, JD-Jack Daniels, PA-Peter Anderson, FT-Pomsett Tred, AB-Adrian Banham, AM-A Man.

