



David & Ginger Gilmour with their first child, Alice, at home in Roydon, Essex, '76 (courtesy Clive Walham)

SPECIAL  
COMPETITION

THE AMAZING PUDDING

THE ORIGINAL

# Pink Floyd & Roger Waters

MAGAZINE 50<sup>th</sup> ISSUE

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August 1991

Well, who woulda thunk it? Fifty issues in just under eight years; the same time it took Pink Floyd to get from Piper to Wish You Were Here! This golden issue, with its mega competition, makes all those late nights, blistered fingers, hassles with everything from photocopiers to foreign cheques, and editorial argum... sorry, discussions, seem almost worthwhile! We've made lots of friends (not least each other) and, in Andy's case, fallen in love and settled down to domestic bliss.

For those of you who have only recently joined us, our 'Best Of' specials include a potted history of TAP. Suffice to say that we've gone from photocopying, collating and stapling in founder editor Ivor Trueman's bedroom to professional printing, now with a (one-off) colour cover. We've gone from a handful of sales to massive subscription lists and shops in New York, Tokio and Sydney; with readers on every continent except Antarctica! Sadly, we've also gone from supporting one band to documenting two rival factions; although we've hopefully managed to tread the thin line of neutrality.

We couldn't have got this far without the support of many people, not least our families and partners. Special thanks must go to Ivor Trueman for getting the whole thing started - we'll have our revenge yet! An army of readers have distributed leaflets, and some (Hi, Elliot) are still actively involved in promoting the magazine; notably our sterling US rep Ken Langford. Our cover artists and contributors have come and gone (just where is Andy Leslie?), but their work has always been of the highest standard.

The 'professionals' have also played their part, with authors, editors, and music press, record company, and radio station staff all making most valuable contributions. Radio One's Tommy Vance alone trebled our early circulation with one 'on-air' mention!

We also owe a great debt of thanks to all purchasers of TAP, past and present. Thank you for your faith. Heigh-ho, here we go...

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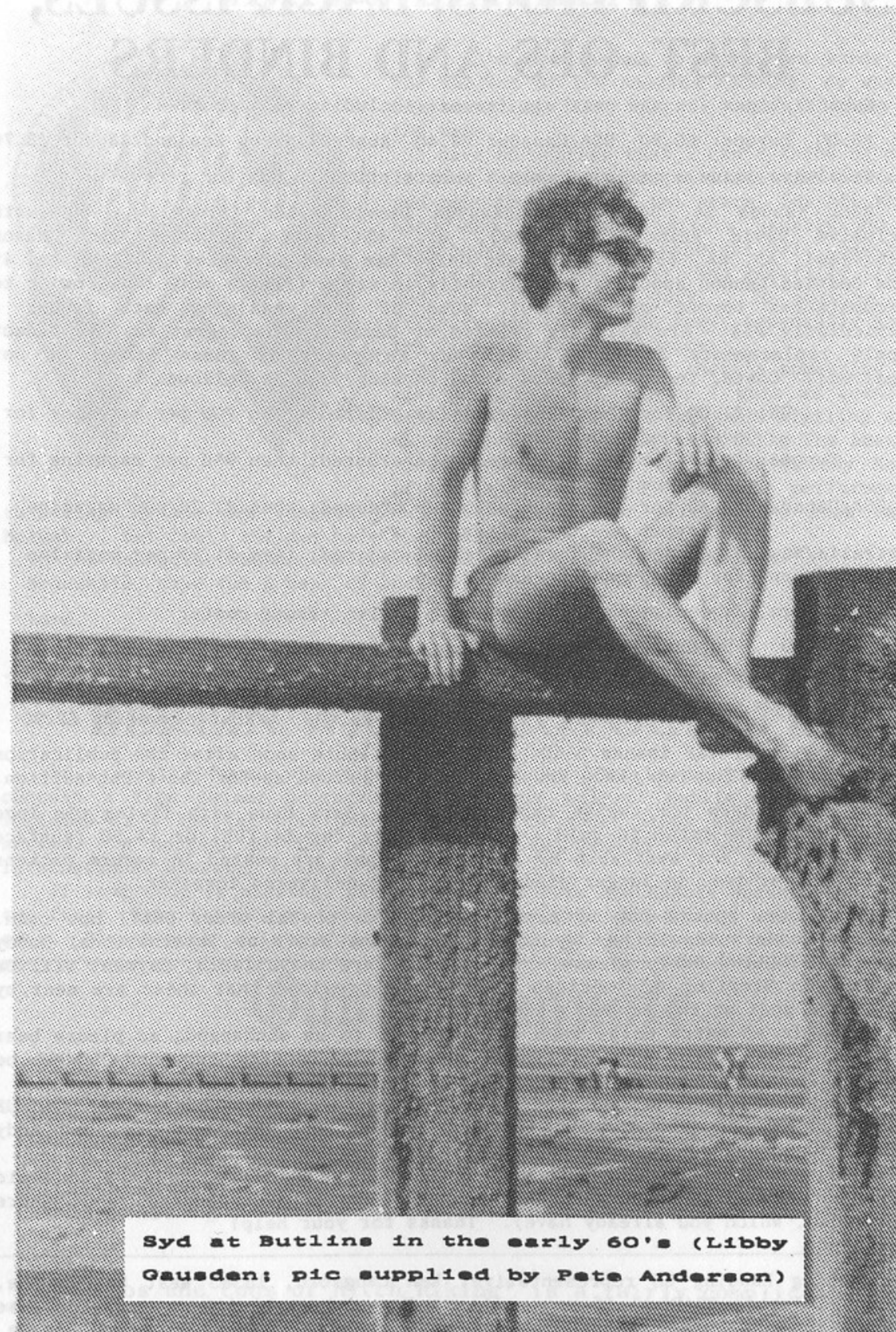
FIFTY FAN-Qz: to Jim Agland, Julie Angel, Pete Anderson, Edo Bertoletti, Andy Boot, Dave Carlin, Chris Charlesworth, Dave Clarke, Karl Dallas, Nick Dawe, Fred Dellar, Alan Duffy, everyone at EMI, Vernon Fitch, Pete Frame, Martin Frost, HMV Oxford St., Mark Horner, Andreas Kraska, Alain Lachaud, Ken Langford, John Leigh, Brenda & Trevor Mabbett, Douglass & Sonia MacDonald, Smaranda Maftel, Gary Manning, Mad Jock McJock, Gail McLean, Wes Meyette, Hans Jurgen Muller, Music Collector, Rose Norton, Old Pink, Mark Paytress, Q, Jon Rosenberg, Nicholas Schaffner, Select, Clive Selwood, Elliot Tayman, Fred Tomsett, Tudor Printing, Tommy Vance, Simon & Derek at Virgin, Virgin Oxford St., Kevin Whitlock and Steve Withers.

Bruno

Dave

Andy

This issue is dedicated to the Netherland Dwarf (TAP 11 - TAP 49).



Syd at Butlins in the early 60's (Libby Gausden; pic supplied by Pete Anderson)



# SUBSCRIPTIONS, BACK ISSUES, BEST-OFS AND BINDERS

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

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

We always issue a reminder when a subscription is due for renewal.

Back issues 34, 35 (with exclusive Daevid Allen interview), 40 (with exclusive David Palmer interview), 41, 42 (with exclusive Nick Mason interview), 43, 44, 45, 46 (with exclusive Dan Reed interview), 47, 48 and 49 (the Beatles/Lennon special) are currently in stock (Please note that, owing to circumstances beyond our control, some of the remaining back issues - particularly #34 - are slightly creased or damaged. We regret that we cannot supply replacements and hope that your enjoyment of these issues is not impaired). Costs, including postage and packing, are as follows:

UK: £1.00 for the first magazine ordered; then 90p per magazine for every one thereafter.

Europe: £1.15 for the first magazine ordered; then 95p per magazine for every one thereafter.

USA/Canada: £1.40 for the first magazine ordered; then £1.20 per magazine for every one thereafter.

Australia/New Zealand/Japan: £1.45 for the first magazine ordered; then £1.25 per magazine for every one thereafter.

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

UK: £10.90 Europe: £11.60 USA/Canada: £14.60 Rest of world: £15.20

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

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

The 'Best of TAP issues 6-10' will be available soon after the publication of this issue. You can place your orders now; prices as for the first edition.

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

UK readers should pay by crossed cheque or postal order ONLY, not cash. Overseas readers should pay by Eurocheque, Bank Draft or International Money Order in STERLING ONLY, please. Where these are unavailable, payment will be accepted in Sterling or American bank notes, provided that these are sent by registered post at the sender's risk.

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

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

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

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

## HAPPY BIRTHDAY !



Er, I've been asked to say a few words, on the subject of The Amazing Pudding, by way of commemorating fifty years (oops), issues of the same.

I have to confess that I can't think of much to say, except to congratulate the editors, and contributors over the years, for all their hard work. Fanzine editors usually put in many hours burning the midnight oil, answering a pile of mail every day, and generally living and breathing their work. To survive for fifty issues is no mean feat, especially given the Floyd's usual reticence.

Before I shuffle away, there's something I'd like to clear up. Since I quit as coeditor back at issue 18, this has been niggling away at my brain. Basically, the title *The Amazing Pudding* came from a letter to *Melody Maker* after the Floyd's 1970 Hyde Park performance,

referring to the new longish piece that they later released as *Atom Heart Mother*... but could the guy have been mistaken?

To the Mabbetts, MacDonalds and the Walkers I ask this question...  
Meanwhile, have fun & best of luck with the next fifty...

Love,  
Ivor.

## BERLIN WALL PHOTOGRAPHS

As a small gift to subscribers, marking our 50th issue, this issue should contain a free colour photograph from Roger Waters' Berlin concert. Also included is a leaflet with details of how to order other photographs in the series. A portion of the profits is to be donated to Leonard Cheshire's International Disaster Relief Fund.

If your copy is missing, please write to Dave and Carole Walker, enclosing two first class stamps, or two IRCs (to cover post and packing) and one will be sent. Please note: only one photo per reader - all gift photos are the same!

## Quote Unquote

"The majority of people who like to listen to music do want to hear singing. They want to hear a voice telling them something. The fact that that voice is babbling inanities doesn't seem to matter terribly much. I would rather have someone playing something beautifully on a guitar or sax or synthesiser than have a voice babbling inanely."  
- Dave, '88.

"'The Pros and Cons of Hitch Hiking' is a fairly complicated piece of work which people will take as they will or not take it at all in most cases."  
- Roger.



# WIN! WIN! WIN! WIN! WIN! WIN! WIN!

To celebrate our golden 50th issue, we've arranged the biggest competition in our history - no, make that in the history of fanzinedom! Thanks to the generosity of EMI, Omnibus Press, Sidgwick and Jackson and The Fan Organisation, we are offering one lucky reader the following:

- \* Six Floyd or related CDs of the winner's choice, courtesy of EMI;
- \* A set of Floyd books from Omnibus Press; including Miles' 'Visual Documentary', the Barrett biography 'Crazy Diamond', the 'Animals' and 'The Wall' songbooks, and 'The Complete David Gilmour';
- \* A copy of Sidgwick and Jackson's new Floyd biography, 'Saucerful of Secrets' by Nicholas Schaffner;
- \* A lifetime's free subscription to The Amazing Pudding, complete with binders and 'Best Of' issues;
- \* A copy of the Floyd chronicle 'A Journey Through Time And Space', courtesy of Jon Rosenberg;
- \* A complete set of photos of the Berlin Wall concert, courtesy of The Fan Organisation of Germany;
- \* A copy of Richard Kennedy's print of David Gilmour, as featured on the cover of TAP 34;
- \* A seat on the next commercial space-shuttle launch.

OK... so we lied about the Space Shuttle; but given those other prizes, who cares?! Simply answer the following questions - don't worry if you can't answer them all - David Gilmour probably couldn't! The winner will be the one with the most correct answers. The winner of a tied-result will be selected at random.

1. Name the only musician to play at Roger Waters' Berlin show and Pink Floyd's Knebworth set in 1990.
2. What song title is shared by Syd Barrett and Bob Dylan?
3. Who was the star of the Floyd-scored film 'The Committee'?
4. Which limited edition Ferrari was purchased by both David Gilmour and Nick Mason in 1988?
5. Which keyboard player's photo is in 'The Wall' film?
6. How many female backing vocalists sang with Pink Floyd on the 200-date 'Momentary Lapse' tour?
7. Who fronted the fictitious, Floyd-inspired, band Arnold Korns?
8. Which Tangerine Dream album did Nick Mason initially produce?
9. The Canadian release of 'A Nice Pair' features the 'Ummagumma' version of 'A Saucerful of Secrets' in place of the original. True or false?
10. The Nice also recorded a song about 'Eugene'. What was it?

Entries may be sent to any editor (preferably Bruno), and may be included with other correspondence or subscription renewals - but MUST be on a separate sheet of paper, including your name and full address. Illegible entries will be discarded. The closing date is October 31st, to give overseas readers and shop purchasers plenty of time to enter. The editors' decision is final.



## TAP PLUGS

EPISODE are five lunatics who divide their time between creating hilarious newsletters and proggy sounds, in order that they might one day become hugely successful, fall out, split up, reform, and become hugely successful once more.

Their most recent endeavour is an EP featuring the 14:52 original Edge Of The Sky, backed with a 13:49 take of that hardy toe-tapper, Echoes. The band's Don Tyler explained:

"We've been playing Echoes live for a couple of years now. Two years ago, we were between guitarists and, feeling the urge to get out and play, decided to do a couple of one-off gigs, with a keyboardist friend of ours (We would have been a two-keyboard, no guitar band with this line-up); consisting of progressive covers with one or two originals thrown in. We came up with a list which included Perpetual Change, Teacher, Estimated Prophet, and the last couple of songs from 'Wind And Wuthering', among others.

"Then we thought it would be neat to open and close with Echoes, like the Pompeii movie. Since we had no guitarist, Nick, our keyboardist, adapted some of Echoes' guitar parts (like the opening solo) for keyboards. But after we started rehearsing, we found our new guitarist, Tom Finch. At the same time, Ben Jacobs, our guest keyboardist, received an offer to join a band; so it was unfortunately impossible to see this casual project to completion, but we kept some of the songs we'd been working on and used them in our live sets. One of the songs was Echoes.

"Last fall we received an offer to go into a local 24-track studio and do some recording. We chose Echoes since we knew it so well by this point, and we weren't getting enough studio time to work on one of our own songs, which usually seem to take us forever. We wanted Echoes to sound as 'live in the studio' as possible; set up as a band, recorded the backing tracks, and decided we liked

the feel of this first take. The only things we overdubbed were the keyboard solo at the end of the song, a small part of the guitar solo in the middle, the vocals, and the weird sound effects. Everything else was live in one take. The entire song was recorded and mixed in one day (albeit a long, 16-hour day!).

"We chose Echoes because we're all big Floyd fans and like that song a lot. It was also a challenge to put ourselves into it and come up with our own arrangement. I played 'Meddle' to death when it first came out and have fond memories of seeing Floyd perform the song live in 1975.

"As for other Floyd covers, once in a while we pull out our Riders On The Storm medley; starting with Riders and sticking some song in the middle. On occasion this has meant including Set The Controls...; effective since no-one expects to hear these two songs together. The arrangements are very loose and improvised."

Their Echoes is a similarly loose-limbed, almost jazzy, affair that condenses the song very effectively (ideal for anyone who can't be bothered to sit through half an hour of the original), while proggy types will adore the Yessy Edge Of The Sky.

The professionally packaged cassette, and their debut album 'Into the Epicenter', are all available from Episode at PO Box 12, Corte Madera, CA 94976, USA. They cost: Edge Of The Sky/Echoes (cassette only) - \$6 (US/Canada), \$9 (foreign); 'Into The Epicenter' (LP) - \$10 (US/Canada), \$15 (foreign); 'Into The Epicenter' (cassette) - \$7 (US/Canada), \$10 (foreign).

All prices include p&p (foreign orders sent by airmail). US/Canadian readers should pay by check or money order, foreign readers by International Money Order, all payable to R. Tyler; or cash (\$US) in a registered envelope. A free - and very worthwhile - newsletter subscription can be yours from the same address. This Episode will run and run... (the magic b)



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



**ANY COLOUR YOU LIKE (Triangle PYCD 045)**

Dark Side of the Moon; Echoes; One Of These Days (69:00)  
 This early DSoTM set, from France's Palais des Sports, Poitiers, (November 29 '72) is very much like the Best of Tour '72 recording; but, unlike the latter, this includes all the songs uncut. The Great Gig In The Sky contains the piano parts, but is still without vocals (although it does feature a special bass solo). Echoes lasts 20:00, and there's a very fast and powerful One Of These Days. The sound quality is quite good, but The Best Of Tour '72 is

still much better. Recommended if you want a complete, early DSoTM. (Matthias Brunner)

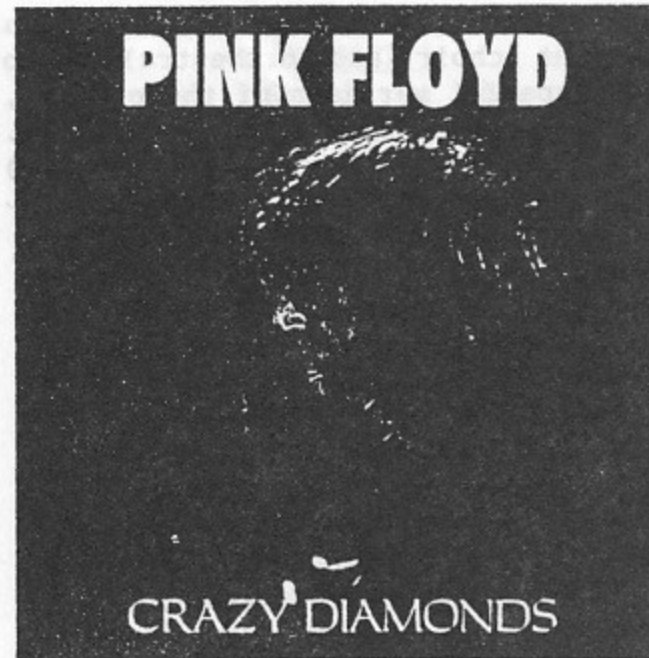
**THE BEST OF TOUR '72 (The Swingin' Pig Records TSP-CD-049)**

Dark Side of the Moon (41:03)  
 Just another 'Dark Side of the Moon' bootleg? No, this one - containing one of the very first DSoTM performances - is, in fact, a historical recording! For example, the instrumentals that form On the Run, The Great Gig In The Sky and Any Colour You Like are completely different and very interesting.

Some tracks are badly cut: Us And Them is reduced to under three minutes, Time has been chopped too, and the end of Eclipse is faded out! However - thanks to the digital noise reduction system NoNOISE - the sound quality is very good; so listening to this CD is a real pleasure. In my opinion, any collection of Pink Floyd CDs is incomplete without this. (Matthias Brunner)

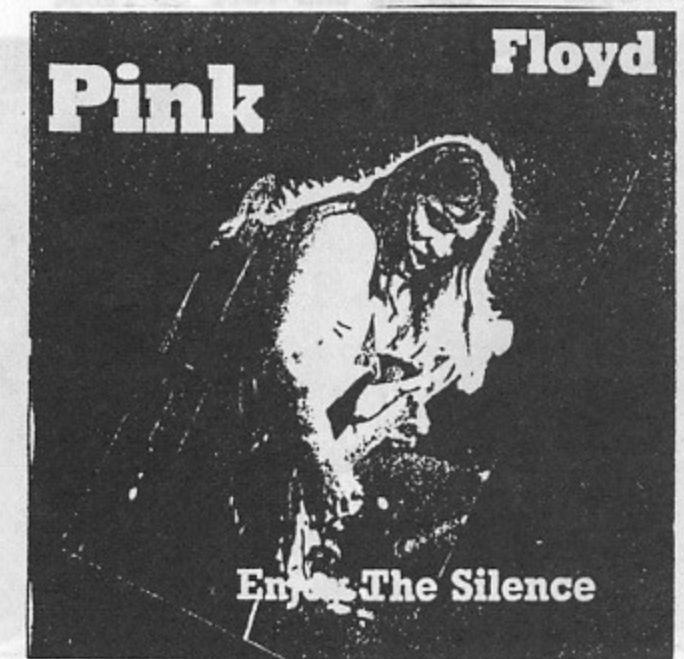
**CRAZY DIAMONDS (Triangle PYCD 059-2)**

Disc 1: Raving And Drooling (9:24); Gotta Be Crazy (12:55); Shine On You Crazy Diamond 1-5 (12:08); Have A Cigar (5:02); Shine On You Crazy Diamond 6-9 (10:49); Speak To Me (3:14);



Breathe (2:45); On The Run (4:58); Time (4:52); Breathe (reprise) (1:07) (67:15)  
 Disc 2: The Great Gig In The Sky (5:54); Money (8:02); Us And Them (7:12); Any Colour You Like (8:26); Brain Damage (3:52); Eclipse (1:57); Echoes (21:50) (57:14)

This double CD, recorded at the Boston Garden, is the first to cover a complete 1975 US tour set (from June 18 of that year). The sound quality is good, though marred by some audience noise (especially during the quiet parts). Most enjoyable are the performances of Gotta Be Crazy, which is different to both the '74 and '77 (Dogs) versions, and one of the last pre-'87 Echoes, with very nice sax solos. Not essential, but interesting. (Matthias Brunner)



**ENJOY THE SILENCE (World Productions Of Compact Music WPOCM 1190D066-2)**

Atom Heart Mother (24:33); Fat Old Sun (11:25); Cymbaline (9:13)  
 According to the sleeve, this was recorded at Santa Monica's Civic Auditorium in October '70. If this is the date of 16/10/70 that has been circulating on record and tape for some time, then it's a great improvement on the cassette I've got, though I must admit it doesn't sound like the same gig (can anyone help?). Atom Heart Mother is orchestrated - these versions are always marginally better than the unorchestrated takes; simply because they sound fuller and more interesting. However, the piece has dated very badly indeed - it may have lasted a good deal better than Deep Purple's execrable Concerto For Group And Orchestra, but that's hardly a recommendation. Almost inevitably, it's Gilmour's playing on Funky Dung which saves the piece. Fat Old Sun and Cymbaline, however, are excellent. In contrast to the lazy, pastoral studio cut, this raucous Fat Old Sun is drawn out to twice the length and features the Floyd improvising away like mad around the basic theme. Cymbaline is similarly extended, and features the famous 'footsteps' sequence, which allowed the group to show off their quadrophonic sound system. Both songs showcase Wright's organ-playing as well as the ubiquitous Mr Gilmour. The sound quality is fair enough for a bootleg, although a little distortion and the occasional crackle suggest that it's been mastered from a record (the Live or Cymbaline LPs, perhaps?). The packaging - a simple fold-out - is unimaginative fare, but reasonable enough for a bootleg. Recommended, with certain caveats. (Kevin Whitlock)  
 Eds' note: Assuming that this is "the same gig", Enjoy The Silence is from Santa Monica, October 23 1970. "Correct your tapes," advises 'A Journey Through Time and Space', "Most are wrong!"  
**IN THE SKY (Triangle PYCD 044)**  
 Dark Side of the Moon; Shine On You Crazy Diamond (70:51)  
 This is a jewel. The DSoTM set is taken from a BBC broadcast (from



Wembley Arena, November 16 '74), so the sound quality is simply fantastic. Only once, during The Great Gig In The Sky, are there some drop-outs (Rats - it's my favourite track!): but these last only a second and are therefore harmless.

Rather more severe, however, are the noises on Shine On..., the live premiere from the Palais des Sports, Paris, '74 (sic - see note below). It's really not worth listening to more than once - just look on it as a bonus track to 'fill up' the CD.

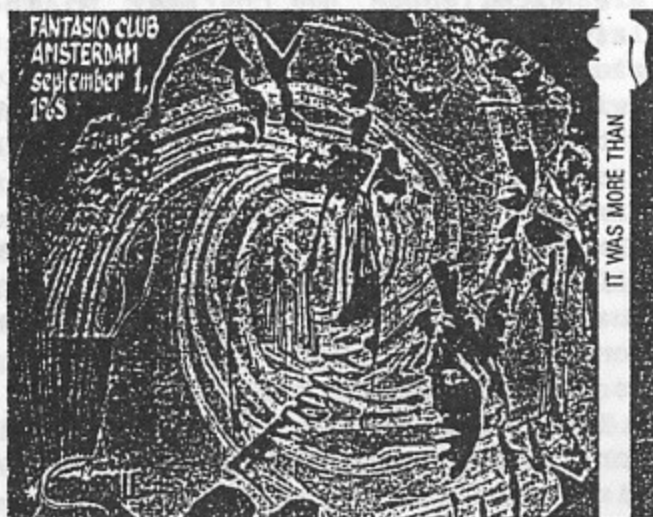
All in all, this is one of the best Floyd bootlegs that I have heard.

(Matthias Brunner)

Eds' note: As the Floyd played the Palais des Sports on June 25/26 and had premiered 'Shine On' in Cambrai on the 14th, make of this CD's claims what you will.

## the live PINK FLOYD

YEARS AGO



### LIVE IN MONTREUX 1971 (The Swinging Pig TSP-CD-071-2)

Disc 1: Echoes; Careful With That Axe, Eugene; Set The Controls For The Heart Of The Sun (53:00)

Disc 2: Cymbaline; Atom Heart Mother; A Saucerful of Secrets (66:08)

Despite occasional distortion, sound quality on this CD is much better than the Mauerspechte bootleg, from the same year. The dates given are September 18/19; although there's no indication of which songs were recorded when.

Echoes lacks its slow coda, and Atom Heart Mother features the famous "We can play out of tune" orchestra

(I always preferred the versions without choir and orchestra). No very special versions of these songs, but a recommended purchase at c. £20.

(Paul Walstra)

Eds' note: This was recorded over two days of the Festival de Musique Classique, at the Altes Casino in Montreux. 'A Journey Through Time and Space' notes that the accompanists were L'Orchestre Symphonique de Vienne. However, there appears to be no record of 'Saucerful' being played at either show...

### THE LIVE PINK FLOYD (Crocodile BGCD 018)

Keep Smiling People (10:47); Flaming (5:14); Let There Be More Light (7:37); Interstellar Overdrive (10:52)

Recorded at the Fantasio Club in Amsterdam on September 1 '68, this is of poor quality: muffled sound and too much noise.

Keep Smiling People is Careful With That Axe, Eugene, and Interstellar Overdrive is close to the original Piper version; in fact, the most interesting thing is hearing Roger instruct one of the crew to "Turn off the spotlight" just before Let There Be More Light!

Although historically interesting, this isn't really worth the money you would likely have to spend.

(Dave S. Clayton)

Eds' note: The Sept. 1 date is unconfirmed, as the Floyd appear to have played the Fantasio in both the spring and fall of 1968.



### NOTHING IS CHANGED (Red Phantom RPCD 2026/27)

Disc 1: Shine On You Crazy Diamond; Signs Of Life; Learning To Fly; Yet Another Movie; A New Machine 1; Terminal Frost; A New Machine 2; Sorrow; The Dogs Of War; On The Turning Away; One Of These Days; Time (77:40)

Disc 2: On The Run; The Great Gig In The Sky; Wish You Were Here; Welcome To The Machine; Us And Them; Money; Another Brick in the Wall 2; Comfortably Numb; One Slip; Run Like Hell (74:38)

This is an excellent CD, with very reasonable sound quality (although the audience can be clearly heard at certain points). Featuring the entire show from the Stadio Braglia, Modena, Italy on July 8 '88, it showcases Dave Gilmour's attempts at Italian, and a band that was in good shape that night and clearly enjoying themselves (Gilmour almost bursts out laughing at the start of One Slip's second verse). With an excellent 14-page booklet (including photos of the show, and text in Italian and "English"), this is definitely a recommended purchase; the only drawback being the compiler's poor research - One Slip, for instance, is credited to Waters/Gilmour!

(Paul Walstra)

### ONE OF THESE DAYS (The Swingin' Pig Records TSP-CD-034)

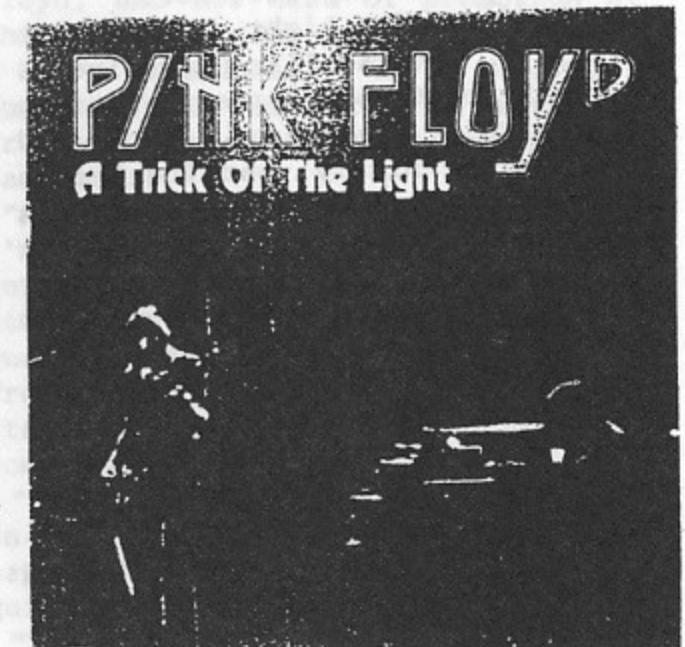
Fat Old Sun; One Of These Days; Echoes (47:25)

This recording is taken from a BBC session (October '71), so the sound

quality is brilliant - it could very well be an official release.

The most interesting track is Fat Old Sun, which has been stretched to more than 14 minutes. What more can I say - if you like bootlegs with excellent sound, this one is for you!

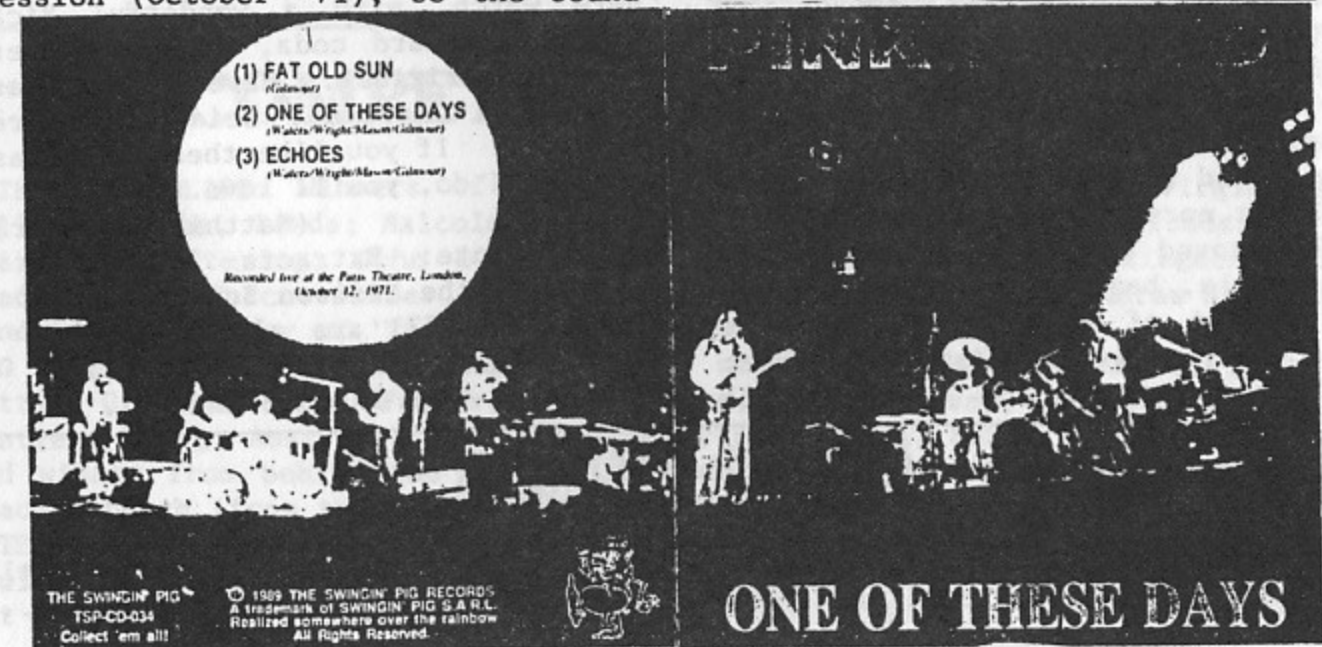
(Matthias Brunner)



### A TRICK OF THE LIGHT (World Productions of Compact Music WPOCM 1190D062-2)

Interstellar Overdrive (12:25); The Embryo (8:57); Atom Heart Mother (20:39); Set The Controls For The Heart Of The Sun (18:03)

The sleeve (another fold-out: not very imaginative, but no worse than one of EMI's bog-standard efforts) claims that this was recorded at San Antonio's Civic Auditorium in October '70. As far as I know, this makes it a previously unreleased gig, but hopefully someone can verify this.





When and wherever it was recorded, it's one of those Floyd gigs I'd love to have been at. The band are renowned for their very English, stately (and often rather sedate) music, but in the days before Dark Side Of The Moon, they were often creators of an unholy racket; and very good at it they were too.

A Trick Of The Light proves this admirably. Interstellar Overdrive is one of the best post-Barrett versions I've heard. The band clank and screech along nicely, and indulge in plenty of improvisation; even Mason makes an important percussive contribution. It's a pity they stopped improvising after the early 70s: when they stretched themselves, there was nobody to touch the Floyd.

Even better is the closing track, A Saucerful of Secrets (NB: listed on the sleeve as Set The Controls...). This version is a raging howl, full of some of the most bitter, grating and violent noise ever recorded. Unfortunately, it fades out tantalisingly before the end, but it's still among the best 18 minutes 13 seconds of the Floyd's career.

If the above tracks contain noise that wouldn't be out of place at a Sonic Youth concert, the other two are slightly more accessible. Atom Heart Mother is one of those post-orchestrated unorchestrated versions. It's not bad as these things go, but Atom Heart Mother was a long way past its sell-by date almost as soon as they wrote it (Complete bollocks - aged, unfashionable Ed DW). Again, the highlight is Gilmour's playing on Funky Dung; sparkling enough to rescue the piece from total stolidity. Embryo, in contrast to the weedy demo on the Works and Picnic compilations, comes alive on stage, and this is a powerful version with yet more improvisation (gasp).

The sound quality is perfectly acceptable, bearing in mind the age and nature of this recording: it's reasonably clear and distortion-free; although some of the concert hall

## STOP PRESS

STOP PRESS: Not only is David Gilmour working on a film soundtrack (title unknown), he's also assembling a band for a solo tour (no new stuff though)...

atmosphere (there's none of the witty on-stage Floydian banter that we've all come to know and love) is lost, despite the audience being unusually demonstrative for the time. Recommended unreservedly.

(Kevin Whitlock)

Eds' note: This gig is not only unreleased, but also - apparently - unperformed. We'd guess it's from the Spring, not Autumn, tour of 1970 - any offers?



WELCOME TO THE MACHINE (The Swingin' Pig Records TSP-CD-061)

Shine On You Crazy Diamond 1-5; Welcome To The Machine; Have A Cigar; Wish You Were Here; Shine On You Crazy Diamond 6-9 (53:47)

For an audience recording, sound quality on this album is surprisingly good; probably a result of NoNOISE.

To me, this represents Pink Floyd at its best; especially Wish You Were Here which, with a wonderful Rick Wright keyboard coda, is far better than the original. Have A Cigar has also been improved, being far more powerful. If you like these songs as much as I do, you'll love this CD.

(Matthias Brunner)

Eds' note: Extracts from this show at the Madison Square Garden (July 2 '77) are also available on the 'Caught in the Crossfire' bootleg (see TAPs 43 and 47).



## COSWALLOP!



Andres Roe: 'Roe' (Barclay LP - 841 628-1, CD - 841 628-2, MC - 841 628-4)

If you're one of the readers who complains that our coverage of David Gilmour's session work is boring, tracking down the eponymous debut by the mysterious Roe should keep you amused for quite some time!

According to the half-English, half-French sleeve-notes, Roe is responsible for lead vocal, electric and flamenco guitar and arrangements (the latter probably means he made the coffee!).

The supporting musicians appear to be mostly French and are little known in the UK, although "Electric, National and Slide" guitarist Clem Clempson should be familiar to those of you who remember Colosseum.

The album, produced by Nick Patrick, is sung in (very hoarse) Spanish, with the lyrics to all but one of the songs printed in Spanish, with French and English translations.

The lyrics to Como El Agua (Spanish for 'Like The Water'), the album's second track, are missing completely: a shame, as this is the track featuring David Gilmour. Clocking in at a mere 3'04", Como... opens with somebody (not Gilmour) playing choppy guitar and some nice piano, before the opening verse. Female voices join in on the choruses, but fail to make the song very memorable! Gilmour's guitar solo is a little different from most; almost painfully sad for its brief 19 seconds.

The connection between Gilmour and Roe appears to be Philippe Constantin; an old friend of the Floyd, and now head of promotion at the French Barclay label.

Roe commented on Gilmour's appearance in an interview with the French newspaper Liberation, in May last year:

"At first, I didn't want him. Fuck, I'm a guitarist: what is Gilmour going to do more than me? One day, Constantin calls me: 'He arrives at such-and-such an hour; is the studio free?' I was working... I started storming, 'Motherfucker! Can't he come later?!'

"Finally, I arranged to stop; and, in fact, when he arrived I was very happy. It's astonishing to see how quickly one can change one's mind.

"I told myself, 'Shit, he came, he didn't have to'... In the end, I really like the solo he did."

It would be interesting to know if the album has been issued in Spain, and whether Roe is big there or in France. Does anyone have more information on him? It's certainly intriguing to wonder how many Floyd fans will travel to France to obtain a full-price CD, in a foreign language and of dubious musical worth - just for less than one-third of a minute's Gilmour solo!

Andy Mabbett, with great help from Alain Lachaud and Smaranda Maftel

## COMPETITION WINNERS

ANTHONY PHILLIPS: Winners of the 'Slow Dance' CD, courtesy of Virgin, are Gillian McCabe, Leeds; Malcolm Parker, Tolworth; Robert Brown, Colchester; D. Sharrock, Kettering; John Leigh, Blackpool; Peter Bowles, Huntingdon; Ruby Read, Ilford; Marcus Daller, Horley; Rob Coupland, Newark; and Andrew Skidmore, London. The author of 'Tarka the Otter' was Henry Williamson.

BIG VOID: Winners of 'The Floor...' tape, courtesy of Maitre'D Records, are R. Watts, Glasgow; Alan Foster, Basingstoke; Mick Conway, Eastbourne; David Bintley, Wyong, Australia; and Alexander Ivakov, Mari, USSR (our first entrant and winner from behind the now-rusted Iron Curtain). 'Into The Void' was by Black Sabbath (from their 'Master Of Reality' album), not Hawkwind!

KATE BUSH: Winners of 'The Sensual World' video are Rose Connolly, Newbury; Paul Moran, Bury; and Stanley Eisen, Queens. The title of the Kate Bush box-set is 'This Woman's Work'.

CONGRATULATIONS TO ALL OUR WINNERS!



# YOU MUST BE JOKING

The name Clive Welham may not mean much to Pink Floyd fans. However, not only is Clive a personal friend of David Gilmour, but as the drummer in Dave's first professional band, he was a 'fly on the wall' during the crucial and, until now, mysterious early years not only of Dave, but also of Syd Barrett and the embryonic Pink Floyd. I had the pleasure of spending the morning of November 25, last year, in Clive's company. The following is a distillation of his reminiscences, so any transcription errors or misinterpretations are mine alone.

It will be helpful to read the article in conjunction with either Peter Anderson and Mike Watkinson's Syd Barrett biography 'Crazy Diamond' (see review, issue 47) or the early chapters of Nick Schaffner's 'Saucerful of Secrets', or both. Occasionally, Clive seems to contradict one or other of these. It will probably never be possible to verify all the facts and dates to which reference is made, but before criticising either party, readers are asked to see how well they can remember their own activities of 25 years ago!

We started by discussing how Clive and Dave met...:

David Gilmour and I were at the same school in Cambridge, Purse School. I don't think he liked the school - it was open on Saturday mornings and involved lots of homework! He's two years younger than me; so although we were aware of each other, we only just about knew each other. I don't know if he was playing guitar when I first met him, but in the latter days at school he must have been.

I started with a small 'front room' band, called Geoff Mott and the Mottoes, that used to assemble at Syd Barrett's house at Hills Road on Sunday afternoons. The house was just across the road from the County school, which Syd and Roger attended. Mrs Barrett was very accommodating - a lovely lady, Syd's mother.

They had quite a sizable house down on Hills Road. There were sometimes upwards of 30 teenagers there on a Sunday, all just assembled and drinking coffee. Everyone just enjoying it. It was lovely, naive in a sense, but beautiful. Great days.

I met them at a party in Cambridge, down near the river. They'd got acoustic guitars and were just strumming and I started picking up sticks and making noise. We were in the kitchen, away from the main party. They asked me if I played drums and I said "Not really, but I'd love to". It just started like that. They said, "Pop round cos we're

getting a band together".

They were not a gigging band, more a rehearsal band - a fun band, people learning to play pop music. There was Geoff Mott, Syd Barrett (we knew him as Roger in those days), me and a guy we all knew as 'Nobby' Clarke, who was another Purse boy.

I can't remember if the Mottoes recorded anything. There may have been odd tape recordings done at Syd's home; but if we did, it was nothing of significance. Geoff Mott went on to sing with the Boston Crabs.

Roger Waters used to come to the Mottoes do's on a Sunday afternoon. He was very friendly with Syd, and used to come round on a beat-up old Matchless motorbike. He was very keen on motorcycles then. I don't think he actually played a guitar, he was just a mate. Despite his first name being George, we always called him Roger.

I liked Syd - I think he had a nice, offbeat sense of humour. He was a talented painter - a better painter than he was a musician. I think the fact that he was a painter - his artistic make-up - made him an interesting musician; a creative musician, not a good guitarist. It was just ideas - he was flowing with ideas.

There were no signs of the problems that were to come. Everyone's had a crack at thinking what went wrong

with Syd; I just saw him as rather offbeat - but very pleasant, very innocuous and not at all malicious. 'Syd' was just a nickname - we knew him as Roger Barrett at school and I still refer to him as Roger quite a lot (Indeed, Clive did so many times during the interview. Each has been changed to 'Syd', for clarity - AM).

I went from the Mottoes to the Ramblers (see photo) where I met up with Johnny Gordon. The Ramblers were a little semi-pro band playing village hops and that sort of thing.

Dave was at the Tech in Cambridge doing his A levels at that time and Johnny Gordon was an art student there. Johnny now has a graphic art business and edited Honey at one time.

I remember seeing Dave at Perne Road having a practise with a little band - I think it was the Newcomers - and stumbling over Apache, trying desperately hard to play it. I went in with John Gordon and we weren't impressed! Later on, when John suggested Dave join the band, I said "Really? Is he ready yet?" and I was surprised when I heard how much ground he'd covered.

I think Dave and Syd used to compare ideas when they were at the Tech together. Dave was always ahead of Syd. Syd may have started playing at around the same time as Dave and at one time they would have been very much at the same level, but Dave really stepped far ahead.

Dave actually lived in the Newnham district of Cambridge, in a road called Grantchester Meadows; but the Grantchester Meadows in the song is a vast expanse of grass that goes from Newnham through to Grantchester.

It's a lovely area, where we all used to go; if you were young, you knew it as a courting area. We used to love the river from the age of about 14. It was heaven on earth in the late Fifties, early Sixties.

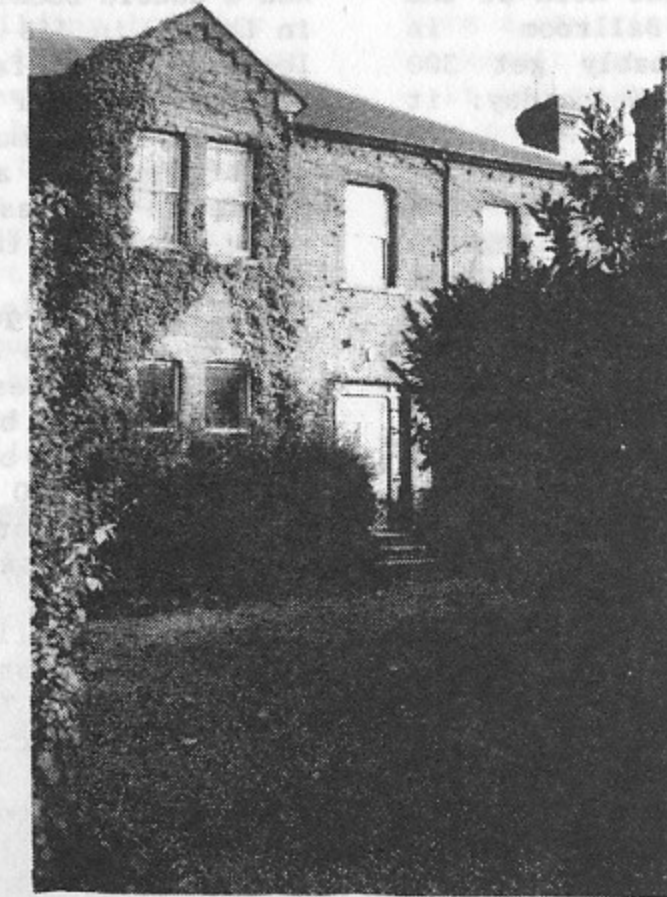
Dave was known as Fred, but he doesn't like that! Ginger (Gilmour's estranged wife - Eds) didn't like it, because a Fred in the States is someone of low intelligence - sort of Fred Flintstone. I was called Chas, because I looked like a cartoon character called Charlie Boy.

The guitar I most remember him playing was a little Club 60 (see seventh photo in 'Crazy Diamond' - Eds). It was a great little guitar and he loved it. It got lost somewhere along the way, much to his sadness. He often says he'd like to have it - despite the collection of guitars he has got, he'd still like that one. I don't remember whether it went in some sort of deal - perhaps the band owed someone some money or whatever.

Right at the end of the Ramblers existence the lead guitarist, Albie Prior, left to go and work in London. His place was taken

by Dave, who actually did one gig with us; I think it was at Salston Village College, (This may have been David Gilmour's first ever paid gig - Eds) then the band folded (!! - Eds). Albie became a librarian and is now MD. of a video firm.

Then Johnny Gordon, who was a great friend of Syd's, Dave and I linked up with Tony Sainy (the 'unknown' person at the extreme right of the Jokers Wild picture in 'Crazy Diamond' - Eds) and David Altham to form a five-piece band, primarily



The Barrett house: location of the Geoff Mott & The Mottoes rehearsals.



with the idea of singing. We all sang a bit so we had five voices in there and David Altham played about five instruments, so we could be very versatile. That was Jokers Wild, formed in around 1963.

We were a semi-pro band from the outset, hoping possibly to become professional. The first concerts were probably parties - we played a lot of them in the Sixties; one or two outdoor parties.

But the main booking we had in that three-year period was as the resident band at a club called Les Jeux Interdits (French for 'Forbidden Games' - Eds) which was held at the former Victoria Ballroom in Cambridge. We'd probably get 300 people in there every Wednesday: it was packed out.

It was run by a bloke called Nelson Gardner, and was very popular - a lot of foreign, English Language students and local people. Great atmosphere - it was a tremendous place, all the bands obviously doing cover versions as everyone did in those days.

We'd do about three hours every week. We were playing English and American pop music rather than blues or jazz. We did Beach Boys numbers, as one or two of us had falsetto voices. The Four Seasons were also popular, as were The Stones, Spencer Davies, The Beatles, The Kinks - that sort of thing.

Dave liked Bob Dylan a lot, also blues and rhythm n' blues. We all quite liked The Beatles: their songs were great for us, too - with the harmonies, we could (assume appropriate voice) get the Liverpudlian accents.

Jokers Wild made a record, just 40 or 50 copies (See accompanying review - Eds) plus a single version with Why Do Fools Fall In Love and Don't Ask Me (What I Say), the best two tracks on the album.

It was recorded virtually live - there's no double tracking or anything like that. We did five numbers in three hours. I can't recall now whether we recorded the backing first and then sang over the top - on some of them we did, but by modern standards they're very primitive recordings, really. There

was no producer, just the studio engineer. We made some very basic mistakes, like standing too close to microphones, but it was a tremendous learning experience.

It was only done on a local basis; there was nothing professional about it - they were given or sold to friends. On reflection, we played much better live. David Gilmour has the original tape. He may well have a copy of the record as well. All the members of the band must have had a copy at one time, but I don't know who, if anyone, still has theirs'.

We had quite a following then. We had a double booking with The Animals in London in '65 and took two coachloads of local fans with us. You've got to remember that concerts in those days were much smaller affairs. The biggest were a couple of thousand people in cinemas; nothing like the super-concerts that are happening now.

That was quite prestigious: playing with the Animals, who were - after The Beatles, and the Hollies maybe - the top band in the country. That was at one of the art colleges, with 800 or 1,000 people packed in.

We worked a lot in London. We got in on the debutante scene, playing parties at large houses. I remember a College May Ball in, I think, 1965; we supported Zoot Money and His Big Roll Band, and The Paramounts, who later became Procul Harum. I took it all for granted then - I look back now and think 'God! It was so good!'

After I left Geoff Mott & The Mottoes, they carried on - I don't know who drummed, but it wasn't serious. I don't think Syd was involved with a semi-pro or gigging band before the T-Set, who evolved into Pink Floyd. The T-Set used to support Jokers Wild at gigs in London.

We did one big gig here in 1965 - I think it was at Shelford, about 3-4 miles out of Cambridge. It was a big affair for some millionaire called Douglass January (see 'Crazy Diamond', p39 - Eds). They'd become The Pink Floyd Sound ('Crazy Diamond' has them reverting to the T-Set at this time - Eds). We were the two pop bands and Paul Simon was the cabaret artist! He was singing songs

criticising business men to all these wealthy estate agents and they hadn't a clue; they were applauding wildly. He actually came on and played a couple of numbers with us; 'jamming', you might call it. I wish I'd recorded it! Nobody knew where Paul Simon or David Gilmour were going to end up. That was a year or two before Simon & Garfunkel became known.

At one time, when Tony Sainy left Jokers Wild, Dave's brother Peter joined us on bass - at the end of '65 into '66.

Dave had two brothers and a sister. Last I heard of Pete, he was doing something in the building industry - I only ever seem to bump into him at concerts. His other brother, Mark, plays quite well - he's got talent, but I don't think he's got Dave's drive (Mark is on Gilmour's live, promotional-only, '78 video - Eds).

I went to a concert with Dave where Steve Winwood was playing with The Spencer Davies Group. Winwood was only about 17 then, but conspicuously talented; I mean, he was one of the REALLY talented English pop musicians

- a good technical musician. We were quite envious, really: we came out of the venue, a cinema in Cambridge, saying what a talented little bastard he was. The other concert I remember seeing with Dave was Dionne Warwick, with The Searchers. Also The Zombies - they were a good little band.

We met a guy who we, at first, thought was a bit of a poseur, but said he knew a lot of people in Liverpool - including Brian Summerville, who was the Beatles' original publicity agent. We thought very little of it, but when he turned up with Brian at one of our gigs, at the Masonic Hall - unfortunately we were a musician short that night, so it wasn't one of our best gigs at all - it led to Dave looking as though he may possibly be leaving us. He went up to London and there was an article in the local paper headlined "Will Gilmour Break From The Pack", a play on the name Jokers Wild.

A guy called Lionel Barton was involved, with one or two other people, with the idea of pushing him as a solo performer. Dave was a good looking lad; he used to look a little



THE RAMBLERS ('62) (L-R): Richard Baker (with home-made bass); guitarist/driver Mervyn Marriot; vocalist Chris 'Jim' Marriot; lead guitarist Albie Prior (later replaced by Dave); Welham; rhythm guitarist Johnny Gordon; manager Mick Turner.



# THE HOLLERIN' BLUES c 1962

JOHN GORDON guitar  
 CLIVE WELHAM drums  
 SYD BARRETT gtr/voc  
 VARIOUS OTHERS unknown

# GEOFF MOTT & THE MOTTOS c 1962

CLIVE WELHAM drums  
 GEOFF MOTT vocal  
 NOBBY CLARKE guitar  
 TONY SAINTY bass  
 ROGER WATERS bass  
 SYD BARRETT gtr/voc

the Boston Crabs  
 after see below

# BLUES ANONYMOUS early 60s

BARNEY BARNES voc/keybd  
 IVAN CARLING guitar  
 ALAN SIZER guitar  
 NIGEL SMITH bass  
 CHRIS CULPIN drums  
 GEOFF PIKE guitar  
 BOB KLOSE harp/gtr

# THE ROOTS OF PINK FLOYD

This family tree was drawn by PETE FRAME  
 Research was by Bruno MacDonald  
 © THE AMAZING PUDDING 1991

# THE RAMBLERS c 1962

JOHN GORDON guitar  
 CLIVE WELHAM drums  
 RICHARD BAKER bass  
 CHRIS MARRIOTT vocal  
 ALBIE PRIOR guitar

MD of video firm

# THOSE WITHOUT Autumn 63

SMUDGE guitar  
 ALAN SIZER gtr/voc  
 STEPHEN PYLE drums  
 SYD BARRETT gtr/voc

A&R man at RCA

# THE NEWCOMERS early 60s

DAVE GILMOUR guitar  
 KEN WATERS vocal  
 SEVERAL MORE various

the Louis Prokovsky Seven

# SIGMA 6 AKA THE ABDABS 1963/4

JULIETTE GALE vocal  
 RICK WRIGHT keyboards  
 ROGER WATERS lead guitar  
 NICK MASON drums  
 KEITH NOBLE vocal  
 CLIVE METCALF bass

Also known as the Architectural Abdabs, the Screaming Abdabs, Megadeaths, etc

married

# THE RAMBLERS 1962/3 one gig only

JOHN GORDON guitar  
 CLIVE WELHAM drums  
 DAVE GILMOUR guitar  
 CHRIS MARRIOTT vocal  
 RICHARD BAKER bass

# LEONARD'S LODGERS Summer 64 Couple of gigs only

ROGER WATERS bass  
 NICK MASON drums  
 SYD BARRETT gtr/voc  
 BOB KLOSE lead guitar  
 MIKE LEONARD keyboards

# JOKERS WILD 1963-65 Recorded Mini LP

JOHN GORDON guitar  
 CLIVE WELHAM drums  
 DAVE GILMOUR guitar  
 DAVID ALTHAM vocal  
 TONY SAINTY bass

# LEONARD'S LODGERS Summer 64

RICK WRIGHT keyboards  
 ROGER WATERS bass/voc  
 NICK MASON drums  
 SYD BARRETT gtr/voc  
 BOB KLOSE guitar

# JOKERS WILD late 65 to Sept 66 Recorded a Single - unreleased

JOHN GORDON guitar  
 CLIVE WELHAM drums  
 DAVE GILMOUR guitar  
 DAVID ALTHAM vocal  
 PETER GILMOUR bass

graphic artist local groups

# PINK FLOYD #1 Autumn 64 to Jan 65

RICK WRIGHT keyboards  
 ROGER WATERS bass/voc  
 NICK MASON drums  
 SYD BARRETT gtr/voc  
 BOB KLOSE guitar  
 CHRIS DENNIS vocal

ex-the Redcaps  
 back to RAF

# JOKERS WILD Sept 66 to Mid 67

DAVID ALTHAM vocal  
 WILLIE WILSON drums  
 RICKY WILLS bass  
 DAVE GILMOUR guitar

# PINK FLOYD #2 Jan 65 to July 65

RICK WRIGHT keyboards  
 ROGER WATERS bass/voc  
 NICK MASON drums  
 SYD BARRETT gtr/voc  
 BOB KLOSE guitar

# BULLITT Mid 67 to Dec 67

WILLIE WILSON drums  
 RICKY WILLS bass  
 DAVE GILMOUR gtr/voc

# PINK FLOYD #3 Autumn 65 to Dec 67

RICK WRIGHT keyboards  
 ROGER WATERS bass/voc  
 NICK MASON drums  
 SYD BARRETT gtr/voc

Occasionally billed as the T-Set or the Pink Floyd Sound.  
 Went pro with Blackhill Management  
 Hit the bigtime!

# COCHISE 1969/70

STUART BROWN vocal  
 MICK GRABHAM guitar  
 B.J. COLE pedal steel  
 WILLIE WILSON drums  
 RICKY WILLS bass

Procol Harum C&W groups SB+Quiver Foreigner

# PINK FLOYD #4 Jan 68 to Apr 68

DAVE GILMOUR gtr/voc  
 RICK WRIGHT keyboards  
 ROGER WATERS bass/voc  
 NICK MASON drums  
 SYD BARRETT gtr/voc

brief solo career

# PINK FLOYD #5 April 68 to late 70s

DAVE GILMOUR gtr/voc  
 RICK WRIGHT keybd/voc  
 ROGER WATERS bass/voc  
 NICK MASON drums

# STARS Feb 72

SYD BARRETT gtr/voc  
 JACK MONCK bass  
 TWINK ALDER drums

If anyone out there can add any detail to this family tree, I would be most grateful if they would drop a line to Pete Frame, Yeoman Cottage, North Marston, Buckingham MK18 3PH. Thanks!



bit like Richard Chamberlain. I think he was a little bit disheartened by that, since it transpired that there was quite a gay element there and I think he felt they were more interested in him than in his potential.

He kept very quiet about it, understandably, but I think it was very much a factor. I can vouch for the fact that Dave is an extremely heterosexual person, as we all were in that band.

There is a rumour - and I don't know how true it is - that Jonathon King had been tipped off about us because of the residency we had at The Vic. He went there on the wrong night, saw a band called Hedgehoppers Anonymous, thought they may well have been the band that had been talked about and got them to do a record for him which got to about #4 in the chart (It's Good News Week, Decca F 12241, charted on 30th Sept. 1965 and reached #5. It was their only hit - Eds). If the rumour's true, it should have been us!

Anyway, he came back again and we went down to the Regent Sound studio in London with him 'cos he was paying our recording bill. He produced a cover version of Sam & Dave's You Don't Know What I Know (their first big single: although it only reached #90 in the US in January '66, it got to #7 on the R n' B chart. Released on the Stax label, it featured the infamous Stax house band - AM).

It wasn't a demo as is sometimes claimed, but a version that was going to be released by Decca. Unfortunately, that was marred by the fact that Sam & Dave released it in this country and, because it got airplay, it took away the possibility of us ever having a cover version released. I say King produced it, but the two Dave's - Altham and Gilmour - provided most of the musical direction.

The B-side was That's How Strong My Love Is, an Otis Redding number (US #74 in March '65! - AM). It was a much better recording than the LP; we didn't make the same mistakes. Dave (Gilmour) sang lead vocals on both sides and David Altham played sax on the first. I haven't a clue who's got the tapes, I'm afraid (David

Gilmour may have - see interview in TAP 15, p9 - AM).

Before we could record something else, the band started breaking up. In 1966, I had a breakdown - I was caught in the unenviable position of having to do two jobs. When I say having to do, what happened was I had a continuous problem with a wrist injury which was eventually diagnosed as a tendon problem. It was impeding my playing and I must admit I was getting pretty worried about it, because here we were, climbing up the ladder.

At that time I was working at Pye's (a Cambridge electronics factory - Eds), where Johnny Gordon's father was the works manager and our old head boy at Purse was the personnel officer. If I'd wanted to get up the ladder there it wouldn't have been too difficult. I didn't want to do that though. I was doing a bench job and wanted to stay at that so I could concentrate on the music.

They offered me promotion to an office job any time I wanted it, and with my wrist becoming more of a problem, I didn't feel like giving up the job to concentrate on music. Foolishly, I tried to do two jobs at once, working wicked hours: 120 per week was quite usual - going up to London, going 48 hours without sleep. It just caught up with me.

I suppose, looking back, I should've seen it coming, but didn't. I collapsed in the cinema one Sunday night and that was the beginning of a bad breakdown. I was out of music for about four years. During that time Pink Floyd took off, but all that was lost to me.

Jokers Wild carried on with Willie Wilson drumming (he went on to The Sutherland Brothers and Quiver and was on Dave's first solo album - Eds). I phoned him up and said "Look, I'm in a bad way...can you cover for me?"; which he'd done before when I'd had flu. We were all mates - I still chat to Willie occasionally now. He took my place and I said I'd be back in about three weeks, but in the end it took four years!

They carried on - we were due to go abroad in September 1966. Obviously I couldn't go. Johnny Gordon

couldn't go either because of his art commitments; he went on to make a living in the art world - I think he was editor of Honey. There were a lot of success stories from that band one way or another.

David Altham went, with David Gilmour, Willie Wilson and probably Rick Wills on bass. They went to France, or it may have been Spain and Italy. Jokers Wild were due to tour there for quite a while.

While Pink Floyd were going with Syd, the Jokers Wild thing abroad petered out. There had been so many changes in the band... and the actual organisational factor of getting a band together must have gone badly wrong.

They came home in '67 and Dave was just seeing what was what, trying to pick the threads up again. Then came the offer to be supportive to Syd, to be the fifth member of Pink Floyd - obviously it came up because of the earlier friendship between the two bands. The rest is history!

I lost contact with Dave when he started going abroad. He came back here once actually, just before he went abroad. I think it would have been 1968, to square up some money the band owed me. That was when he was with Pink Floyd.

A lot of people think Dave elbowed Syd out, but it wasn't really like that - he just couldn't cope with everything. I don't know how anyone can ascertain what was the case now. When he was with Pink Floyd, Syd used to come and see Jokers Wild at The Vic on a Wednesday night, but I didn't see him after he left the band.

I went to his last concert, with Twink at the Corn Exchange. I thought the whole venture was misbegotten. People thought they were trying to be helpful, but the band was not at all together and Syd was in a terrible state - just

standing there. I'm not even sure if he knew he was on stage half the time. The applause was sympathetic - it was hardly a great musical event. I didn't see him when he played with David Gilmour and Jerry Shirley.

In about '68 Dave moved to a shared flat in London and I lost contact with him again. We weren't on the phone here then, so it was difficult to get in touch. I saw his parents in about '70/'71, and Pip Carter (original Floyd lights man - Eds), and they all urged me to call him, so I did and we chatted for about an hour!

That was when he was living at Roydon and he invited me down there and I stayed for a weekend and met Ginger. We've kept regular contact ever since, two or three times a year. His lifestyle makes it difficult to keep it a regular thing.

He's supposedly going to come down and give me a ride in his helicopter sometime - I'm looking forward to that. Rick Wills doesn't live far from here and Dave sometimes flies in by helicopter to see him. Dave doesn't visit Cambridge a lot,

only occasionally. He also has family friends in the area.

For my thirtieth birthday, Dave gave me a copy of Dark Side Of The Moon. As you can see, he signed it with the dedication "for Darling Clive on his 40th Birthday". The Sunday newspapers will have a field day if they see that!

I don't know Rick Wright very well. He struck me as very introverted on the occasions when I've met him. He's not a person who chats a great deal.

Roger Waters can be a problem (As David Gilmour has found out - Eds). Unfortunately, he can be very supercilious and mean with it too - not financially, but in the other sense. There are some people who can be arrogant, but are quite nice with



The (semi-detached) Gilmour house during Dave's school-days and the early years of Jokers Wild.



their arrogance - Roger isn't like that.

He HAS to run things. It's too much of a coincidence that he clashes with everyone that he's involved with and who are sharing something - he clashed with Alan Parker during the making of The Wall. Parker told him to go to hell and left the film.

I was actually over at Dave's at Checkendon when Dave was talking about a conversation he (Dave) had had with Roger: "I had to tell him, he'd just got to eat humble pie". I think Alan Parker said "If you want me to direct the film for you I'll direct it, but if you don't....". Dave said it marred the film - he thought it was less of a film because of the rows that were going on.

I'd have to say I don't know Roger Waters THAT well though. I mean, he used to come to the house to meet Syd, but we haven't had an ongoing thing at all, Roger and I. One thing I will say for him is that he is a superb lyricist. As Dave says, you can't match Roger's lyrics - they have a bite to them. The songwriting ability is his great talent.

I was aware of Nick Mason when we did gigs with the T-Set. I don't really know him very well. We exchanged ideas on drumming when we met at those gigs and I've met him at Pink Floyd concerts since, where Dave re-introduced me to him.

(Laughs) I've worked with so many semi-pro players who could play him off the boards! That's the truth of the matter. If you talk about other supergroups then you've got people like Bill Bruford - I mean, there's no comparison. He's adequate, and he may add other things to the band, of course. I think he's quite sort of arty. He had something to do with some of the tapes, so his contribution might be better measured there (Nick was responsible for a lot of Pink Floyd's tape effects, studio trickery and so on in the Seventies - Eds).

Being objective, I think that technically Pink Floyd aren't a great band, in terms of playing skills. Obviously, expensive equipment can help anybody anyway. I suppose their thing is more a merger of music and theatre, really. That's what they're

very good at. As creative musicians, I think they're excellent, but the session guys they hire on-stage do help them tremendously.

I think Dave stands on his own purely because he's such a tasteful guitarist - he's very tasty, Dave is. He's no Van Halen, but he has his own area where he's exceptionally good and that's interpretation. Some people never acquire it, but it's something that, if you have, you can improve.

He's not as good a guitarist, in technical terms, as Tim Renwick - who's another Cambridge guitarist, incidentally. He appeared a bit later on the scene than Geoff Mott and the like, then went up to London and linked up with The Sutherland Brothers (in The Sutherland Bros and Quiver - Eds) and of course Willie Wilson got the job drumming with them.

Dick Parry (sax player on Dark Side of the Moon/Wish You Were Here and associated tours - AM) was another local musician. He lived at Newmarket, training as an estate agent, or surveyor, in Cambridge. He played for a band called The Committee. I think he's a farrier now, up at Newmarket.

My own preference is for Dark Side of the Moon, which I think is a classic. It was the first album of theirs I listened to and said "Yes, I totally like that". I remember the first time I heard it was on a tape down at Roydon, at Dave's house, when he called it their 'latest waxing'. I thought it was marvellous!

I know a lot of people like their earlier stuff, but I tend to like my music a little more structured. That for me is when it all came together. I also like The Wall and certain tracks, particularly Shine On You Crazy Diamond.

Other than Pink Floyd, I listen to anything from Dionne Warwick to Yes; anything that appeals to me technically or just emotionally. I still tend to listen to the drummers a lot more than the singers! I admire people like Bill Bruford tremendously, Alan White, who was also with Yes... I'm not singling out Yes - they weren't necessarily my favourite band, but they were a

very highly skilled band. Ian Paice, of course, from Deep Purple, and Carl Palmer.

I haven't listened to Roger's solo work, but I should imagine there's stuff on there I would like; I do like Roger's writing. I would always try to listen to such a thing without prejudice.

After my four year break I was approached by a local band called Jacob's Ladder, who asked me to start playing again. I thought it would be good therapy. This was 1970, so by then Pink Floyd had moved on without Syd.

I'm now in a band, Executive Suite, that plays clubs - I've gone full circle. The leader of the band, Dick Payne, was another well-known Cambridge musician in the mid-Sixties. We'd all prefer to be doing what we were doing in the Sixties, in the dance halls, playing the music of the day to 18-25 year olds. That's not possible, because those venues have gone.

It's strange, but I've never been asked to sing on a Pink Floyd record, or pop in to do a bit of drumming for them!

Clive then played a tape of a song recorded when he visited the sessions for Dave's first solo album...

We were at Britannia Row, and Dave said, "We've got some spare time - do you want to use it to do anything?". Well, Joker's Wild used to do a little filler - which went down very

It only remains for me to thank Clive for his patience and kindness during the interview, and for providing extra information and photographs subsequently. Thanks also to Clive's mother for her hospitality. Thanks to Smaranda for her tolerance, and Rhona and Peter Bratt for entertaining us both so royally at their wonderful new home the previous night. Good fellows all!

Andy Mabbett

well with audiences - called Peanuts, off one of the Four Seasons albums.

It was so easy, we jammed our way through it. It was properly recorded, though. David played guitar, some organ, and sang harmony, Willie Wilson was on drums, Ricky Wills on bass, and me singing.

A few years ago, there was talk of releasing it for fun, perhaps under an assumed name; but, at the time, Dave was trying to be taken seriously as a producer. He felt that something like that would be frowned on a little bit.

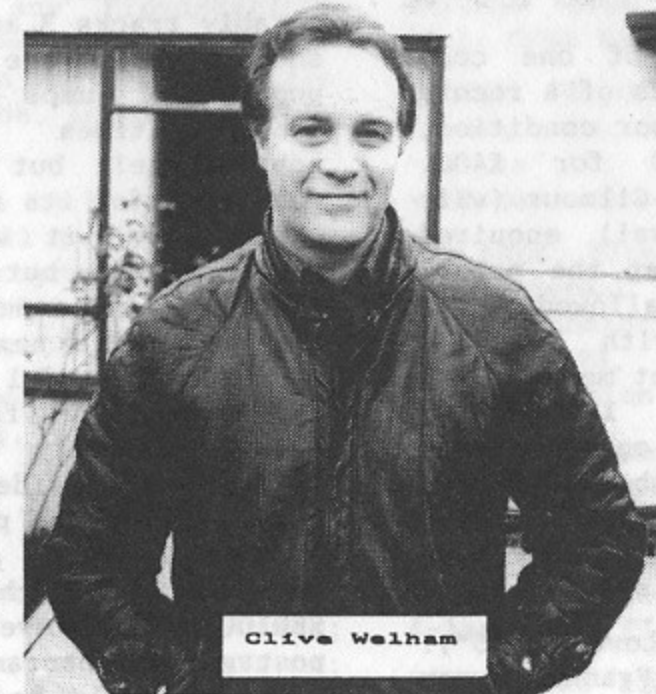
I thought otherwise, because it so conspicuously is not a serious piece, if you see what I mean.

It would have made a good novelty record - (BBC producer) Trevor Dann and the Old Grey Whistle Test were interested in playing it! - but it was down to old pop ego, really.

The funny thing was, when we used to do Peanuts tongue-in-cheek at gigs, it got the

most response; it was the most requested number we had. For me, it was nothing more than a fun item. I used to camp it up a little bit on stage and they loved it! It's a bit like My Boy Lollipop - the sort of thing a postman could whistle.

It should be emphasised that the song is nothing like the Floyd or anything on the David Gilmour album; more of a throwaway pop number. If only it could be released! Maybe Dave should put it on the b-side of the next Pink Floyd single...





## JOKE'S ON YOU

You'd certainly be wasting your time trying to order the Jokers Wild LP from Our Price; indeed, it rarely even appears in Record Collector.

Only 40 or 50 (nobody seems to agree exactly) copies were pressed. Some, presumably, remain with members or close relatives of the band, who won't be giving them up for sentimental reasons. Others may have been damaged or - horrors! - thrown out years ago.

We have only heard of one copy passing through the hands of a record shop; a disc in very poor condition, which apparently sold for £400. Rumour holds that a Mrs Gilmour (wife or mother? Who knows!) enquired about it, but balked at the price. Clive Welham not only allowed me to fondle his copy with lustful covetousness but also let me hear it!

The one-sided, 33rpm, 12" record, has no catalogue number on the label, but bears the matrix number RSLP 007.

It contains five tracks (total playing time c.11 minutes), for some of which Clive recalled who did what:

**Why Do Fools Fall In Love (1'45"):** originally a UK #1 for Frankie Lyman in June 1956; also recorded by the Four Seasons. Lead vocals by David Altham with Tony Sainty. Gilmour and Welham sing the backing 'Ooh Wah's'.

**Walk Like A Man (2'10"):** a million-selling US #1 for the Four Seasons, in March 1963 (#12 in UK). Welham sings falsetto vocal, Altham lead, and all contribute harmonies.

**Don't Ask Me (What I Say) (2'50"):** a Manfred Mann number. Gilmour sings and plays harmonica.

**Big Girls Don't Cry (2'10"):** another million-seller for the Four Seasons in January 1963 (UK #13). Clive is sure that he doesn't sing the falsetto on this, but can't say who does. Sainty sings lead with Altham.

**Beautiful Delilah (1'50"):** a Chuck Berry song that 'sold disappointingly' in August 1958. The Kinks' cover (on their 1964 debut album) inspired this, on which Altham sings lead.

Overall, the impression is of a group of competent amateurs: no doubt owing to the band's inexperience in the studio, rather than lack of talent. In places the vocals are ridiculously high (some voices still to break, by the sound of it). The playing is basic, but again passable: the band keep time and bum notes are hard to spot. Dave's vocals are hard to distinguish and there's no sign of the trademark Gilmour guitar here!

Given the pace at which the LP was recorded, the sound quality is good, albeit rather muffled in places, notably tracks 3 and 4. Clive's copy shows signs of age - a few clicks and pops - and jumps once or twice (the above times are therefore approximate!) but is still in good condition for its age and rarity.

Musically, it wouldn't warrant a second glance, but historically, it's incredible - especially considering that Gilmour's next vinyl appearance was on A Saucerful of Secrets!

The good news for TAP readers (at least, one very rich one) is that Clive is considering selling his copy. Given the price asked for the album five years ago, and that this copy is in a much better condition, SERIOUS offers over £400 (to include postage and insurance) are welcomed.

These should be sent to Andy, for forwarding. NO TIMEWASTERS PLEASE. Two months will be allowed from the publication of this issue, to give overseas readers time to respond. NB: neither Clive nor the TAP editors can make copies of the LP - sorry!

Andy Mabbett



## TAP SMALLS

**WANTED:** CD singles - System 7's 'Sunburst' (10 Records) and Sam Brown's 'As One' (A&M) + book 'The Hit Men' by Frederic Dannen. Please contact Andy at editorial address.

**FOR SALE:** Floyd/Waters VHS videos. Please send S.A.E. for list to Mr R. Sawdon, 28 Fleetgate, Barton On Humber, South Humberside, DN18 5QA.

**WANTED:** Loan or purchase of TAPs 1-33 and 38. Also any Floyd/Barrett printed matter, CDs, videos, photos, etc. Contact Karen Ross, 4 Bransdale Close, West End Lane, London NW6 4QH.

**FOR SALE:** Rare LPs by Floyd, Police, and McCartney. Will trade for Floyd/Waters CDs/tour programmes. Contact David Bintley, 17/1 Harner Ave., Wyong, NSW 2259, Australia.

**WANTED:** Floyd memorabilia - concert posters, postcards, tour programmes, etc (especially foreign origin). Contact Bill Dyson Jr., 90-4 Fillmore Street, Waterbury, Conn. 06705, USA.

**FOR SALE:** Mint condition Jap. 7"s in pic covers: One Of These Days/Seamus; Another Brick/One Of My Turns; Comfortably Numb/Hey You. Best offer secures. Contact John Stephenson at

14-08 Victoria Centre, Nottingham, NG1 3PL (or tel: Nottingham 859232).

**WANTED:** Floyd/Waters rarities. Every letter answered! Contact Steffen Grellmann, Im Hopfengarten 11 A, W-6200 Wiesbaden, Germany.

**FOR SALE:** 15-years worth of Floyd rarities (The Wall story-board book, backstage passes, foreign LPs, 12"s, etc). Contact Dave Carlin at 131 Whitham Road, Sheffield, S10 2SN (Tel: 0742 661473).

**WANTED:** Floyd correspondents, esp. in London area; and Japanese red vinyl 'Relics' LP. Contact Ian Priston at 4 Waldemar Road, Wimbledon, SW19 7LJ.

**FOR SALE:** Floyd at Knebworth photos (5 different sets). For samples/prices, contact The Concert Photo Co, PO Box 828, Buckingham, MK18 5YX. Please mention TAP when you write.

**FOR SALE:** Innovative Music Catalogue. 30p stamp/cash (UK) or dollar bill (US) to Ultima Thule, 1 Conduit St., Leicester, LE2 0JN. Also available: 'Audion' - the New Music magazine - 4-issue sub £7.70 (UK)/\$13 (US).

TAP Smalls are free. Ads concerning bootleg material will not be printed. All UK-based unless otherwise noted.



**THUNDER & RAGE:** Excellent ego-pricking SIMPLE MINDS fanzine. £1.20 (UK) from Steve Lowes, 1 North Ninth St., Central Milton Keynes, MK9 3AN.

**NEVER FOREVER:** Greatly-improved KATE BUSH fanzine. #15 £1.50 (UK) from D.N. Williams, 28 Millbrook Street, Plasmarl, Swansea, SA6 8JY.

**THE WAITING ROOM:** GENESIS, Mechanical Mike, Ant Phillips et al. #16 £1.25 (UK) from Peter Morton, 83 Oldfield Road, Stannington, Sheffield, S6 6DU.

**TROPICAL FRUIT NEWS:** Fabulous fruity fanzine. Enquiries to Rare Fruit Council International, PO Box 561914, Miami, Florida 33526-1914, USA.

**PINK FAIRIES:** Featuring the other PF/Deviants/Twink/etc. £1.10 (UK; PO's only) from J. Holmes, 15 John Bagot Close, Everton, Liverpool, L5 3SH.

**YES MUSIC CIRCLE:** A new name for the monthly that likes to say YES (and now can). £1.50 (UK) from Tiz Hay, PO Box 98, Reigate, Surrey, RH2 9YH.

**LOUD:** Ish 20 of this Heavy Metal zine includes a pre-Berlin tête-à-tête with Roger Waters. £1 (UK) from Phil Caine, 5 Cleve Way, Formby, L37 8BS.

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.



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

## See-Saw [Wright]

A diabolical load of claptrap from 'A Saucerful of Secrets', sung by the author and deservedly eclipsed by every other track on that album. Wright now dismisses his pieces as "an embarrassment," adding that "through these songs I learned I wasn't a lyric writer". Appropriately, this was originally titled 'The Most Boring Song I've Ever Heard Bar Two' [qv].

## Set The Controls For The Heart Of The Sun [Waters]

From 'A Saucerful of Secrets', sung by the author. First recorded in 1967 shortly after the release of 'Piper...', the track proved its durability by remaining in the Floyd's regular set until late '73 (including an appearance in 'Live at Pompeii') - the oldest song to do so. The original recording featured Syd and it is possible that one of the backing tracks from this original was used for the final mix.

Gilmour: "Even in those days, recording tended to be a few people playing, and then dropping in overdubbing afterwards. There are tracks on 'A Saucerful of Secrets' that Syd played on and I played on later. 'Set the Controls for The Heart of The Sun', I think I played a bit on."

Resurrected for Waters' 'Pros and Cons' tours, it also appeared on 'Ummagumma' and 'Works'.

Peter Jenner: "'Set the Controls...' was the first song that Roger wrote that stood up against Syd's songs, which was significant at that time...".

Waters: "'Set the Controls...' is about an unknown person who, while piloting a mighty flying saucer, is overcome with solar suicidal tendencies and sets the controls for the heart of the sun."

In 1971, the song provided the soundtrack to a ten-minute movie, imaginatively-monickered 'Heart of the Sun', and may have inspired Disaster Area's crashing stuntship in Douglas Adams' 'The Restaurant at the End of the Universe'.

## Several Species Of Small Furry Animals Gathered Together In A Cave And Grooving With A Pict [Waters]

One of Waters' two contributions to the solo sections of 'Ummagumma', 'performed' by the author. It also appears on 'Works'. Although never performed live as an entire piece the 'ranting' section was occasionally used live during 'Embryo'.

Playing the song upside-down, backwards and sideways reveals many surprises. Playing the song at 16RPM turns some of the high pitched vocals into Dave's and reveals Waters saying "That was pretty avant-garde, wasn't it?". Speeding the record up to 45 or 78RPM midway through allows you to hear Roger Waters on a tape loop saying "Bring back my guitar, bring back my guitar". The 'poem' was improvised live in the studio and the track was later parodied by Ron Geesin on his 'To Roger Waters, Wherever You Are'. Contrary to rumours Ron does not feature on the original, as he confirmed in a letter to Melody Maker. TAP founder Ivor Trueman once attempted to decipher the 'poem': in the interests of public decency, we will not repeat the results which may be found in TAP 8.

## She Was A Millionaire [Barrett]

An unreleased piece recorded by the group during the sessions for 'The Piper at the Gates of Dawn'.

## Sheep [Waters]

Premiered as 'Raving and Drooling' [qv] in early 1974, this eventually appeared on 'Animals', sung by the author [see TAP 2 and Best Of 1-5]. Gilmour: "I think there's lots of hidden or dry humour in things we've done. Half of it is absolutely there, like the Lord's Prayer bit on 'Sheep', but people take our lyrics so seriously that they don't see it." [N.B. It is actually based on the 23rd Psalm and NOT The Lord's Prayer].

Waters: "I think one of the 'Animals' songs stands up: 'Sheep'. It was my sense of what was about to come down in England and it did with the riots in Brixton and Toxteth... It had happened before in Notting Hill in the early sixties - and it will happen again. There are too many of us in the world and we treat each other badly. We get obsessed with things - products - and if we're persuaded it's important to have them, that we're nothing without them, and there aren't enough to go round, the people without are going to get angry. Content and discontent follow very closely the rise and fall of the graph of world recession and expansion."

The song reappeared on 'A Collection of Great Dance Songs' and was considered for the Floyd's 'comeback' tour...

Gilmour: "'Sheep' came closest to inclusion because I had a lot to do with making it come out the way it did and I feel quite proud of it. But Roger sang it and I don't think I could sing it with the same particular venom."

## Shine On You Crazy Diamond [Waters, Wright, Gilmour]

The major opus comprising most of the 'Wish You Were Here' album. Split into 9 parts, it opens the album with the first 5 and closes with the last 4 [see TAP 45 for timings]. The writing credits of the individual parts are:

|                                  |                                  |
|----------------------------------|----------------------------------|
| part 1 [Wright, Waters, Gilmour] | part 6 [Wright, Waters, Gilmour] |
| part 2 [Gilmour, Waters, Wright] | part 7 [Waters, Gilmour, Wright] |
| part 3 [Waters, Gilmour, Wright] | part 8 [Gilmour, Wright, Waters] |
| part 4 [Gilmour, Wright, Waters] | part 9 [Wright]                  |
| part 5 [Waters]                  |                                  |

All lyrics are by Waters, as are the vocals, with harmonies by all three and backing vocals by Vanetta Fields and Carlana Williams.

Vanetta Fields: "When I first worked with Pink Floyd, I didn't like 'Dark Side of the Moon' very much. But, playing with them for a few months, I really got into it, and then I agreed to record the 'Wish You Were Here' album with them."

Gilmour: "My argument, after 'The Dark Side of the Moon' when we went to do 'Wish You Were Here', was to try and get some of the feeling and musical power of 'Echoes' with the lyrical power of 'Dark Side of the Moon'."

The track was one of three new tracks (together with 'Raving and Drooling' [qv] and 'Gotta Be Crazy' [qv]) written for a British tour in late '74 and premiered in France in June of that year. At that point it was one unbroken piece.

Having played the piece live for the latter half of 1974, the group recorded it early the following year. Unlike 'Raving and Drooling' and 'Gotta Be Crazy', the song's lyrics were to be only slightly amended for the recorded version. During the recording, the piece became the basis for the whole album and extra material was written to slot in. The track also came to feature wine glasses from the 'Household Objects' [qv] project during the opening section.

Waters: "I wrote that song, above all, to see the reactions of people who reckon they know and understand Syd Barrett. I wrote and rewrote and rewrote and rewrote that lyric because I wanted it to be



as close as possible to what I felt - and even then, it hasn't altogether worked out right for me. But nonetheless there's a truthful feeling in that piece... that sort of indefinable, inevitable melancholy about the disappearance of Syd. Because he's left; withdrawn so far away that, as far as we're concerned, he's no longer there."

Gilmour: "It is sad. Syd's story is a sad story romanticized by people who don't know anything about it. They've made it fashionable but it's just not that way."

Waters: "It's too long ago to remember exactly why I was thinking about Syd... I think it was a guitar line of Dave's that sparked me off; a very plaintive phrase you hear at the beginning of 'Shine On'. It's actually the signature tune from the radio show 'Take It From Here'. You can't tell from the album, but in terms of my lyrics, it is the first use I make of memories of childhood; the juxtaposition and interplay between memories of childhood and feelings I have now."

Told the beginning of 'Shine On' sounded like Peter Green, Gilmour said: "Does it? Thank you (laughs) we try! Yes, it's obviously largely based in blues stuff. I've got a background in that; psychedelia and blues coming together is obviously a large part of what I do, I suppose."

The piece was played live by the group until the end of their 1977 'In The Flesh' tour. Dusted off after a decade's absence, parts 1-5 were played on the '87-'89 world tour and can be found on the 'Delicate Sound of Thunder' album. The piece was originally an encore for more persistent audiences but was promoted to opening track when 'Echoes' was dropped after only a dozen performances. Unfortunately, only part 1 appears in the video (plus a reprise over the closing credits) and Venice concert footage. All 5 parts were performed at Knebworth and are to be found on the video but not the album. Knebworth featured saxophonist Candy Dulfer playing Dick Parry's original part, which had been handled by Scott Page on the '87-'89 tour.

Excerpts from the whole piece appeared on the 'Collection of Great Dance Songs' compilation and Part 1 was used as the B-side of 'Have A Cigar' in Italy. The piece is also a particular favourite of Marvin the paranoid android.

#### Short Take [Waters]

Generic title applied to 'Embryo' on the bootleg 'The Early Tours'.

#### Show Must Go On, The [Waters]

From 'The Wall', sung by Gilmour and "the Beach Boys" [see TAP 41].

Waters: "The idea is that they're coming to get [Pink] to take him to the show because he's got to go and perform. They realise that something is wrong, but they're not interested in any of his problems. All they're interested in is the fact that there are however-many thousand people there, all the tickets have been sold and the show must go on, at any cost to anybody. You cancel a show at short notice and it's expensive."

The song was performed live at 'The Wall' shows with the extra lyrics as printed on the album, but omitted from the film.

Gilmour: "A double album is something that I've rarely ever liked from other people in the past, but I think 'The Wall' works. The only problem we had was reducing it down from a triple to a double [laughs]. Towards the end we were actually cutting chunks out of songs to fit the time."

## THE TIDE IS(N'T) RETURNING

Although Roger Waters can take some heart from having won the 'Media Event of the Year' for his Berlin shindig (see Relics), he can't have been terribly enchanted by the disappearance of his *The Tide Is Turning* single. A live version was released on November 19 last year but, as Andy Mabbett said with memorable restraint, "it would seem Mercury were lax in promoting it".

In the grand tradition of previous "now you see 'em..." efforts like *Every Strangers Eyes* and *Sunset Strip*, it doesn't appear to have been stocked by any major chain (perhaps dissuaded by the piles of unsold *Another Brick 2's* lying about).

Incurable discographers among you will be enthralled to learn that the CD (MERC 336) and 12" (MEX 336) singles feature the LP versions of *The Tide...* and *Nobody Home*, plus a 7" edit of the former, with the crowd noise removed (presumably a bid for radio compatibility). The 7" (MER 336) has only the latter two.

Not having heard the Berlin album, I was pleasantly surprised by the opening salvo of Comfortably Numb-type guitars on *The Tide is Turning* - but the vocals are a grim reminder of all that was bad about 'The Wall': great songs, dismally executed.

Better luck next time.

the magic b





# Q & A

To begin, an interesting question from Ian Rule of Chingford in London: What did Pink Floyd play at the two Hyde Park free concerts in 1968 and 1970?

Unfortunately, no tapes have surfaced of either gig. However, a review of the June 18 '70 gig mentioned "a quiet and lazy, bluesy introduction" (possibly the live debut of 'Fat Old Sun'), 'Green Is The Colour', 'Careful With That Axe, Eugene', 'Set the Controls for the Heart of the Sun' and "to end, a brass section and choir were brought on for the 25-minute finale, which will figure on one side of the group's next album." The latter piece was, of course, 'Atom Heart Mother', and it is possible that the wording of this review was responsible for rumours that the Hyde Park version was to be the one released (the album not being issued until October).

The June 29 '68 show is a little more tricky. Going by set-lists for that year, we can guess that it may have included 'Let There Be More Light', 'Set The Controls...', 'A Saucerful of Secrets' and one of the early, alternatively-titled versions of 'Careful With that Axe...'. It was also the venue for John Peel's one and only acid trip: "I hired a boat on the Serpentine with Marc Bolan and floated about to the strains of 'Interstellar Overdrive'. It was quite pleasant - a bit like going to Stratford-On-Avon; the sort of thing someone should do once and never need to repeat."

Justin Stanton of Croydon asked:

How about an A-Z of solo recordings?

This is certainly a contender, but we want to finish the Floyd A-Z first.

What is "The final solution" that "can be applied"?

The Final Solution was Hitler's plan to annihilate the Jews. On 'The Final Cut', it presumably represents the opportunity to "turn on the showers and fire the ovens" for the inmates of 'The Fletcher Memorial

Home'.

Jenny Gillies of Chorley in Lancashire asked:

Who is the child on 'Goodbye Blue Sky' ("Look mummy..." etc)? And is it the same on the Berlin version?

It seems fair to assume that the child is Roger Waters' daughter India, who would have been about three at the time (she reappears, with her brother Harry, on 'Radio KAOS'). The Berlin version features the same introductory tape.

Paul Dunn of Runcorn in Cheshire asked:

In 'Crazy Diamond', Dave Gilmour says that 'Two Of A Kind' was a Wright composition which, for some reason, Syd thought he had written. On The Peel Sessions EP it is credited to Barrett - so who is the true composer?

'Crazy Diamond' co-author Peter Anderson replies: "I think it is highly likely that Wright did write, or at least had a hand in writing, 'Two Of A Kind'. By that stage, Syd's behaviour was increasingly unpredictable and there seems to have been a cut-off point where he did stop writing for a time as he battled to come to terms with his own condition. It's difficult to say without actually asking Wright himself and even then Syd is in no state to argue with what might be said."

Wright has charitably never pursued the issue; although, if you listen to the Peel Session, a voice can be heard prompting Syd during the song - which tends to suggest it wasn't his.

Was Barrett still in the band at the time of 'It Would Be So Nice' and, if so, does he appear on it?

'It Would Be So Nice' was recorded around February '68; by which time Syd had, to all intents and purposes, been replaced by Dave Gilmour. It is therefore unlikely, although not impossible, that he features here.

Simon Denton of Didcot in Oxfordshire asked:

In Steve Withers' article 'An Evening With Pink Floyd' (TAP 48), it states "Pat revealed that

his wife was eight months pregnant with Roger Waters' baby". Is this humour, the point of which I have missed, or does it mean that Mrs Waters is pregnant? I think magazines need to tread carefully when printing statements such as this, for moral as well as legal reasons.

Had we regarded this ironic quip by Pat Leonard as malicious, sexist or amoral, we would not have printed it. It was, of course, a reaction to Steve's news-hunting, not an update on the gynaecological conditions of either Mrs Leonard or Mrs Waters.

Here's another gem, from Christoph Schindler of Uttenreuth in Germany:

I'm anxious to visit Dave Gilmour in his houseboat on the Thames.

Can you send me the address?

Given that the Floyd aren't too keen on meeting fans at the best of times, we can't think of any better way of annoying them than by turning up, uninvited, on their doorsteps. Even if we did know, we certainly wouldn't tell anyone else; and that goes for anyone anxious to pay Messrs. Wright, Mason, Waters or - most insensitively - Barrett a visit.

Ronnie Carnwath of Londonderry in Northern Ireland asked:

Is Hurricane Smith, who had hits between 1971 and '72 with 'Don't Let It Die', 'Oh Babe, What Would You Say?' and 'Who Was It?', the same Norman 'Hurricane' Smith who produced 'Piper', 'Saucerful' and 'Ummagumma'? I would be greatly relieved if this were not the case, as the aforementioned songs are truly dreadful pieces of work.

Sorry - they are indeed one and the same. Now in his late sixties, Smith no longer appears to be involved in music; although his thoughts on the Floyd appear in 'Crazy Diamond'.

George Loaf of Chalfont asked:

What would TAP 48's poll result for 'Best Collaboration' have looked like if all the votes for Kate Bush with Gilmour ('Rocket's Tail', etc) had been pooled?

The Top Three would have been: 1) Kate Bush/Gilmour 2) Paul McCartney/Gilmour

and 3) Roy Harper/Gilmour.

Is it true that there are two different versions of the UK 'Another Brick In The Wall pt. 2' single, with different picture labels on the B-sides?

It is indeed. One features plain bricks with Scarfe lettering; the other bricks, lettering, and a view from Pink's window across the rooftops - quite nice really. Both have the same catalogue number (which, incidentally, is now represented in TAP by "#"), HAR 5194 (B), and the music, too, is the same.

Peter Dignouts of Breda in Holland asked:

Is it possible to order photocopies of TAP issues which are no longer in stock?

Sorry, no. However, we hope that our ongoing series of 'Best-Of's will repair this gap in the TAP continuum.

Are there any guides to all known Pink Floyd bootlegs?

The excellent 'Pink Floyd - The Records', by Andreas Kraska, is the only one of which we are aware. Andreas can be contacted at PO Box 200 517, 1000 Berlin 20, West Germany; enclosing the appropriate return-postage. It's not clear what's happened to the promised English translation (we'll pass on any news as soon as we have it), but the current edition is comprehensible with the application of common sense and a German dictionary.

Mark Godfrey of Waterlooville in Hampshire asked:

Who plays trombone on 'Biding My Time'?

There was a certain amount of editorial dispute about this. Dave reckoned Waters, Andy suggested Gilmour, and Bruno favoured Wright. Given that Wright has said "I played trombone in a trad band years ago," and that he can be seen wielding such an instrument in 'Le Livre Du Pink Floyd', the latter seems most likely.

When exactly was 'Live At Pompeii' filmed?

According to 'A Journey Through Time and Space', recording took place on October 4-7 (inclusive), 1971.

John McAlister of Victoria in



Australia asked:

I have a video of David Gilmour playing live with a band, in what appears to be a television studio; performing 'There's No Way Out Of Here', 'So Far Away', 'No Way' and 'I Can't Breathe Anymore'. Judging by the length of Gilmour's hair, it seems to be from '78 or '79. Could you assist in finding out where this little gem comes from?

Oh, alright then. This was promotional footage, shot in the spring of '78, at the Roxy club in London (on behalf of the Floyd's US record company, CBS). As Gilmour had no plans to tour with his first solo album, this was presumably intended as a substitute. The line-up, incidentally, adds Gilmour's brother Mark (on rhythm guitar) to the 'David Gilmour' trio.

Peter Beasley of London wrote to say:

I was surprised at the answer to Craig Skelly's question (TAP 47), "Is the name of Pink Floyd's 1973 album 'Dark Side Of The Moon' or 'The Dark Side of the Moon?'". TAP may choose to favour the former, but the label on my copy, which I bought in the first week of release in March '73, clearly says 'The', as does the cassette and the press advertising at the time of release.

A fair point. We're just prejudiced against definitive articles (qv. Dave Walker's 'Pink Floyd In The Studio').

I recently set some questions for a pub quiz, including "What was 'Dark Side of the Moon' originally going to be called?". My answer 'Eclipse' was strongly disputed by one contestant, who claimed that 'DSOTM' was indeed its original title; the Floyd only considered changing it after learning that Medicine Head had used the title already. I have press cuttings from 1972 announcing that Floyd were in the studio recording 'Eclipse', and that they were fully aware that Medicine Head had already used 'DSOTM' as a title when they decided to change it, but did so because the latter's album flopped. I would be grateful if

you could clear this up.

It would appear that the stropky contestant was correct: although tape-lists for the first 'DSOTM' performances refer to the piece as 'Eclipsed', a free programme for the press premiere at the Rainbow, February 17 '72, titled it 'Dark Side Of The Moon - A Piece For Assorted Lunatics'. Furthermore, in a 1973 MM interview (see Best Of TAP 1-5), Dave Gilmour says: "We changed the title: at one time, it was going to be called 'Eclipse', because Medicine Head did an album called 'The Dark Side Of The Moon'. But it didn't sell well, so what the hell... we had already thought of the 'Dark' title before Medicine Head came out" (our emphasis). As the latter appears to have been issued in late '71, this would seem to confirm our A-Z entry in TAP 41 about Waters writing a song entitled 'DSOTM' "during the latter stages of the 'Meddle' album".

'Eclipse' was announced to the press as the new title in late May '72 but had, according to 'A Journey Through Time and Space', been abandoned once and for all by October 20 '72. While researching this answer, it became apparent that the piece was never called 'Eclipsed'. We can only assume that this was a bootlegger's mistake, a la 'Libest Spacement', 'Brush Your Window' et al.

Mark Brockbank of Cumbria asked:

Are there any distributors of Floyd lyric sheets/music books and other merchandise?

For music books, try Music Sales Ltd, 8/9 Frith Street, London, W1V 5TZ (UK), Music Sales Corporation, 24 East 22nd Street, New York, NY 10010 (USA) and Music Sales PTY Limited, 27 Clarendon Street, Artarmon, Sydney, NSW 2064 (Australia), enclosing the appropriate return postage.

For posters, t-shirts, and postcards, try the various mail-order firms who advertise in magazines such as Record Collector and Music Collector.

For records, CDs, and videos, the best stockist of which we are aware is Gema Records. Send an SAE (or two International Reply Coupons, available from post offices overseas) to PO Box 54, Reading, Berkshire, RG5 3SD, England. Please mention TAP.



## MEDIA LOG

The Sunday Telegraph: May 5 '91 - feature on Richard Young, "Britain's first and still foremost paparazzo" and the only photographer allowed backstage at Berlin ("I got Van Morrison, The Band, Jerry Hall and Roger Waters and just stood them against the wall. It was great"); May 26 '91 - item on stage set for new production of 'Aida' ("...its Swiss creator, Heinrich Nussli [was the] manufacturer of The Wall for Pink Floyd's Berlin performance last year"). (SM)

Melody Maker (Mar 3 '91): Favourable 'Crazy Diamond' review - "An intelligent celebration of a unique, irreplaceable talent". (KW)

MTV (Apr 10 '91): Warren Hutchinson, on 'Half-Hour Comedy Hour' - "I heard they had laser surgery in New York, so I went and got my haemorrhoids removed to the sound of Pink Floyd... talk about 'Comfortably Numb'!" (JRT)

ITV (May 27 '91): Canadian production 'The New Music' featured second 'Real Roots' special on native American music, including summary of first (shown in '89). Between clips of 'Learning To Fly', Cat Cuyaga, of the Association For Native Development in the Arts, said, "For the Pink Floyd video, they wanted somebody - an older gentleman - to be a 'medicine man'... We sent somebody down and they told us he wasn't native-looking enough!" (BA)

The Sun (May 1 '91): Item on 1990's geriatric market-leaders - "EMI's CD hit parade was topped by Pink Floyd, which sold 1,180,916 copies of The Wall, and 915,462 of The Dark Side of the Moon. Floyd star David Gilmour is 47." (TD)

Daily Mail: May 13 '91 - Report on Kurd-Aid Concert, attended by "ex-Pink Floyd member David Gilmore" (sic); June 8 '91 - Feature on commercial war between opera companies. Said promoter Harvey Goldsmith: "The baby boom simply grew up. Now they want something sophisticated... I spent fifteen years of my life with the likes of Pink Floyd. The Wall is a modern opera." (DS/SM)

BBC2 (Apr 30 '91): 'Newsnight' featured Mason discussing Trabant car. (DW)

TOP (Tower Records) (June '91): Dan Reed Network's 'The Heat' album preview - "[They] even manage to turn 'Money' into some sort of proper rock song." (BA)

Today: Apr 15 '91 - Item on sale of "The Cambridge home where... Dave Gilmour wrote songs as a teenager" ("The five-bedroom townhouse is only yards from Grantchester Meadows which inspired the track of that name on the Piper at the Gates of Dawn album. Bidwells are asking £275,000"); May 3 '91 - Horoscope ("Pisceans like things to merge and blend rather than be stiff and separate... It is therefore not surprising that many Pisces guitarists specialise in the slide or bottleneck technique [including] Dave Gilmour whose effortlessly ethereal solos contribute much to the success of Pink Floyd"). (TD)

Oracle Teletext (May 11 '91): Report of Waters entering studio to begin recording new album. (DS)

NME: May 4 '91 - highly innovative 'Rock stars in films' feature, including inevitable Geldof put-down - "...it is his portrayal of Pink in Alan Parker's kowtowing screen version of The Wall that he will always be remembered/held in contempt for"; June 15 '91 - item on The Pretty Things, whose last album "never surfaced anywhere": this presumably means that Mr Gilmour's involvement with the project (mooted in TAP 38) is to remain a mystery. (BA)

Empire (May '91): Anyone still puzzling over the 'Yet Another Movie' dialogue (see Q&A, TAP 47) should check out this issue's "Classic Scene" page, which covers the farewell sequence from 'Casablanca'. (JS)

Select (July '91): Bomb The Bass sampling news - "their 'Unknown Territory' LP is being delayed because of legal wrangles with Pink Floyd...". (BA)

Contributors: SM-Spock Mad, JRT-Joseph R. Tocci, BA-Brunita Applebum, TD-Tom Dunn, DW-Dave Walker, DS-Daniel Smith, KW-Kevin Weirdstuff, JS-Justin Stanton.



# RELICS

The Harvest record label has been reactivated; its launch being spearheaded by The Beyond, whose debut album *Crawl* is packed with punky-proggy stuff (and features a great cover for all hammerhead-shark fans!). Harvest's first Top 10 LP was *Ummagumma*, six months after the label's birth, while *Atom Heart Mother* was its first #1, and *Dark Side Of The Moon* its biggest seller. Floyd also provided Harvest's most-successful single, *Another Brick... 2.* (SG)

On June 14 '87, Ghostdance played a special fan club gig in Birmingham. The set consisted entirely of covers, among them *See Emily Play*. The Yardbirds' *Heartful Of Soul* and Golden Earring's *Radar Love* apart, the band have not performed any of these since. (DS)

Nick Mason's been out and about a bit recently: On March 3, he and co-driver Rod Lyne easily won Round One of the Top Gear Heritage Historic Rally Championship at Longleat, in their Lotus-Cortina; a victory the duo repeated on April 28 at Pines Historic Rally. On May 18/19, the Spa-Francorchamps in Belgium saw Nick (in a Maserati 2.0 T60) and Floyd manager Steve O'Rourke (3.8 Lister Jaguar) finishing third and second, respectively, in the British Aerospace Corporate Jets Historic Sports Cars race. Nick fared slightly better in the Polo Ralph Lauren Historic GP Cars race, in his Maserati 250F; finishing second in the first heat and fourth in the second, giving an aggregate placing of second - only 3'22" behind the winner! Steve O'Rourke had previously finished fourth in the Ecurie Ecosse Historics race at Ingleton (Scotland) on May 12, driving an Aston Martin DB4. This poor showing can perhaps be attributed to jet lag or some other form of exhaustion after his recent honeymoon in the States. (JS)

La Vallee, fresh from cameos at London's NFT, and on new French cable station 'Canal Jimmy' (May 16), has now reappeared on Warner Home Video (#3514907) in France, in the VHS Secam format. Can no-one stop it?! (AL)

At the Third International Rock Awards, held on June 13 in the London Arena, Roger Waters was awarded 'Media Event of the Year' for the Berlin gig. Co-conspirator Leonard Cheshire had to make do with a Life Peerage in the Queen's Birthday Honours List (published on June 14). Meanwhile, The Memorial Fund For Disaster Relief has lent a helping hand in Bangla Desh and East Africa, and is expected to use the projected £2 million profit from album, video and merchandise sales by the end of this year to establish "a practical base" for future activities. (SG/Q)

Later this year, Belgian label Les Disques Du Crepuscle will be issuing a compilation CD entitled *Moving Soundtracks* (#TW1 112-2). Among the likes of New Order, Cabaret Voltaire and Ennio Morricone will be TAP's own US correspondent Ken Langford; who, with vocalist Hilary Kerr, has covered that elusive Roger Waters composition *Seabirds*. This 2'12" version will be the first time that the tune has been made available to a wider public. The song itself, incidentally, is a pleasant-enough ditty; this rendition, handled sweetly and gently by Langford and Kerr, being quite in keeping with the mood of many of Waters' other pieces on the *More* soundtrack, from which *Seabirds* was unaccountably excluded. (KW)

In 1985, Soviet organisation Komsomol distributed information to discos in Russia, regarding "foreign bands and musicians with ideologically pernicious works". Present and correct on this black-list were Pink Floyd, accused of "Perversion of Soviet foreign policy"... (GM/IT)

Those unreleased Gilmour sessions in full... Sometime in the mid-80's, ubiquitous six-string aces Dave Gilmour and Snowy White were spotted playing R&B covers at a pub gig, accompanied by The Edgar Broughton Band, Paul Jones, and Tom Newman (of Tubular Bells production fame). Dave was subsequently asked to play on a track for an album then being recorded by Tom - which he duly did. Sadly, however, this opus (which also featured Mike Oldfield and

Snowy White) has never been released. More recently, Mr G was asked by Mr Oldfield to "lend an ear" to the mixing of the latter's *Heaven's Open* single, last December. Gilmour, unfortunately, was not to play on the piece, and his engineering efforts were ditched in favour of a remix by the composer for the final release.

This intriguing saga has continued with the reissue of Mike Oldfield's *Etude* on the strength of its use in a Nurofen advert. Coupled with Gakkaen by The Ono Gagaku Kai Society Orchestra, it was released on Virgin 7" (VS 1328) and cassingle (VSC 1328). It has been rumoured/suggested that some copies were issued with the alternate flip *The Great In The Sky* (another Nurofen theme). Confirmation of these items' (non)existence would be very welcome. (OW)

Roy Harper's new live video, *Once - Live* (Castle CMP 70-38) includes, among others, the Gilmour co-composition *Short and Sweet*, and *Once and Berliners*, both of which featured DG in their studio forms. And one we missed: Roy's *Work Of Heart* was reissued on CD by Awareness (AWCD 1002) in '89. "Special thanks" are extended to Gilmour on the sleeve notes. Finally, congratulations to all who spotted the deliberate mistake in TAP 48 - Kate Bush is on Roy's *The Unknown Soldier*, not HQ. (AM)

Yet another Berlin promo: a 'special limited edition' box containing the double CD, video and an LP-sized, 12-page colour booklet (Mercury 082-730-0). The box itself, Berlin '90 logos apart, is all white. Does anyone know how limited it is, and what it's worth? (JF)

Dream In Goa's cover of *Shine On You Crazy Diamond* (see Relics, TAP 46) has reappeared on the Rumour Records/Debut dance 12-inchers compilation *Encore!* (LP-KUVA 1, MC-KUVAMC 1, CD-KUVACD 1). It's the full 6:06 version. (SG)

And more implausible Floyd appearances include...: Rap act 3rd Bass sampling the opening alarms of *Time* on their *Steppin' to the A.M.*, from *The Cactus Album* (Def Jam, '89)... On his recent near-hit single *The Other Side Of Summer* (also on the Warner Bros. album *Mighty Like A Rose*), Elvis Costello singing "Was it a millionaire who said 'Imagine no possessions'? A poor little schoolboy who said 'We don't need no lessons'?" - hmm... Californian thrash funk metallers Carnival Art demolishing Syd Barrett's *Octopus* on their debut album *Thrumdrone*, released in June by Situation Two... (PC/SG)

We were sad to note the death of The Shamen's Will Sin, who drowned while on holiday. The Shamen contributed *Long Gone* to the *Beyond The Wildwood* Barrett tribute album, and covered *Golden Hair* on the b-side of an early single. (AM)

Recently released on Medusa Pictures video (thru RCA/Columbia), an 'Alien' steal with no apparent Floyd connection, bar the familiar title *The Dark Side Of The Moon*. This, in turn, is nothing to do with a late 80's drama film (distributed by Cannon), entitled *Dark Side Of The Moon*. (SG)

*Everybody's Got To Learn Sometime*, a double album on FM Records, opens with the Gilmour-embellished *Give Blood*, from Pete Townshend's *White City* album. Other contributors include Roy Harper, Mike Oldfield, Peter Gabriel and Kate Bush, and it's for a good cause: International Hostage Release. (AM)

Contributors: DS-Daniel Smith, JS-Justin 'Union man' Stanton, SG-Smurf Gulag, KW-Killer Wheeze, AL-Alain Lachaud, Q-Q Magazine, GM-Gary Moonbeat, IT-Inters Tellar, OW-Ommadave Walker, AM-Aldi Meola, PC-Peter Clarke, JF-Jeff Frost.

## VICKY BROWN

Our 50th issue celebrations have been marred by the sad news that Vicki Brown passed away in June, having fought cancer for some time. Vicki and her family had been friends of David Gilmour for many years. She and her daughter Sam sang backing vocals on the *About Face* album, and David had returned the favour not only by helping Sam on both of her albums, but also playing on Vicki's last brace of releases. Last year, both women sang with Pink Floyd at Knebworth, contributing greatly to our enjoyment of that concert. A future issue of TAP will include an interview with Sam, recorded last year, in which she talks about her, and her mother's, work with Gilmour. (Andy Mabbett)