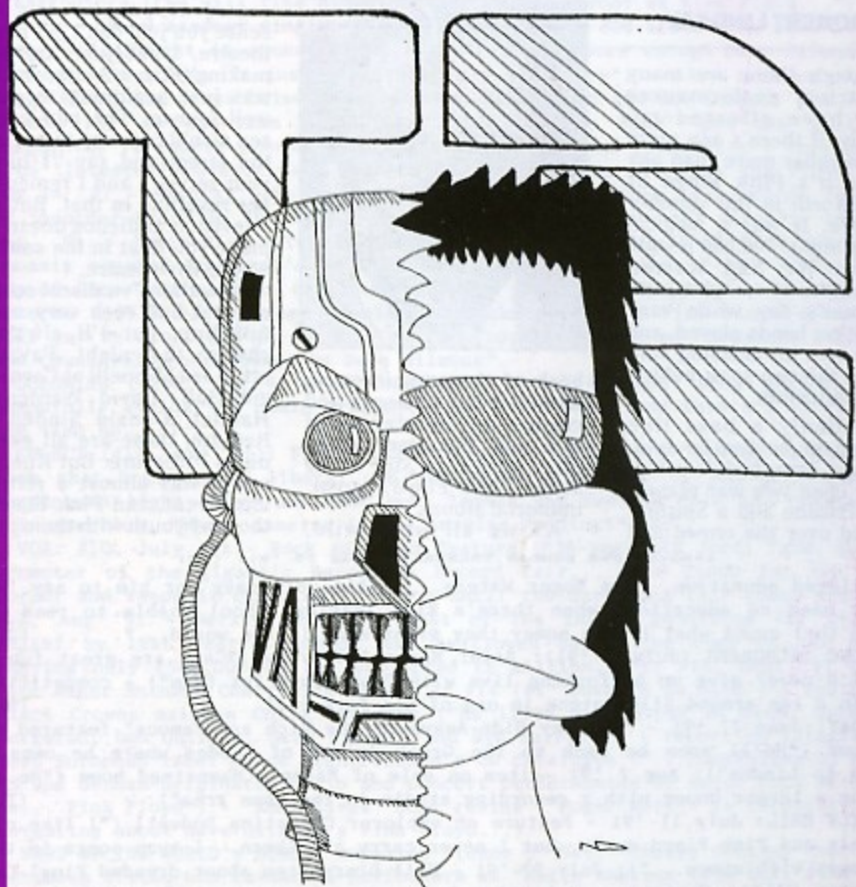


SCHWATERS NEGGER



WELCOME TO THE MACHINE

THE AMAZING PUDDING

THE ORIGINAL **Pink Floyd &  
Roger Waters**

MAGAZINE ISSUE 51

ISSN 0951-8304





Pudding Tied Up

October 1991

First, our thanks to everyone who sent messages (or birthday cards - take a bow, Mark Horner) of congratulation for our fiftieth issue. Slightly less overwhelming has been the response to the competition - only a handful of entries has arrived (and then only if the hand in question belonged to a pre-pubescent Mickey Mouse). This issue should appear before the closing date of October 31st; our advice is to at least try - even guesses could land you with more right answers than we've received so far. The results will appear in TAP 52.

Moving on to the popular subject of money, money, money, we are increasingly becoming aware of the difficulties encountered by overseas readers in obtaining money orders to pay for TAP. We would like to point out that although sterling is easiest for us, we are happy to accept US dollars. Given the fluctuating exchange rate, we cannot fix prices, but will convert money sent at whatever the current figure happens to be. However, we stress that this does not apply to any other currencies and personal cheques in foreign currency cannot be accepted. Finally, cash should be sent in a registered envelope.

Similarly, overseas readers ordering back issues, subscriptions, etc, do not need to go to the expense of obtaining separate money orders and sending them to different addresses: one order, sent to any editor (preferably Andy or Bruno) will suffice (the current system - detailed on the "Subscriptions, Back Issues, Best Of's and Binders" page - exists only to speed the whole process up). Of course, it also enables us to embezzle TAP profits (such as they are) but that's another story.

Can we appeal again for any drivers who include Preston, Birmingham and/or London in their routes, to contact Andy? Help with shifting the magazine around the UK would be greatly appreciated.

Finally, congratulations to Dave and Jill Carlin on the birth of their daughter Josie.

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MERCI: to Pete Anderson (front cover), Nick Dawe (back cover), Ken Langford, Trevor Mabbett, Douglass and Sonia MacDonald, Smaranda Maftai, Music Collector, Mark Paytress, Q, Dan Reed, Ian Rule, Elliot Tayman, Fred Tomsett, and the sales staff at Virgin in London.

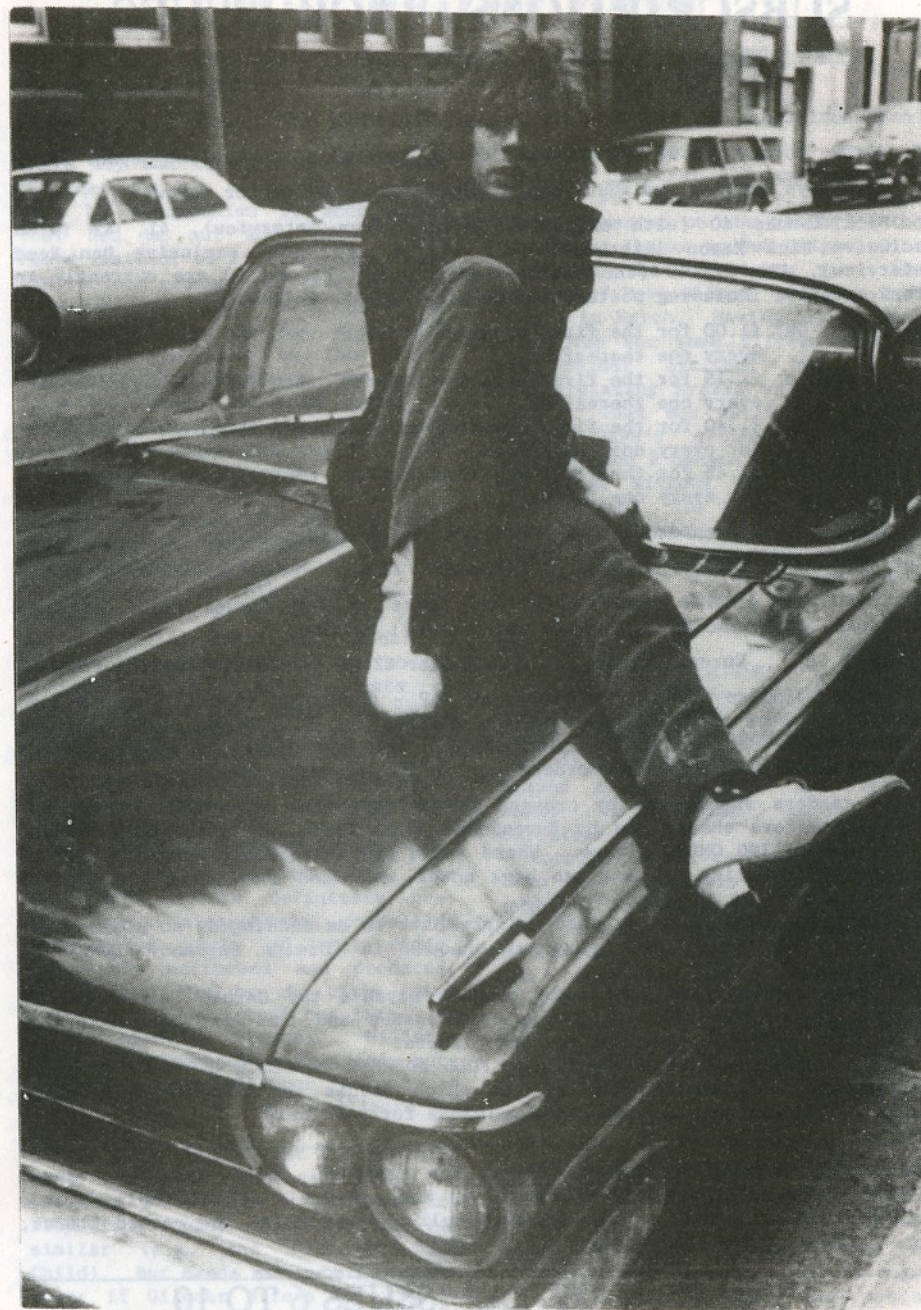
STOP PRESS: Set the controls for the heart of the VCR on December 7, BBC2. 'Sounds Of The Sixties' is to feature a clip of Syd's Pink Floyd...

OUT NOW! The BEST OF TAP 6-10. 44 pages of rare photos, features, interviews, etc. Another limited edition, so order now! (Details on pg4).

Andy

Bruno

Dave



Would you buy a used car from this madcap? (photo courtesy of 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 40 (with exclusive David Palmer interview), 41, 42 (with exclusive Nick Mason interview), 43, 44, 45, 46 (with exclusive Dan Reed interview), 47, 48, 49 (the Beatles/Lennon special) and 50 are currently in stock. 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 eleven issues costs:

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

The 'Best of TAP issues 1-5' and 'Best of TAP issues 6-10' are now available, each (including postage and packing) costing:

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

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 Of's, and Andy Mabbett for overseas subscriptions and binders.

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

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

**THE BEST OF TAP ISSUES 6 TO 10  
AVAILABLE NOW - DETAILS ABOVE**

## TOUCHED BY DAVE

All About Eve: 'Touched By Jesus' (Vertigo 510 146 CD-2, MC-4, LP-1)

With the news that Dave Gilmour has played on this album comes the realisation of a grave danger that there may not be enough music being recorded for him to guest on! This must be accompanied by accusations that had he put such effort into Floyd instead, we would probably have had two new albums from them by now!

'Touched By Jesus' (naff, NAFF!) is an important album for AAE, with Marty Willson-Piper of The Church replacing Tim Bricheno (who split from Eve singer Julianne Regan, to the Sisters of Mercy) on guitar. AAE now have to prove they can still cut it without Bricheno's unarguable songwriting and playing talents.

Dave appears on *Wishing The Hours Away* and *Are You Lonely*; both of which suggest that he was only called in to dress up otherwise average songs. If this is so, it is an abuse of his skill, that casts doubt on Willson-Piper's abilities. Gilmour's contribution to each consists of doomy, reverb-laden howls and wails in the background, plus that patented slow sustain; effective, yet hardly thrilling stuff. Indeed, *Wishing...* fades out just as he begins to stretch himself a bit.

But if DG's contribution isn't good enough reason to buy the album, then the other tracks definitely are. This is an atmospheric, compelling and unique style of rock music, impeccably performed and produced; best exemplified by the title track and *Ravens* (the latter complete with quirky mandolin figure). Willson-Piper's performance is certainly more inventive than Gilmour's, and at times approaches the brilliance of Bricheno.

This is a return that successfully justifies their new incarnation, and is also a worthwhile purchase for Floyd fans - many of the dynamics are similar (e.g. the solo in *Hide Child*). But bands everywhere, please note: if Gilmour offers to play on your new waxing then JUST SAY NO! The holiday's over; get the man back

to what he does best!

Ade Rixon

In the official AAE magazine *Eden* (Vol. 1, #5, June/July '91), Julianne Regan commented on the making of the album (our thanks to Rob Caiger):

"One of the highlights was the arrival of Dave Gilmour at Ridge Farm studio in March. Having been a Pink Floyd fan for some fifteen years I was rather excited, but... was congratulating myself on how calm I was... That was until ten minutes before Dave's estimated time of arrival when I became unable to drink my coffee without spilling it for some reason! The great man arrived with his trusty Stratocaster and after niceties and more coffee we trooped over to the barn which housed the studio and played him the track we wanted him to play on, 'Wishing The Hours Away'... within minutes, Dave was playing along to it in his unmistakable style. It suited the track to perfection. In the control room, we Eves were casting each other very happy smiles indeed. Dave then played along to 'Are You Lonely' while we swooned quietly to ourselves.

"Throughout the recording Dave had been most amenable to any vague suggestions thrown his way and came across as very unassuming and courteous. We all had lunch back at the house and Dave chatted very little about Pink Floyd and a lot about his aircraft collection, which for all you 'plane buffs contains a helicopter, a Gnat and a Sessner (sic) (I think... I'm not a great authority on jets!). Then he drove into the leafy lanes of Surrey leaving some guitar-work of great beauty and some very contented Eves."

QUOTE UNQUOTE: "I bought the Sex Pistols album because I felt I ought to... Played it once, then put on 'Wish You Were Here' and felt comfortable again." - Julianne Regan.

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

## Signs Of Life [Gilmour]

The instrumental opening to 'A Momentary Lapse of Reason'; one of only two songs from that album not to reappear on record (the other being 'A New Machine').

Mason: "The boat was one of the earliest things we started with as a sound effect because it's such a romantic sound; so clear when we recorded it."

Gilmour: "The guitar and whistling answers was actually a demo that I did in '77 or '78. We had to replace the actual guitar, but the backing chords are from an ancient thing I did."

This title was also to have been used for the album but was dropped to avoid sarcastic press reaction.

## Sing To Me [Gilmour]

A mistitling of 'Fat Old Sun' from the 'Cymbaline' bootleg. The reference to 'Sing to me Cymbaline' in the original Miles bootleg list therefore refers to 'Fat Old Sun' and 'Cymbaline'.

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

The instrumental, fifth part of 'The Man' [qv] based on 'Quicksilver' [qv] from 'More' [see TAPs 16 and 39].

## Snowing [uncredited]

An unreleased, early live piece.

## Son of Nothing [Waters, Wright, Mason, Gilmour]

A non-existent track, rumoured to exist as a logical connection between 'Nothing parts 1-24' [qv] and 'Return of the Son of Nothing' [qv]. However, the connection between these latter two is humorous rather than logical.

## Sorrow [Gilmour]

From 'A Momentary Lapse of Reason', sung by the author. Thought by many to refer to Roger Waters, the song was allegedly inspired by a poem...

Gilmour: "I've actually not managed to find the poem that the first line comes from. I probably should have put a credit on there to the person who inspired that line but I just can't find the poem."

The line "...Of Promises Broken" was at one point considered for the title of the original album. The song subsequently reappeared on 'Delicate Sound of Thunder'.

Gilmour: "It's the first thing I think I've written with the words first. Most of 'Sorrow' got put down the day after I wrote it: the vocal of the verses, the background guitars, the drum parts and the lead guitar. The solo was done first take... I never got around to doing it again."

## Southampton Dock [Waters]

From 'The Final Cut', sung by the author. The female protagonist of the song is Mrs Thatcher - emphasised by Waters singing "the slippery reins of state" on the '87 KAOS tour version [the song had also been performed on the '85 leg of the 'Pros and Cons of Hitch Hiking' tour].

Waters: "I love all that 'Southampton Dock' stuff, that little section - I'm really proud of that."

## Spanish Piece, A [Gilmour]

An incidental piece from 'More' with vocals by the author.

Waters: "We were told one bit had to be coming out of a radio in a Spanish bar so we had to do something that suggested that. In the middle of it, David tried to make the sort of speech noises you'd expect to hear."

## Speak To Me [Mason]

The introductory montage of 'Dark Side of the Moon' sound effects, celebrated chiefly for the mumbled "I've been mad for fucking years."

Mason: "I don't write much myself. I do what I can. I can't really write songs but I certainly put forward my suggestions on arrangements of other people's material. It's in this capacity that I am credited on some of the Floyd's songs."

## Stay [Wright, Waters]

From 'Obscured by Clouds' sung by Rick Wright. It reappeared as the B-side to the 'Free Four' single on Capitol - the first Floyd 45 to reach the US top 40 since 1967.

Wright: "'Obscured by Clouds' is a bit simpler than 'Ummagumma' or 'Atom Heart Mother', because of the limitation of writing for movies, but we put in a lot more time on it than we did on 'More', and we're a lot better at getting out our musical ideas now."

## Stoned Again [uncredited]

The alternative title applied to 'Reaction in G' [qv] on the bootleg 'With/Without'.

## Stoned Alone [uncredited]

Possibly an alternative title for 'I Get Stoned' [qv].

Andrew King: "'I Get Stoned' was probably the first song that Syd ever wrote: 'Sitting here all alone / I get stoned'... A very simple little song."

## Stop [Waters]

From 'The Wall', sung by the author, subsequently re-recorded for the film version with Bob Geldof on vocals.

Waters: "At the end of 'Waiting for the Worms', the aggression gets too much for him and he says 'Stop!'. I don't think you can actually hear the word 'stop' on the record, or maybe you can. It's very quick... and then he tries himself, if you like."

## Suite [Waters]

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

## Summer '68 [Wright]

A sprightly number from 'Atom Heart Mother', sung by the author.

Wright: "My lyrics are really bad and they're not saying anything that's important. A couple of songs I haven't minded being put out in terms of lyrics, like 'Summer '68'. Although I don't think that the lyrics were good, they did at least say something that - I felt - was a real genuine feeling and therefore that's cool."

## Quote Unquote

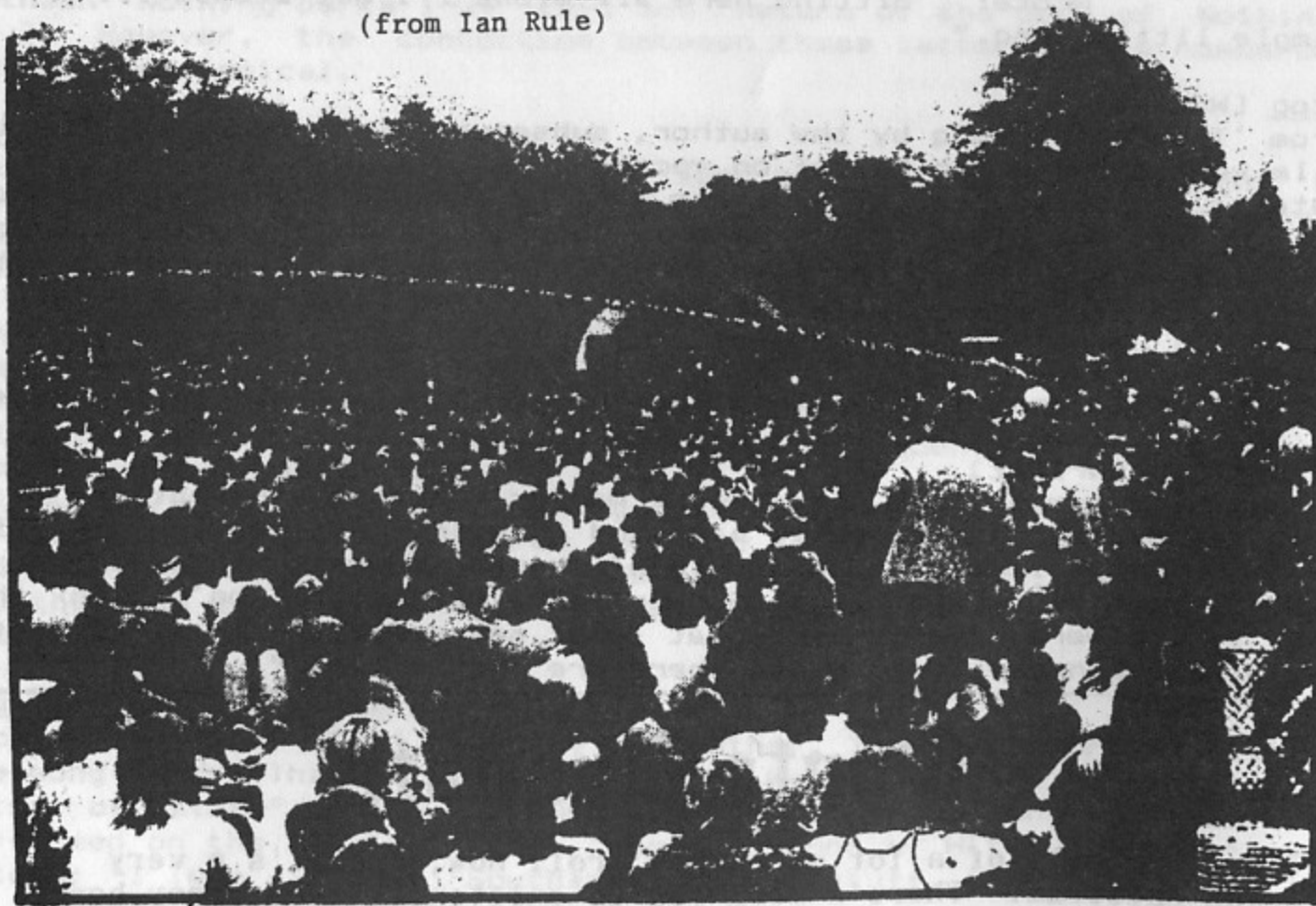
"There's a hell of a lot of rock n' roll now, and it's a very broad spectrum. There's room for co-existence, from teeny-bop stuff to elderly rock legends such as myself."

- Nick, '88.

# BOOTLEGGERS SLICE FLOYD'S CAKE

## ILLICIT LIVE ALBUM CREAMS PROFITS

(from Ian Rule)



Is it rolling Bob?

THIS WEEK an "in-concert" version of what is presumed to be The Pink Floyd's next official Harvest album deposed a similar "in-concert" recording of "Dark Side Of The Moon" as Europe's all-time best selling bootleg album.

In the two years that have elapsed since its emergence, the unauthorised recording of "DSOTM" has sold sufficient quantities to go illicitly gold. However, judging from the demand for this new album — "The Pink Floyd's British Winter Tour '74" (PFL 7501), it would appear that this album will quickly surpass the under-the-counter sales of any previous Floyd bootleg.

Recorded at Trentham Gardens, Stoke on November 19, 1974, "British Winter Tour '74" comprises the three new songs with which the Floyd opened their last concert tour. "Raving And Drooling" (12.35) is an archetypal Floyd concept, "Gotta Be Crazy" (13.20) returns to "Dark Side Of The Moon's" obsession with the destructive pressures of society and success, while "Shine On You Crazy Diamond" (22.05) is a song for and about Syd Barrett.

Since this new bootleg album made a simultaneous appearance in Holland and Germany, reliable sources in Amsterdam suggest that somewhere in the region of 60,000 copies have already been distributed throughout Europe. With export orders now pouring in from England, America and Japan, demand now far exceeds supply and it could well be, by next month, an excess of 100,000-150,000 albums will have been sold.

In terms of release schedules, The Pink Floyd have always been their very own worst enemy due to their predilection of premiering material from a new album months before it is available on record. In the interim, enterprising bootleggers have sufficient time to record the Floyd in concert, press, package and distribute thousands of unauthorised albums before the official recording is made public.

A Dutch source, who wished to remain anonymous revealed, "The longer Pink Floyd leave it, the more demand there is for their bootlegs. They've only got themselves to blame for the overwhelming success for this new bootleg. Seeing that thousands of fans have already heard them perform 'Raving And Drooling', 'Gotta Be Crazy' and 'Shine On You Crazy Diamond' they now want to obtain these songs on record.

If the Floyd are so un-together that they can't get their new album out faster than other groups, then their fans will obviously buy these recordings in whatever form they are available. Floyd fans aren't concerned wheth-

er or not the record is a bootleg or an official release. They want those songs and it seems that the Floyd are unable to do this.

The fact that the recording quality is quite reasonable and that the album is being sold at the same price as any legitimate album has created a tremendous demand. "Don't forget," he concluded, "it's been two years since the Floyd put an album out".

ONE LONDON retailer was reticent to divulge any information except to say that he was selling the new Floyd bootleg by the hundreds. Another retailer was more co-operative: "I can't get my hands on enough copies. It's outselling Zeppelin's 'Physical Graffiti', Quo's 'On The Level' and the new releases by Rick Wakeman, the Stylistics and the Bay City Rollers".

Unfortunately, neither Pink Floyd nor their manager Steve O'Rourke were available for comment at prestime. However, when I broke the news of the new Pink Floyd bootleg to Harvest Records label manager Stuart Watson, it came as quite a shock. "I really don't know what to say". When asked when the next official Pink Floyd album was due for release, all that Watson could offer was, "As far as I know, one side has been completed and the Floyd are in the studio at this moment mixing the remaining tracks. I don't think it will be ready for release for at least another two or three months".

Taking into account that, in the last month or so 60,000 copies of "British Winter Tour '74" have already been sold and that re-orders will push it well past the 100,000 mark, a delay of almost three months is going to skim off a large percentage of sales of the official Harvest release.

One informed source pointed out, "Though die-hard Floyd freaks will buy any fart, burp or squeak that the Floyd put on tape, I've found that well over half the people who have bought this bootleg think that it is the new Floyd album and the official follow-up to 'Dark Side Of The Moon' and I don't think that they will buy the official one when the Floyd get around to releasing it".

Demand for two other new bootlegs reached fever pitch last week when a German pressing of Jim Morrison & The Doors recorded at the Chalk Farm Roundhouse in 1968, and a stereo album of American origin featuring a live session recorded by Little Feat on a visit to a US radio station appeared in certain London record retailers.

A final word: don't swamp our switchboard for bootlegger locations: we ain't telling.

ROY CARR

## PRINT FLOYD

Timothy White's eminently readable **ROCK LIVES** (Omnibus Press, £14.95) is a collection of his work for various American publications; and includes his near-definitive 1988 Penthouse feature (also reprinted in TAP 33) on the Floyd rift - drawing on interviews with, among others, Roger Waters, David Gilmour and Bob Ezrin.

Only "near-definitive" because the tone of the article is decidedly anti-Gilmour; hardly surprising as White is apparently a personal friend of Waters. Of 'Lapse'-period Floyd, White says they "could not be further in fact or intent from the aims of the idealistic school chums who forged the Pink Floyd Sound". Yeah, and 'The Final Cut' is just what Syd Barrett was working towards.

White was interviewed on BBC Radio 5 on August 2. His comments on the Floyd piece have been kindly supplied by Simon Webster:

"That whole process was very, very upsetting, but also very instructive for me. It think it's a great thing and fascinating for the journalist when they can go into a situation and have their mind changed.

"I went into it thinking, 'Oh, Roger Waters wants to break up this band, and he's kind of a drip, and he's a negative presence here, and Dave Gilmour and these other fellows want to carry on, and they should be able to'. And I became appalled by two things: by how wrong I was, but also - and I remain appalled to this day - at how little reporting goes on in rock and roll.

"What I basically discovered - and I didn't enjoy discovering it, believe me; I mean, I like Pink Floyd as much as anybody else... but when Pink Floyd broke up, it came down to a legal question of who owned the name.

"The idea was that the band had ceased to exist and they didn't want to continue with it. Roger Waters didn't. The other two key band members, Nick Mason and Rick Wright, had been either kicked out of the band or ceased to be productive in terms of the band itself. They had

said a number of times in the past, on the public record, that this was the case.

"What I discovered was that when the remaining members of Pink Floyd - who would seem to play their instruments minimally at best at this point - tried to make a record that sounded like Pink Floyd, without Roger Waters, they were unable to (On the contrary, I think it sounds exactly like Pink Floyd without Roger Waters! - SW). They wasted millions of dollars and false starts and so they hired forty-odd people to essentially make a Pink Floyd record. The fooled people from all around the world. They kept the whole thing secret. And that record - that people trusted in the purchase of, and listened to - was not made by Pink Floyd.

"Rock and roll for me is the truth, for better or for worse, and I just think that bond of trust between this band and their audience has been broken. And I think that Roger Waters has not gotten a fair shaking in public. And I hope that people will read this chapter and there'll be a public outcry."

Finally, the Bryan Ferry interview in the book confirms that Dave Gilmour plays on the title track from Ferry's UK #1 album 'Boys and Girls'.

The latest in Music Master's long series of guide books is the least useful; Nick Hamlyn's Price Guide For Record Collectors (£9.95) is, by its very nature, incomplete, arbitrary and out-of-date even before the ink is dry (I'll buy as many pink vinyl On The Turning Aways as Hamlyn can supply me with, if he sticks to his £5 valuation, for instance).

Likewise, Hot Wacks XIV (derived from the bootleg collectors' magazine of the same name) is incomplete and dated; although its ten pages of quality-graded Floyd stuff is both a useful starting point and helpful in avoiding duplications. Better to wait for the next printing, which should have many more CDs listed.

Andy Mabbett



Above: Roger (3) and Rosemary (4 1/2) Barrett sur la plage. Below: The young Roger Barrett - "What about this Wall idea, guys?" (courtesy of Pete Anderson)



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



**ECLIPSE** (Great Dane Records GDR CD 8904)

Embryo (9:12); Green Is The Colour (3:15); Careful With That Axe, Eugene (7:20); Atom Heart Mother (14:15); If (4:50); One Of These Days (7:25); Echoes (25:14)  
An excellent example of how professional bootlegs can be, this CD contains material from the BBC sessions of 1970 and 1971. The sound quality is superb, the packaging high quality (a painting of an 'eclipse'), plus a great-looking black CD. A running time of 73 minutes makes this almost perfect.

There are two minor complaints: the programming of the first three tracks does not correspond with the timings given on the cover; and Atom Heart Mother has had both Father's Shout and Breast Milky edited out.

However, as an all-round package, you can't go wrong with this.

(Tom Dunn)

## MAUERSPECHTE (Oh Boy 2-9021)

East Disc: Careful With That Axe, Eugene; Fat Old Sun; Embryo; Echoes (58:07)

West Disc: Set The Controls For The Heart Of The Sun; Cymbaline; A Saucerful Of Secrets; Astronomy Domine; Pink Blues (59:35)  
Taken from Berlin's Sportpalast on



June 5 '71, this sounds like it was recorded from the hall next door - hardly brilliant quality. Also, many of the audience seem to have wanted to hold a deep and meaningful conversation instead of listening to the Floyd - during Echoes' intro, the band are barely audible. As this was recorded four months before 'Meddle' was released, I don't suppose those present can have been bored out of their skulls by it already. An interesting thing about this version of Echoes (or Return Of The Son Of Nothing as it was then known - Eds) is the first verse's lyrics are completely different.

Embryo is also interesting: they couldn't use the "squawks" in both this and Echoes, and therefore seem to be a little hesitant in the former's middle section (the chord sequence found on 'Tour 73' is absent here); a keyboard solo follows to herald the second half of the song.

Although the instrumental Pink Blues (much like More Blues), Echoes, and Embryo are interesting, this is not a recommended purchase.

(Paul Walstra)

Note: The West Disc's track-list switches Saucerful and Astronomy.

Errata: 'The Best Of Tour '72' (see TAP 50) is from the Rainbow, February 20 '72.



**OAKLAND COLISEUM 9/5/77** (STCD 2016/2017)

Eds' note: This appears to be exactly the same as the 'In The Flesh' double set reviewed in TAP 50, with slightly inferior packaging. However, our thanks to Chris Leith for reviewing it!



**A PSYCHEDELIC NIGHT parts 1 and 2** (Triangle PYCD 038 and 039)

1: Alan's Psychedelic Breakfast (22:38); The Embryo (12:06); Fat Old Sun (14:40); Careful With That Axe, Eugene (15:23) (64:47)  
2: Set the Controls For The Heart Of The Sun (11:00); Atom Heart Mother (31:18); Atom Heart Mother (reprise) (2:40); A Saucerful Of Secrets (incl. power breakdown) (23:19) (68:17)

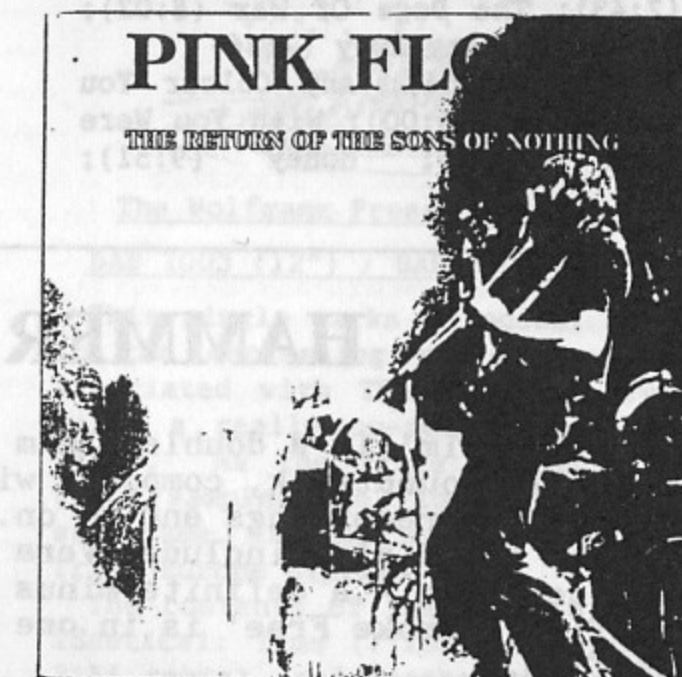
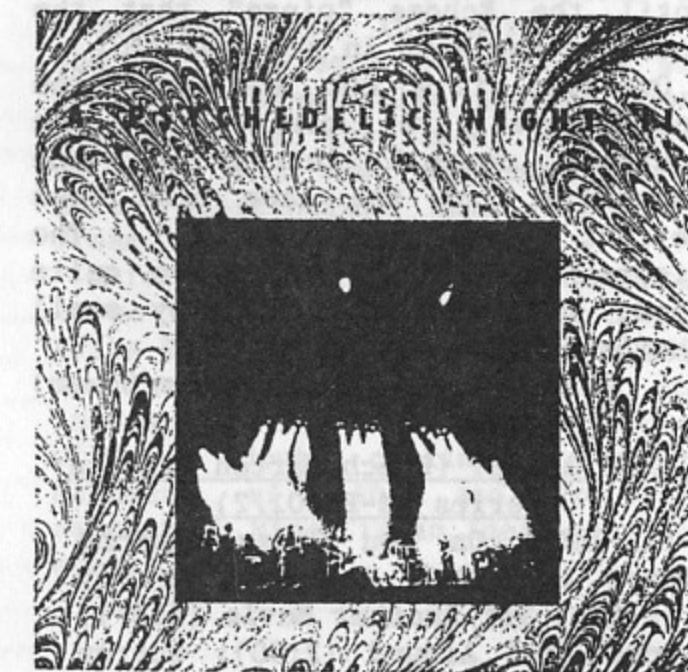
Among these long tracks, most interesting are Alan's Psychedelic Breakfast and Saucerful, although the

power breakdown on the latter is really annoying: it occurs at a really good bit of Celestial Voices.

Although the CD lists Atom Heart Mother (reprise) as being "without orchestra", the latter can be heard! The only drawback on the CDs (from Sheffield City Hall, December 22 '70) is the average sound quality, but both are still worth having.

(Matthias Brunner/Daniel Smith)

Note: the CDs are sold separately rather than as a double set.



**THE RETURN OF THE SONS OF NOTHING** (Past Masters PM 9007)

One Of These Days (9:11); Careful With That Axe, Eugene (14:09); Looking Through The Knotholes In Granny's Wooden Leg (26:30)

This CD suffers throughout from tape noise: One Of These Days (to

which the crowd clap-along at first) is very loud, almost distorting at the beginning. It ends with Roger saying "Thank you very much, good night"; unless Floyd said these sorts of things to confuse bootleggers, I'd guess the tracks are out of sequence.

The second track features an echoey Scottish-tinged monologue (much like *Several Species...*) before the line "Careful with that axe, Eugene"; while the third is preceded by about 40 seconds of tuning up - it isn't until the Echoes "pings" that the audience applauds in recognition.

Overall, it's not too bad: the instruments are clear and the audience doesn't intrude on the recording, but the tape hiss does detract somewhat from it. The biographical liner notes are quite good, and are illustrated by small photos of Rick and Nick.

(Christopher Cowan)

VENETIANIGHT (Beech-Marten Private Series BM-PS001/2)

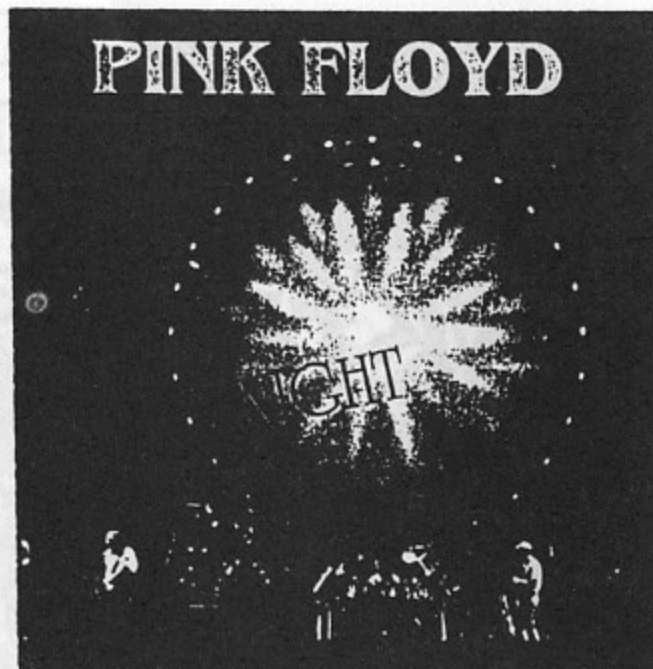
1: Shine On You Crazy Diamond part 1 (3:08); Learning To Fly (5:35); Yet Another Movie (6:57); Round And Around (2:00); Sorrow (7:43); The Dogs Of War (8:02); On The Turning Away (7:46)  
2: Time (6:04); Any Colour You Like [sic] (5:00); Wish You Were Here (4:48); Money (9:51);

## HAMMER HORROR

'The Film' is a double album featuring the entire 'Pink Floyd: The Wall' soundtrack, complete with all the different edits, sound effects, re-recordings and so on. The sound quality is excellent, and the album also includes Vera Lynn singing 'We'll Meet Again' on Side Three - a definite minus point for that, I feel. 'When The Tigers Broke Free' is in one part, not split into two as in the film.

The front cover of the (single) sleeve is identical to the 'When the Tigers Broke Free' single, although the words 'The Wall' are replaced by 'The Film'. The rear depicts bricks with the track listing in pseudo-Scarfe handwriting, as do the labels. The album is on Celluloid records (JT 41159) and it's damn good too!

Nick Lee



Another Brick in The Wall part 2 (5:40); Comfortably Numb (9:47); Run Like Hell (7:10)

The sound on this CD of the July 15 '89 Venice show is very, very good; even better than a recording taken from the TV. You'd never imagine it's a bootleg. I paid £35, and it doesn't even feature Roger Waters, so you can believe me when I say it is a fabulous one!

(Jean-Francois Hangouet)

Note: Any Colour You Like is of course The Great Gig In The Sky.

PLEASE NOTE: We will not enter into correspondence regarding the availability of these items - Eds

## ABOUT BLOODY TIME!

This Mortal Coil: Blood (4AD)

DAD1005 CD (CD) / DAD C 1005 (MC) /

DAD 1005 (LP)

Although latterly associated with the crunching Pixies, Britain's 4AD label still occasionally shrouds itself in the ambient fog pioneered by the Cocteau Twins when they ruled the roost.

Blood is the third offering by This Mortal Coil, a flexible line-up of artists masterminded by 4AD supremo Ivo Watts-Russell. The group's work largely eschews guitars and drums, in favour of synthesizers, drones and anything else that sounds pretty damn impressive when played loud enough.

Its debut, 1984's *It'll End In Tears*, was a little patchy (although it does include their best-known track, a cover of Tim Hardin's *Song To The Siren*).

*Filigree & Shadow*, released in 1986, was more ambitious, and ranks among the most beautiful suites of music ever issued.

Blood is a slightly more conventional affair; the innovative soundorama of *Filigree*... marshalled into song-sized chunks. Among the most striking of these are Hikmet/Waters' (whoever they are) *I Come And Stand At Every Door*, and Chris Bell's *You And Your Sister* (similar to his gorgeous *Big Star* tune *Thirteen*); the latter sung by the only 4AD artists to feature here, Pixies' Kim Deal and Throwing Muses' Tanya Donnelly.

Another of Watts-Russell's eclectic choices is Syd Barrett's *Late Night* (3'03"), the haunting finale from *The Madcap Laughs*. Remaining true to the "If it ain't broke, don't fix it" maxim, the vocals of Shellyan Orphan's Caroline Crawley are accompanied only by an ominous drone for much of the song - the result sounding not unlike Kate Bush singing in the Bates Motel bathroom; although the late night doom eventually gives way to a dawn chorus background. It's not among the best Barrett covers ever recorded, but emerges with panache and distinction.

In a recent interview, Watts-Russell told Vox: "I heard Jimi Hendrix and Pink Floyd for the first time when I was 12 or 13, and they opened me up completely. They took everything to an extreme, and I began to ask all sorts of questions about music and composition."

His work certainly evokes the spirit of Pink Floyd, not least in the musical landscapes conjured by processed voices, intermittent motifs and an abhorrence of the easy way out. It should also satisfy those who yearn for the "space rock" days of yore, but want something rather more substantial than *Tangerine Dream*.

Unfortunately, this is apparently to be the final Mortal Coil project; Watts-Russell believing that the idea has run its course. Nonetheless, the innovation and quality it embodies will no doubt continue to be a hallmark of 4AD, and for new recruits, *Blood* is an ideal place to start.

This Mortal B



The Wolfgang Press: Time (4AD)

BAD 1003 (12") / BAD 1003 CD (CD)

This single marks a radical change in the depressing style previously associated with The Wolfgang Press, being a really up-tempo house/dance track. As the title suggests, the track samples the Floyd song of the same name, in addition to Kraftwerk's *Trans Europe Express*.

The contents of the 12" and CD are identical: *Time* (7'20"), *Timeless* (a 3'55 remix), and another remix, *Dark Time* (6'32"). All, bar *Timeless*, sample the Floyd throughout.

For those who enjoy dance music, the Floyd and/or the 4AD label, this is an essential purchase.

K. Bowron



# MAUVE ALLEYS

TAP checks out the National Film Theatre's June '91 Barbet Schroeder season...

In 1970, Rick Wright assured an interviewer that MORE "said the right things about drugs", hence the Floyd's involvement with the film (£600 each notwithstanding).

"The story," opined a 1969 'Le Monde' review (reprinted on an NFT handout), "is in fact rather a banal one. A good-looking young man (Stefan) with no commitments meets a girl (Estelle), and immediately falls in love with her. He follows her to Ibiza... The girl takes drugs, anything from hashish and marijuana to LSD and heroin.

"At first he tries to stop the girl from committing this slow and protracted form of suicide; but he is too much in love, too sensually attached to her not to be tempted one day to accompany her on one of her 'trips'.

"MORE is first and foremost a love story, a story of an infatuation rendered fatal by drugs. Stefan dies because he loves Estelle..."

NME's Fred Dellar summarised it tersely as a "ludicrous melodrama" - a little unfair; although some of the stereotyping is laughable - of the two Germans that feature prominently, one is the obsessive, doomed Stefan, the other a retired Nazi much given to wistful reminiscence!

What Wright found so amenable was presumably the "Heroin, bad; dope, OK" moral; for while Stefan (played by Klaus Grunberg) and Estelle (Mimsy Farmer) do end up the worse for wear, the most grisly scenes are those of fixing, rather than spliffing (the entire audience winced as Farmer, seeking to hide the tracks, injected herself under the tongue).

Furthering the psychedelic cause is a highly appropriate match of sound and vision. 'The Wall' aside, I can't think of any other film in which Floyd's music has

been so evocatively used; indeed, on leaving the NFT, I was struck by an urge to wrap my head around some guitar solos, and address everyone as "man".

Most of the album receives an airing (I don't remember hearing the first half of 'Cymbaline', but I guess it must have been in there somewhere), together with some improvisations that don't stray far from the issued soundtrack. These latter oddities presumably account for Waters' recollection that, for MORE, "we did 16 tracks in five sessions" (only 13 appear on the album).

Particularly notable are The Nile Song, which brings a dull party to life, and Seabirds. The latter (accompanying another party scene - and not, perversely, footage of seabirds later on!) isn't the acoustic wimp-out you'd expect, but an uptempo rock n' roller. It's not great, but would have benefited the album more than the throwaway instrumentals that were included.

Incidentally, the album sleeve shows the drug-crazed Stefan, egged on by Estelle, declaring war on a windmill; while the rear cover sees them indulging in some pre-coital sun-worshipping (ahem).

The dialogue isn't as jarring as Dave Gilmour remembered it in TAP 42 (maybe he was just aggrieved at the misspelling "Gilmore" in the credits), although it doesn't help that lines like "Come on, man; don't be a drag," are assigned to Charlie, a character who makes Arnold Schwarzenegger sound hip.

One-dimensional acting and banal plot aside, the film's most serious flaw lies in its shoddy editing. But the same criticism could be - indeed, has been - applied to Pink Floyd, and if you enjoy the latter, a little MORE is a fine indulgence.

the magic b

Nick Mason once described 'Obscured By Clouds' as a "sensational" LP, and I would have to agree with him. The importance of the album has often been overlooked, perhaps because of the speed with which it was recorded (just over a week) and the fact that it was a soundtrack.

This is a shame, because not only is it great in its own right, but also contains themes that would recur throughout the Floyd's career. Roger's preoccupation with his father's death and Dave's (now) distinctive guitar playing first appeared on this album; and in its use of atmospheric tracks and reprised musical motifs, the album could be said to have led directly to 'Dark Side of the Moon'... and the rest is history!

It is therefore ironic that 'Obscured...' will always be remembered as the soundtrack to "that bloody awful French film". LA VALLEE, to give it its correct title, can be summed up thus: "Hippies seek hidden valley; audience seeks exit".

The story concerns Viviane (Bulle Ogier), a diplomat's wife who collects rare artefacts for Paris boutiques. She becomes "involved" with an Englishman, Olivier (Michael Gothard); and, in order to acquire some rare feathers, accompanies him on an expedition, led by his friend Gaetan (Jean-Pierre Kalfon).

Their destination is an unexplored valley, marked "obscured by clouds" on maps. After much wandering around the New Guinea jungle (and a bit of going native), the hippies, on the verge of death, find the valley... and that's it; the movie suddenly ending (to sighs of relief from the audience) as if the film-makers had abruptly run out of money.

However, a brief review cannot begin to convey the tedium of the movie's soulful stares and

meaningful debates on life, nature and civilisation. Somewhere amidst this pretension is the music of Pink Floyd; but, despite the quality of the songs, they are singularly out of place.

Much of the music is heard only fleetingly on the hippies' radio; with the notable exception of the title track, which accompanies some breathtaking aerial shots of valleys that are, indeed, obscured by clouds.

Although not all of the songs on the album feature in the film, those that do, appear in the same order: first Obscured By Clouds, then Burning Bridges and, later, an alternative version of Childhood's End with more prominent acoustic guitar. There's also a version of Free Four with slightly different lyrics and, to close, an extended Absolutely Curtains (incorporating a reprise of the Burning Bridges theme), which accompanies the discovery of the valley.

Despite some beautiful cinematography and reasonable performances, the film falls flat owing to an unrealistic script and some awful editing (by the same guy who butchered MORE).

Although shot on location, Schroeder never creates a genuine atmosphere; all the hippies have perfect hair, and the men never seem to need to shave (and if I can work out what they used for food, I'll die a happy man). The main flaw, however, is that you never really care about the characters: all are unsympathetic and even the genuine tribesmen seem exploited.

The only conclusion you can draw from the film is that all hippies should be shot at birth: the movie is a hollow experience and the Floyd are wasted. If you don't own the album yet, buy it; but avoid the film at all costs!

Steve Withers



The Bashful Madcap (photo by Barry Plummer; courtesy of Pete Anderson)

# ROGER WATERS : A TRIBUTE

Perhaps the most overlooked of 1990's outdoor rock events was The Roger Waters Tribute Concert, held in the symbolic Grantchester Meadows, near Cambridge, on the same day as Roger's performance of 'The Wall' in Berlin. It featured a cross-section of legendary talent from around the world, all gathered to pay tribute to a man who remains one of our great songwriters. For those of you who missed this inexplicably low-profile extravaganza, we present the selected highlights. Your comperes for the evening are Tom Cruise, Simon Bates and Anthea Turner.



Tom: Hey hey hi! Hello Grantchester! I'm Tom Cruise (silence from audience made up of Floyd fans who couldn't afford/be bothered to travel to Berlin). I feel very honoured to be standing on this stage tonight, sharing it with a man whose music... (remembers Waters is in Berlin and won't be touching this with a barge-pole)... sharing it with music written by... a man... a man who... (suddenly confident) by a man who tells it like it is, who isn't afraid to kick ass in the cause of, er... in the name of the cause.

Simon: I first heard the music of Pink Floyd when I was... younger. It was in the days when the great Syd Barrett led the band into a brave new world of syker... (holds earpiece, mutters "I've forgotten the word" to the director)... a brave new world of loud music and flashing lights.

Anthea: Of course all that was before I was born, but to recall those days for us and to open the show please give a big Grantchester welcome to Roxette and 'Astronomy Domine'!

(Blonde Swede in tight black dress pouts her way through song while anonymous partner powerchords along in routine HM fashion)

Tom: Yeah, 'Astronomy Domine', written by Roger's buddy since childhood, Syd Barrett. This was a time of carefree energy, when the band would play, then jump into their soft-top Cadillac and drive under cover of a star-spangled summer sky on to their next show.

Simon: But this optimism was not to last. Syd was swept away on a tide of evil drugs, into a cesspit of no return from which there was... no return. It was left to Roger to take over.

Anthea: Under Roger, Pink Floyd moved away from, er... psycherphonic music into... what's that? (peers into autocue) Oh! (laughs) into more impressionable areas, so welcome to the show Go West!

(Singer and The Other One gallop through 'Set the Controls For the Heart of the Sun', grinning at camera as it zooms in on stage)

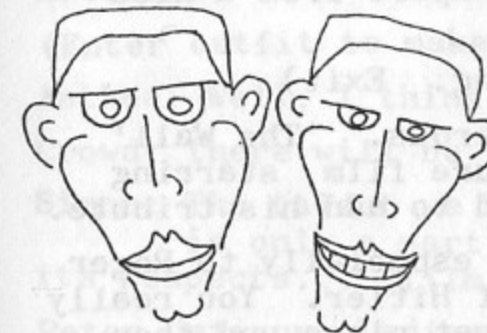
Simon: The very talented Go West. At the end of the 1960s Roger's writing was becoming a lot sharper as he started to write about... all kinds of things. He also commands respect from the first generation of rock n' roll, the very roots of Roger's creative tree...

Little Richard (on film): Oh yeah, that Roger boy, he's one mean dude! Ah just love his Money and his Brain Damage and leaving those kids alone. Ah saw him and that Pink Floyd; now that's one mean dude, yes siree! They got these little lights an' smoke an' all but ah always declared "No-one's gonna rock better than Little Richard," but ah'll put him up there just behind me.

Tom: In 1970 Roger wrote the first of many songs on the subject of madness; mad people and other wackos, called 'If'. In it he voices the concern that he might go mad and so urges the defeat of madness by understanding and, erm... a kind of tactical air strike against the enemy as a way of winning his internal war against the communist threat. Here to perform the song is that great, internationally-renowned singer of other people's songs, Elaine Paige.

(Enter Nearly Useful crooness, all emotion and mascara. Exit)

Anthea: Right, er... during 1970 also, Roger emba... emb... did his first solo project which, er, shows how individual he was even at this early time. And now (gets excited) we have a great surprise for you. From Roger's first solo album 'The Body', here's 'Our Song' performed by... (shouts) BROS!



(Those smiles, those ears, it must be Bros. They make flatulent noises, jump around, and breathe into the mic in amusing ways - and thus give the most honest and genuine performance of the evening)

Simon: Are you having a good time tonight, Grantchester? (Silence) I can't hear you! Let's remind ourselves why we're here. We're here to celebrate Roger Waters and to put an end to war, death and, erm... madness. With the release of 'Dark Side of the Moon' in 1973, Roger led the Floyd onto a creative high for the first of his much celebrated concept albums...

Tom: 'Dark Side of the Moon' was about being mad; the deep significance of the moon being that if you were mad, it felt like being on the moon, isolated from normal, healthy people like you and me. A very simple message in some ways and one that sold millions of records in the United States. Then came 'Wish You Were Here' and 'Animals' - great records which established Roger in the, er... forefront of the vanguard. We're now gonna hear some of those songs. First of all, let's hear it for Mr Roger Whittaker (we don't hear it for him).

Roger Whittaker: I'd just like to say that Roger's music has been a great inspiration to my career and my choice of knitwear. This one's for you, Roger, wherever you are...

Voice in crowd: He's in Berlin, the lucky sod.

(Whistled version of 'Wish You Were Here' - amiable smiles every time camera zooms in. Restrained, in fact strained, applause)

Simon: It gives me great pleasure to introduce two people who I've admired for a long time and I'm sure you have too... that great soul duo Ashford and Simpson.

Ashford: Ahlraht Gran'chester, is it happening?!

Crowd: No.

(Soulful 'Have A Cigar': "Did we tell you the name of the game, boy - did we tell it? Did we tell it?" and "It could be made into a monster if we all pull together as a team - let's pull together as a team, Gran'chester! Hey, you're not pulling!" Exit)

Tom: We're lucky to have with us today one of the leading figures in the new wave of female singer-songwriters and one I personally admire as a champion of, erm... the free world: Tan... Ana... Anastasia (frowns into autocue)... Tikovic...

Tanita Tikaram: It's thanks to Roger that I'm here at all. He saved me from isolation at sixth-form college... deep, real emotions... pools of despair... eternal debt, etc, etc (closes eyes for 'Pigs on the Wing').

Simon: Success and recognition came Roger's way and he was determined to break out at all costs. As we know, he did it by creating 'The Wall', but he still looks back on those desperate times when there was 'Nobody Home', apart from a nice house, nice wife, nice car...

(Enter Jason Donovan. Sporadic bottle-throwing. Exit)

Tom: Yeah, Jason Donovan there, live and dangerous. 'The Wall' was a profound success and led to a feature film, starring Bob Geldof, who joins us from, er... Hampstead to add his tribute.

Bob: I'd just like to say hi to everyone, but especially to Roger Waters or, as I prefer to call him, Adolf Hitler. You really make me puke, it was a crap concept in the first place and then you promised that I wouldn't have to sing any of it, but no you had to humiliate me all the same, didn't you? Fascist walls... Fat cats... useless millionaires... bastards...

Simon: Well, we seem to have lost Bob Geldof there, oh dear.

Tom: 'The Wall' was Pink Floyd's greatest success but it marked the beginning of the end for Pink Floyd. 'The Final Cut' in 1983 was Roger's last with his former friends and upheld his values of freedom, democracy and liberty, but in relation to a new idea... selfless sacrifice in war. On the record he namechecked some of the great world leaders - Reagan, Haig, Begin, Nixon... but above all your own Margaret Thatcher and, in particular, her role in repelling the Argentinian hordes from the Falklands. This album shows how he realises that peace comes through strength and a strong airforce capability.

Simon: We have seen that Roger is a great intellectual, but he also produces great rock music. Who better to demonstrate this than a great rock band - live in Los Angeles, Guns n' Roses.

Axl Rose: We always dug Roger and Pink Floyd. We have things in



common, like there are always people out to get us, so you gotta tell them to fu...

Anthea: That was Axl Rose, yeah! Roger put Pink Floyd behind him with 'The Pros and Cons of Hitch Hiking'. In it he dreamt that he was married, divorced and then reconceived... er, recon... got back together with his wife; only to wake up and find that he had picked up a hitch hiker after all.

Simon: It was a much more passive piece than we had come to expect, except for the loud bits; and once again reflected the vast pools of depth, the uncharted seas and the huge, broad brushstrokes with which he paints. To illustrate this point, we have one of Roger's contemporaries to sing 'For the First Time Today'... Tom Jones!

(Enter leather-clad lounge lizard, or just shake hands with him if you like. Performance cut short as torrents of sweat blow mic)

Tom: 'Pros and Cons' represented Roger's attempt to get in touch with his real feelings. His obvious liking for the USA, fast cars, hitch hikers and trucking show what a regular guy Roger is, and how his heart is really in the land of the free.

Anthea: Roger's most recent album was 'Radio KAOS', about, er... a Welsh, er... disabled person, er... who likes radio.

Tom: From 'KAOS' came 'The Tide is Turning', in which Roger looked forward to a new world of freedom; a world in which the rich embrace the poor, the strong the weak, and the airforce pilots the girls. To perform it, we have a truly international star. With Dionne Warwick as an aunt and, er... (blinks at autocue) her mother as her mother, how could she be anything else... Whitney Houston!

(Enter outfit to make not meal but complete banquet out of song)

Anthea: Well, I think we'll have trouble following that!

Crowd: There will be trouble if you try to!

Simon: The talent we have seen and heard tonight is only a part of that which lined up to pay its respects... (film sequence follows)

Peter Ustinov: Ladies and gentlemen, boys and girls... Roger Waters.

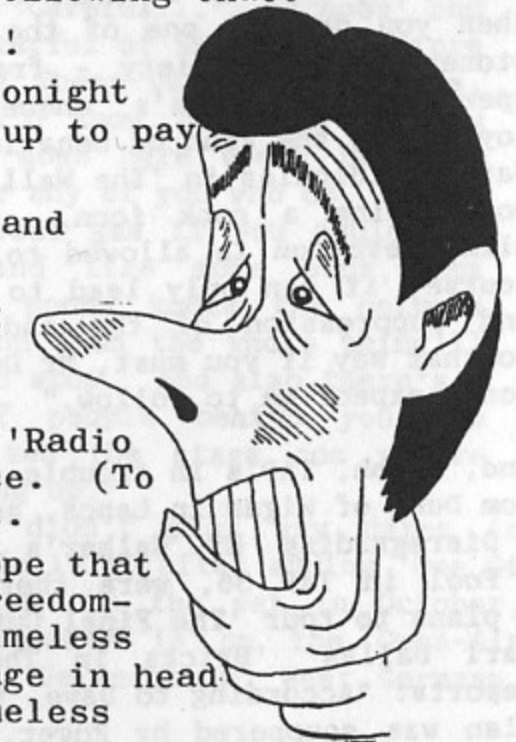
Phil Collins: I know you've been expecting me, Grantchester.

Ronald Reagan: Roger Waters is a truly remarkable human being... 'Radio KAOS' speaks directly to my life experience. (To interviewer) That will be \$50,000, please..

Tom: This is where our tribute ends. I hope that you have enjoyed our portrait of a freedom-loving man. Will you join in with that timeless anthem, 'The Star-Spangled...' (gets message in headphones) Oh yeah, of course... for that timeless anthem 'Brain Damage' and 'Eclipse'...

(Enter all: "All that you touch - are you touchin', Gran'chester? ... and everyone you fight - let's stop fighting, Grantchester!" before rapidly-dwindling audience. Big finish, waves. Exit)

Mark Q. Horner



# Q & A

Anyone for some controversy? Here's Paul Dunn of Runcorn in Cheshire:

I'm writing about the 'An Evening With Pink Floyd' article in TAP 48 by Steve Withers. How many more times do Berlin and Roger have to be ripped apart? The point has already been made clearly enough that not everyone was pleased by it, but it may come as a surprise to Mr Withers that Roger Waters' FANS do read TAP and do not value the opinion of someone like Guy Pratt, who should be reminded that he is only a session-man for the Floyd and nothing else; and only when he creates something as brilliant as 'The Wall' should he be able to pass comment the way he did so unjustly in the above article.

Steve Withers replies: "It seems to me that creative talent and artistic merit need not be the attributes of a critic. In the words of Bob Dylan, 'You don't need a weather-man to know which way the wind blows!' If you suppress anyone's right to criticize (Mine, Guy Pratt's or even Mr Dunn's) then you destroy one of the cornerstones of our society - freedom of speech! Mr Dunn's unquestioning loyalty is the kind of behaviour that Waters ridicules in 'The Wall' - fans worshipping a rock icon. If such blind devotion is allowed to run its course, it can only lead to tyranny and suppression of the individual. Go that way if you must, Mr Dunn, but don't expect me to follow."

And, uh-oh, TAP's in trouble again... Tom Dunn of Wigan in Lancs. asks:

Disregarding Mr Walker's April Fool in TAP 36, were there any plans to tour 'The Final Cut'?

Karl Dallas' 'Bricks In The Wall' reports: "According to Dave, the tour plan was scuppered by Roger, and he sounds very bitter about it: 'We did have a plan to try: it was all costed out - managers and people went away and told us where we could do it and what we could do and how much money we could make... but Roger... said

'Forget it!'. However, Roger said: "We were never going to tour anyway. We might have done one gig for a TV simulcast, but I got involved with 'The Pros and Cons of Hitch Hiking!'. Amusingly enough, one anguished TAP reader cornered Floyd manager Steve O'Rourke at an '89 gig, attempting to verify the existence of the '83 tour programme. "It's in TAP!" he wailed. HELPFUL HINT: If you want information from Mr O'Rourke, don't admit any connection with The Amazing Pudding.

Jason Pyke of Feltham in Middlesex asked:

Were the Floyd ever asked to write music for the films '2001' and 'Dune'?

Veteran Floydologist Edo Bertolotti says: "In 1976-7, Floyd planned to make a film based on 'Dune', with the help of Hipgnosis. But the director Alexandro Jodorowski (responsible for one-time Waters favourite, 'El Topo') pinched the idea, although he promised them the soundtrack. Unfortunately, it was too ambitious and Jodorowski never did it. 'Dune' was finally made in 1984 by David Lynch, with a soundtrack by Toto and Brian Eno." '2001' was released in 1968; and therefore would have been made long before the Floyd were sufficiently well-known in the US to warrant director Stanley Kubrick's attention (even had he been predisposed to use rock, rather than classical, music - which he wasn't). Nonetheless, the Floyd did, as Gilmour admitted at the time, "all read science-fiction and groove to '2001'".

Sean McManus of Stevenage in Hertfordshire asked:

Could you tell me how much a mint condition pink vinyl 7" of 'Learning to Fly' is worth?

Although this has been advertised by one unscrupulous dealer at £12, our estimate is £10 at the most.

Has anyone noticed that 'Terminal Frost (Do Your Own Lead version)' does still have the lead guitar part on it?

Er, yes. But such mysteries are nothing new. In TAP 10, Edo Bertolotti wrote: "What happened to the 'Evening Standard' version of 'It

Would Be So Nice'?... All the versions I've heard feature the 'Daily' version (try to hear the single or the 'Masters Of Rock' LP). Was it really published on vinyl? Should I ask the FBI?"

Mark Thompson of Leeds asked:

Why does it state on the back of the Radio KAOS video, "...some of the best tracks from Roger Waters' first album since his departure from Floyd"; when 'The Pros and Cons...' was first?

Coz Rog officially bid adieu to Floyd in December '86, despite not having recorded with them for four years at that point. Incidentally, have you noticed that his name appears sixteen times on that video's packaging?

Phil Houlton of Hull asked:

Does anyone know the location of the airfield on the back of the 'Ummagumma' LP sleeve?

Biggin Hill, so thoughtlessly chopped from the CD reissue, can otherwise be found several miles south of London.

Guy Kilbey of Buckhurst Hill in Essex asked:

Berlin - what was the bloody great pig all about?

In an Australian radio interview (kindly transcribed by John Rivers), Waters said: "It's very easy just to think of 'Run Like Hell' as a clap-along disco number... but it's meant to be more oppressive than that... in my original drawings, there was lots of stuff with gallows and people jerking at the ends of ropes... so maybe I'm going back a little bit to that; that more powerful imagery." Asked about the recurring pig in Pink Floyd shows, Gilmour countered, "Hey, they're expensive props. We wanted to get 'em out there and use 'em again."

Amy Finnegan of New Jersey asked:

On various occasions, Roger has whispered lyrics during 'Careful With That Axe, Eugene' (e.g. in 'Pompeii'). What are they?

Just nonsense as far as we know - animal noises, repeats of "Careful... careful...", etc (still better than 'The Dogs Of War' though).

What are the lyrics that Geldof

sings from a notebook just before 'Stop!' in 'The Wall' film?

The words are "Do you remember the way it used to be? Do you think we should be closer?", which evolved into the chorus of 'Your Possible Pasts', then "I put out my hand just to touch your soft hair, to make sure in the darkness that you were still there/and I have to admit, I was just a little afraid..." from 'The Moment of Clarity' on 'Pros and Cons', and finally, "...of the ones fiddling under their dirty old macs/and the ones that were pointing the guns at their backs," which was thankfully re-written for the second verse of 'Your Possible Pasts'.

The noise in the background as the guard washes his hands is an extract from 'The Wall' live show, where a mock MC wound up the crowd with "I think the band is about ready to go now! No, no - not quite yet".

Daniel Smith of Leeds asked:

Can you identify a Floyd tape I have that just says European Tour 1971? It is probably German as I can hear people talking in German between the songs. The track-listing is 'Atom Heart Mother', 'Set the Controls', 'One Of These Days', 'Careful...', 'Echoes' and 'A Saucerful of Secrets'. Before 'One Of These Days', Roger says, "I don't know how many of you people down here speak English, but for any of you who do... it'd be a real gas if you could sit down and like move back, coz you're gonna knock the columns over and then the whole thing'll have to stop. And also there's a lot of people behind you who can't see the stage coz you're standing up."

As they didn't play any dates in Germany in 1971, after adding 'One Of These Days' to the set in October, the TAP money is on the Open-Air Festival, Gernersheim, West Germany, on May 21 '72.

Ace CD scribe Paul Walstra of Alkmaar in the Netherlands asked:

Live, why did Gilmour change the lyrics of 'Us And Them' from "It can't be helped but there's a lot of it about" to "...coz there's a

lot of it about"? It rather changes the meaning.  
 No idea. Maybe he shared Waters' view that 'Dark Side's' lyrical content was "wishy-washy claptrap", and made the best amendment that you could expect the author of 'One Slip's' lyrics to make. Back in '77, they even took to omitting the first half of the last verse entirely.

In the 'Pink Floyd Illustrated Discography', 'Midnight Sun' parts 1 and 2 are listed as a "USA single" (Tower 376). Is this a track I've missed or one better known by another title?  
 Floyd's first three US singles were 'Arnold Layne'/Candy and A Currant Bun' (Tower 333), 'See Emily Play'/The Scarecrow' (Tower 356) and 'Flaming'/The Gnome' (Tower 378). We have no idea who did 'Midnight Sun', but assume that it simply got listed as a Floyd release by mistake, by someone checking the Tower catalogue.

I've read 'Saucerful of Secrets' and found it very good. However, there is very little in it about 'Pompeii' (nor in Miles). Is there nothing worth knowing about it or should I try to get yet another book on the Floyd to find out about that episode?  
 Believe it or not, TAP is planning a 'Pompeii' special at some point, with everything you ever wanted to know!

A.C. Millward of Wood Green in London writes:

Yes it's me again; that mad bloke who thinks he can hear 'Ticket To Ride' at the end of 'Dark Side Of The Moon'. After the jokes at my expense in TAP 49, I've decided to put the record (or maybe the CD) straight. You will find enclosed my copy of the album: on track 9, at 1:38 on the right-hand side, the strings start and, at 1:52, 'Ticket To Ride' can be heard... Please reassure me I'm not going mad.

Three Fabs fans - Dave, Carole and Bruno - auditioned said CD (the Dutch issue). Dave could hear a string section but no 'Ticket To Ride'; the others, only an unidentifiable noise. The majority verdict, therefore, is that you are going mad. But, hey: don't worry, be happy!

Gavin Myers of Melbourne asked:  
 Is there a different live clip of 'Comfortably Numb' to the one on 'Delicate Sound of Thunder'?

According to 'A Journey Through Time and Space', 'Comfortably Numb' premiered on MTV on November 21 '88 - but this was from 'Delicate Sound Of Thunder' (rather than the Atlanta 5/11/87 footage that yielded promos for 'On The Turning Away', 'One Slip' and 'The Dogs Of War'). Any different clip you may have seen is presumably unofficial. Reader Tom Vinken adds: "Looking at the live clip, you may notice that the last notes of the first guitar solo (which are played behind the vocal line) do not correspond with the shots: you see Gilmour's guitar but his hand doesn't move."

We'll finish with some Qs we can't A. If you can help, please write in.

Was there a booklet in the 'First XI' box-set? If so, can anyone supply a photocopy?

(Gary Holderness)

Is it possible to order 'Live At Pompeii' on VHS in Canada?

(Lynn McEachern)

When did Floyd stop using the Icarus model for 'Learning To Fly'? Was it just used for open-air concerts?

(Graham Haslam)

On which tracks from 'A Momentary Lapse of Reason' does Rick Wright appear?

(Mike Watson)

Who is the extra guitarist on the encores of Floyd's Vienna show, July 1 '88?

(Werner Haider)

Can anyone supply sheet music for 'Effervescing Elephant' or any other of Syd Barrett's material?

(David Gaskill, Mark Hawes)

The cover of my 'Delicate Sound Of Thunder' CD shows one light-bulb lit (top left-hand sleeve). I haven't found anything similar on other CDs, LPs, cassettes, t-shirts or posters. Is it a misprint? And is it worth anything?

(K. Goddard)

Can anyone supply an address for the white 'Come Together' lighters as found at Berlin?

(David Gaskill)



# PLANET ROCK

RETURN TO THE  
**FORBIDDEN  
 PLANET**

Return To The Forbidden Planet (Music from the original cast recording)

Virgin 260 892 (CD) / 410 892 (MC) / 210 892 (LP)

Why, you may ask, is a review of a musical appearing in these hallowed pages? Well, because the cast recording was produced by none other than Nick Mason: renowned producer, racing driver and occasional drummer. Nick's previous production credits include "classics" by such greats as Principal Edwards Magic Theatre, Gong and Steve Hillage. He's no stranger to soundtracks either, having written and produced at least three with sometime partner Rick Fenn.

Return To The Forbidden Planet has been running since September 19, 1989, and has received good reviews. Described as "Shakespeare's forgotten rock and roll masterpiece", the plot is based loosely on 'The Tempest'; with the island being a planet and the spirit Ariel transformed into a roller-skating robot. Miranda, the daughter of marooned mad scientist Prospero, falls in love with the square-jawed, pipe-smoking captain of the space ship which discovers them. Miranda, in turn, is loved by the ship's cook, who is comforted by the ship's scientific officer Gloria; the wife, it transpires, of Prospero. Prompted by these complications, the cast breaks into song at every opportunity (and proves remarkably versatile, swapping instruments as required).

Obvious choices like Telstar, Mr Spaceman and Gloria are joined by other classics such as Great Balls Of Fire, We've Got To Get Out Of This Place and She's Not There, complete with extended guitar solo.

Recorded live at London's Cambridge Theatre, the album was mixed at Britannia Row. At seventy minutes, with 24 tracks, you get your money's worth! The songs (well-performed with a genuine sense of fun) are linked by dialogue, plus narration by Patrick Moore. Although most people buy cast recordings as a memento, this works well in its own right.

Since this is essentially a live recording, Nick's contribution is limited to engineering the mixing of the tracks. Although an enjoyable album, it's not really an essential purchase - unless, of course, you're the kind of person who buys every release connected with the Floyd. But if you're looking for a musical show not written by Andrew Lloyd Webber, give this one a try.

Stephen Withers and Nigel Powell



lot of it about? It rather  
change something.  
No idea...  
View...  
concerts...  
and...  
THE  
**Sun**

## RICK WRIGHT FOUND ALIVE!



**PLAYBOY PIANIST** Rick Wright seems to have been found alive and well. The former star of 60's dinosaurs **PINK FLOYD**, missing presumed retired since 1983, has reappeared with shock rockers **BLUE PEARL**.

### NAKED

Blue Pearl, who hit the Top 10 with 'Naked In The Rain' last year, released their new single, 'Alive', on June 10. Angry viewers rang in to complain when the sexy stars appeared on BBC1's kids' TV programme 'The 8.15 From Manchester' - because although 'Alive' features Rick Wright AND David Gilmour (52), NEITHER were present.

### TWELVE-INCH ORGAN

This was all the more SHOCKING because the CD single of 'Alive' (Big Life BLR D44) features a 4'07" edit of the track, plus an 8'35" GOA MIX, with more of Rick Wright's work than the original version, on the 'Naked' LP. And the 12" (BLR T44 or promo BP PROMO 3) has not only the Goa Mix but a 6'11" ORGANAPPELLA MIX.

### MENAGE A TROIS

The Organapella Mix has Amazonian lovely Durga McBroom BACKED only by Wright and Gilmour, although Guy Pratt injects SPURTS of bass towards the end. But Pink Floyd fans are in

for another shock.

### BONKING

Although Gilmour appears courtesy of EMI and Columbia Records, Wright appears courtesy of Richard Wright Music Limited. We asked a spokesman if this meant Wright was still not a full member of Pink Floyd. He said: "Bonking".

### COMING

So just where is Rick Wright? In the 'Alive' video, Dave Gilmour appears COMING out of a flower to wiggle his WANG. But Wright is nowhere to be seen.

### SEVEN-INCH

A Sun insider reports that the edited version of 'Alive' can also be found on 7" (BLR 44) and cassette (BLR MC44).

blue  
pearl

alive

out June 10th  
includes  
the graham massey mix  
of down to you  
both tracks remixed  
from the album naked



Wembley '88 (Sun photographer Julie angel)



## TAP SMALLS

**WANTED:** TAPs 31-33. Contact G. Barrett, 19 Orchard Road, Belvedere, Kent, DA17 5BP.

**FOR SALE:** 'Syd Barrett' double LP, EX condition. Offers to James Yeomans, Croft House, Fromes Hill, Nr. Ledbury, Herefordshire, HR8 2DN.

**WANTED:** TAPs 1-33, 37-39. Contact Rod Bonia, 27 Bannister St., Mount Pearl, Newfoundland, A1N-1V7, Canada.

**FOR SALE:** Huge selection of music papers and magazines from 50's to present. SAE or IRC for lists, specifying artists, to Backnumbers, 51 Cecil Road, London, SW19 1JR.

**WANTED:** Photos of/articles on Mason's cars. Contact Vicki Phillips, 476 Ontario St., Albany, NY 12208, USA.

**FOR SALE:** Very limited quantities of 'Profiles' LP (£7), '89 Floyd tour programme (£6), and Knebworth '90 programme (£7); one each of 'Objects Of Fantasy' CD (£12.50), 'The Tide is Turning (live)' CD single (£10), Propaganda's 'Only One Word' CD single (w/Gilmour) (£3), Floyd interview CDs #ABCD 013 and Baktabak #4013 (£10 each), Q #s 20-22, 24-29, 31 and 35 (with supplements) (offers). Prices are for UK; overseas please write first. Contact Andy at editorial address.

**WANTED:** Pen-pals worldwide into Floyd and Hawkwind. Contact Joe Boutin, 90 Fillmore St./apt. #3, Waterbury, CT 06705, USA.

**FOR SALE:** Unique gift for fans: "Pink Floyd" written in glass. SAE for details to Maureen and Ian Pearson Glass Creations, The Glass Studio, Riverside Road, Thurso, Caithness, KW14 8BU, Scotland (Tel: 0847 64017).

**WANTED:** TAPs 1-31. Contact Peter Chios, 9 Barrie Avenue, Toronto, Ontario, Canada, M6C 1E1.

**WANTED:** TAPs 1-33, 37 and 38 (will pay or trade for Floyd rarities), and Floyd lyrics from '65-'72. Contact Ralf Zuhlke, Weberstr. 14, 0-3014 Magdeburg, Germany.

**WANTED:** PIERRE LABROSSE - please send your address to ANGRY fanzine - we have an issue for you! Contact Duncan Harris, 2 St Mary's Park Road, Portishead, Bristol, BS20 8QN.

**FOR SALE:** Floyd, Waters, Gilmour (and many more) USA Radio Shows - rare, high quality collectables. Send SAE or IRC for free list to Neil's Garage, Old Garden House, Southam Road, Napton, Warwickshire, CV23 8NG (Tel: 0926 815284).

**WANTED:** copy/loan of Dream Academy's Life In A Northern Town promo video; 'Tarka' CD single; Sam Brown 'As One' CD single/'Walking Back To Me' 12"; Miniatures album (60 x 1 min. trax). Contact Andy at editorial address.

**FOR SALE:** One each of 'Knebworth Rock Festivals' book (w/Floyd) (£5), 'The Tide Is Turning (live)' CD-single (£10), 'Superstars of the 70s' book (w/Floyd) (£5) + rarities by Kiss, Dio, Motorhead, etc (SAE for list). Contact Bruno at editorial address.

**WANTED:** Virginia Astley's 'Promise Nothing'/'From Gardens Where We Feel Secure' LPs + Homeground #s 1-18 and 21. Will trade for early TAPs. Contact Robert Brown, 32 Villa Road, Stanway, Colchester, Essex, CO3 5RH.

**WANTED:** Roger Waters 7"s/12"s/videos (esp. promos)/tour programmes/etc (willing to trade) + Australian Floyd fans for correspondence. Contact Darren Mevissen, 6 Upper Bourke St., Burnie, Tasmania, 7320, Australia.

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

## FANZINES

**YES MAGAZINE:** Oh no, er, YES! \$19.95 (US) for 3 issues, from Yes Magazine, 12 Chelsea Place, Dix Hills, NY 11746, USA (Tel: [516] 499 3256).

**THE MARMITE ROLL:** Various six-string things from the Velvets to Ride. #1 £1 (UK) from Will Demetriou, 40 Brightling Road, London, SE4 1SQ.

**BLINDSIGHT:** New proggy zine (Comedy Of Errors, Marillion, etc). #1 £1 (UK) + SAE from Graham Younger, 3 Elmpark, Inverness, Scotland IV2 4QN.

**HOMEGROUND:** Everything you always wanted to know about KATE BUSH. SAE for details to Homeground, PO Box 176, Orpington, Kent, BR5 3NA.

**THE WELSH CONNECTION:** MAN fanzine. SAE for details to Michael Heatley, PO Box 49, Bordon, Hants., GU35 OAF (doesn't sound very Welsh to us!).

**THE REVEALING:** YES zine (there's more Yeszines than Yes members!). £2 (UK) from E.P. Williams, 6 Shelford Close, Blackthorn, Northampton, NN3 4UF.

**BACKGROUND:** Large proggy zine (Yes, Marillion, etc). 6-ish sub £7 (UK) from P. Halper, 13 Totternhoe Close, Kenton, Harrow, Middx., HA3 OHS.

**AND NOW FOR SOMETHING COMPLETELY DIFFERENT:** new MONTY PYTHON magazine. #2 £1.50 (UK) from James Gent, 1 Pond Meadow, Dyfed, Wales, SA73 1HB.

**PILGRIMS:** Nutty as ever PETER HAMMILL magazine. #13 £1.20 (UK) from Fred Tomsett, 96a Cowlshaw Road, Hunters Bar, Sheffield, S11 8XH.

**T'MERSHI DUWEEN and WHITE SHADOW:** ZAPPA and PETER GABRIEL magazines, respectively (but not respectfully); same price and address as above.

**FRIENDS OF SYD BARRETT:** Madcap newsletter. SAE (US) or IRC for info to Robert Koenig, PO Box 1672, Mineola, NY 11501, USA (Tel: [516] 747 2840).

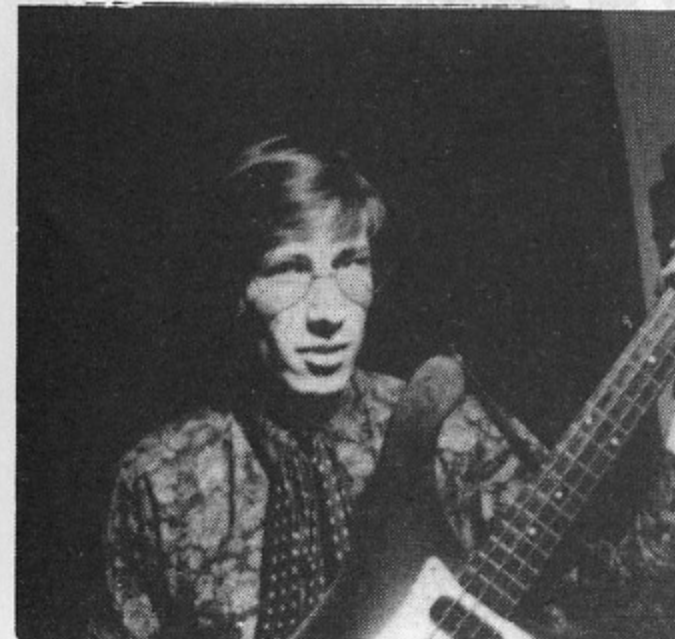
**THE FLAMING SHROUD:** Excellent despite being about MARILLION/FISH. £1 (UK) from Alex Moseley, 23 Dawes Close, Armitage, Rugeley, Staffs., WS15 4BE.

**GENERATIONS:** Quadrophonia special in THE WHO magazine #5. £1.20 (UK) from Phil Hopkins, 1 Egbert Road, Meols, Wirral, Merseyside, L47 5AH.

**THE AFFECTIONATE PUNCH:** Paul Weller, Associates, etc. #4 25p + SAE (UK) from Clark White, 26 Newmills, Clackmannashire, Scotland, FK10 2SB.

**THE SPIRIT OF RUSH:** Excellent RUSH magazine. #15 £1.70 (UK) from 'The Spirit of Rush', 23 Garden Close, Chinbrook Road, London, SE12 9TG.

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.



(courtesy of Pete Anderson)



# RELICS

Elkie Brooks' 'Pearls - The Video Show' (Spectrum SPC 00682, distributed by Channel 5) includes a great cover of Money (formerly on Ms. Brooks' 'Pearls II' album). Recorded in 1982, the song opens with "Margaret Thatcher" ringing in the coin effects - five years before 'Radio KAOS'! (AM)

The celebratory deliberate mistake in TAP 50 was the title of the Roe album review, which of course should have read "Codswallop". Also, the pix of Clive Welham and former Floyd homes in the same issue were by Andy Mabbett. (KO)

The Three O'Clock's 1982 'Baroque Hoedown' mini-LP, including a cover of Astronomy Domine, has been reissued in the UK on CD and MC (Frontier 4605), coupled with their 'Sixteen Tambourines' album. (BK)

This year's Edinburgh Festival included Cambridge University's Amateur Dramatic Club's adaptation of 'The Wall', at the high-tech venue Southside '91, from August 10-31. Performed "By exclusive permission of Roger Waters", and partly sponsored by EMI and Harvest records, the show was reviewed thus by the Cambridge Evening News: "...the actors' energy was dynamically supplanted by a band never daunted by the celebrity of the material...". (GS)

A four-track CD promo sampler (4AD, TMC CD 1) for This Mortal Coil's 'Blood' album includes Syd Barrett's Late Night, plus three of the best of the rest: I Come And Stand At Every Door, You And Your Sister and With Tomorrow. (BK)

Metallica's eponymous new album includes a ballad, Nothing Else Matters, orchestrated by Michael Kamen. Nothing very remarkable there, except that a recent HMV ad declared: "Metallica are not Pink Floyd. They are not dumb. They have survived the decade with all their garage integrity intact"... (BK)

Jonathon Meades' book 'Filthy English' (Paladin 1984) helpfully explains, "Ummagumma is an onomatopoeic representation of the sound of heterosexual intercourse and was current many years before a pop group used it as a record title" - but how different does any other intercourse sound?! (AB)

The latest Dan Reed Network album, 'The Heat' (Mercury 848 855-2), which is highly recommended in its own right, includes their version of Money (see interview, TAP 46); thereby making the cover available in the States for the first time (it would appear to be the same version as used on last year's UK single). Interviewed on London's GLR radio on July 21, Dan mentioned TAP's endorsement of his efforts; declaring it to be "good karma" if the Pink Floyd 'fan club' liked the song! (AM/JD)

'The Dream', an R.E.M. bootleg CD recorded at the Dutch Pink Pop Festival on May 15 '89, includes three bonus tracks recorded live in Milan on June 15 of the same year, one of which is a version of Syd Barrett's Dark Globe. (AM)

A recent single by Five Thirty, Supernova (Warner YZ 594), has a picture of 'our Syd' on its sleeve, disguised as a, ahem, supernova (the song also opens their album 'Bed', Warner 9031-75304-2). The lyrics - including "You could see no sense at all/'cos the accomplishments were futile," and "You can shine/ But can you carry on?" - seem to refer vaguely to Syd, although they could just be about idols in general. (AM)

'All' of Pink Floyd (the most recent touring version, that is) allegedly relived past glories (in VIP seats, unlike most of the 100,000+ audience) for August's rain-drenched concert by the Fettucine Nightingale himself, Luciano Pavarotti, in Hyde Park. Joining them were ravers Neil and Glenys Kinnock, John Major, Michael Hesleswine, Chuck and Di Windsor with sister-in-law Sarah, and Michael Caine. Mick Jagger and Jerry Hall, however, stayed home to watch the rain. The Daily Mirror's review claimed that the first Hyde Park gig was the Stones' famous July 5 '69 appearance, ignoring both Blind Faith's gig the month before and the Blackhill-organised Floyd show of June 29 '68. This, however, was a Harvey Goldsmith-promotion and raised £100,000 for the Park's Tree Appeal. (ST)

EMI in Australia have deleted both their boxed-set of Floyd CDs and 'Relics'

as an individual title (which was apparently only released by mistake anyway!) - so snap 'em up quick, before they disappear! (JH)

The Scorpions seem to have two videos for their Winds Of Change single. One version, apparently produced for America (although the Italian-owned Super Channel has shown it too) features the band on stage at Berlin, plus shots of the wall being demolished and some of the 'Potsdamer Platz through the ages' footage from the start of the Berlin video. (JC)

The infamous Television Personalities have had their even-more infamous single I Know Where Syd Barrett Lives re-released as a limited edition (2,000) 7" single on Overground Records (Over 013). TAP stockists Highway 61, at 12 Fletchers Walk, Birmingham B3 3HJ, have copies in stock for £2.75 (including UK p&p; overseas readers should write first, enclosing an IRC for details or to reserve a copy). (AM)

Volume 14 of the 'Pebbles' compilation series (vinyl only) on California's Archive International Productions label (AIP 10014) features a close-to-the-original cover of See Emily Play, allegedly by Canadian band Three To One, recorded in the 60's - no further details are given. Again, Highway 61 (address above) have copies for £8 in the UK (Overseas as above). (AM)

As a postscript to the 'The Hitch Hiker's Guide To The Galaxy' items in TAPs 36 and 39, an album was released in 1979 (RCA ORA 42), featuring a re-recording of the radio series with a slightly different cast. Although they retained the line "That robot can hum just like Pink Floyd", Shine On You Crazy Diamond was replaced by a similar-sounding effect. However, the track on the album was called Pink Planet. (DS)

Italian band The Effervescent Elephants (wonder where they got that name?!) have a 33<sup>1/3</sup> single out, The Psychedelic Flea, c/w Becoming and It's Raining. The Syd influence isn't over strong, but interested parties can get more details from Face Records, Via Sopramuro 48, Piacenza, Italy. (AM)

Pink Floyd were billed to appear at the 'Musicians Of The World To Chernobyl' festival in the Byelorussian town Minsk on April 23/24. Despite the efforts of Guy Pratt - who presumably doubles as a foreign diplomat when not twanging his bass - they failed to appear, although bands such as Echo and The Bunnymen, China Crisis and the Christians made it over, to commemorate the fifth anniversary of the Chernobyl tragedy. (SM/OM)

Dublin band The Blue Angels often play Lucifer Sam live, and have recorded it for the b-side of their Candy single (Solid Records ROC 739). (CC)

Some criticism has headed TAP's way of Sidgwick & Jackson's UK edition of Nick Schaffner's 'Saucerful of Secrets' (ISBN 0 283 998334, £15.99). The book, which features a different cover to its US counterpart (photos of the Pig and Syd's Floyd instead of the icon graphics), features the uncorrected (not amended, as we erroneously stated in TAP 49) manuscript. The author's attempts to prevent this were unsuccessful; consequently mistakes occur: 'Piper' is released in '68, a "very icy" Waters inexplicably becomes "very low" on p226, and so on. Irritatingly, it also lacks the index found in the US edition - not to mention the jacket-photo of Mr Schaffner grimacing! (GL)

The Anthony Phillips albums listed as "forthcoming" in issue 48's TAPugs have all now been released. (AM)

Dave Gilmour's contribution to The Law's eponymous debut (Atlantic 7567-82195) features on the 5:11 Chris Rea-penned Stone. As Rea himself also plays on the track, the various guitar embellishments could be either of them, and neither takes a solo. The rest of the album (which also features 'About Face'-bassist Pino Palladino) sounds like third-rate Foreigner and could well be the least distinguished effort to which Mr Gilmour has put his name since Peter Cetera's 'One More Story'. (BK)

Contributors: AM-Aie (A) Mwana, BK-Bru Know, GS-Graeme Sturrock, KO-Karl Orville, AB-Adrian Banham, JD-Jack Daniels, ST-Soaked Totheskin, JH-Jim Hawley, JC-Jason Carty, DS-Daniel Smith, SM-Sergey Mikhlick, OM-Oleg Muhkin, CC-Christopher Cowan, GL-George Loaf. no problemo



## MEDIA LOG

**NME:** June 29 '91 - Carnival Art LP review ("Octopus' gets an affectionate wringing"); Aug 10 '91 - 'Saucerful of Secrets' book review ("[Schaffner] wisely weaves this bland rise-and-rise history together with echoes of Syd, whose tragedy ultimately overshadows and informs a finely constructed book") + news of Iggy Pop's being honoured by the US' National Association of Brick Distributors ("He will find himself under the same roof as Pink Floyd..."); Aug 17 '91 - Dream Academy single reviewed by Martin of 808 State ("As soon as that came on I thought it sounded like Pink Floyd and sure enough Dave Gilmour has produced it. This is just inflatable pig territory") + live reviews of Slow Bongo Floyd ("a cross between Dad's Army, Pink Floyd and 808 State. The vocals sound like an out-take from 'Dark Side of the Moon' and the guitarist frequently re-enacts scenes from the same album") and Intastella ("They encore with 'Intastella Overdrive', wherein Dr. Who mellows out with the Floyd..."); Aug 24 '91 - Natural Life live review ("tonight's encore is a weirdo funk jam of 'Another Brick in the Wall. Mercifully, the latter's not normally in their set...") + feature on Steve Hillage-approved Airstream ("If Pink Floyd and Genesis started now they'd be in a band like ours"); Sept 7 '91 - Slowdive's Top 10 Shoe-Gazing Bands (#1 Jesus and Mary Chain, #4 Syd Barrett) + report on Natural Life's mixing desk hassles ("We can produce a Pink Floyd album with this but we can't get it to tell us the faaakin' time") at "decadent studio in the countryside once owned by Dave Gilmour". (BM)

**GOLDMINE** (#288, Aug 9 '91): Favourable 'Crazy Diamond' book review ("[It] thankfully avoids the comic tragedy, 'Isn't Syd weird and here's a story about the time he..."). (ET)

**SELECT** (#14, Aug '91): Favourable 'Saucerful of Secrets' review (although "a book that begins with liberal use of the word 'genius'... yet peters out in gargantuan light shows and beer guts leaves you feeling cold and cheated") + quiz question, "Whose fanzine is The Amazing Pudding?" Er... (GL)

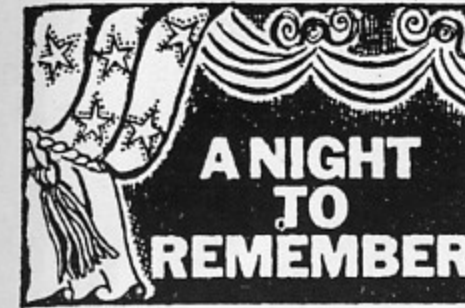
**VOX:** #10, July '91 - Rock auctions feature ("36-year old Jordi Tard, Spanish promoter of the gigantic Barcelona Record Fair... paid £1000 for the Floyd porker and keeps it deflated in a box until the Barcelona fair comes around"); #11, Aug '91 - Berlin item ("...most of the income generated for Disaster Relief by last year's concert was swallowed up by the cost of the event, leaving only £580,000 of the projected £6 million..."); #12, Sept '91 - All-Time Biker Anthems Chart with 'Bike' at #14 (#1 'Born To Be Wild') + feature on Black Crowes mainman Chris Robinson ("He lists his heroes as Nero, Cyrano De Bergerac, Don Quixote, Gram Parsons and Syd Barrett") + report on illegitimate East European label Peace Sign Freedom's CD catalogue ("...consisting of mainly US and German-originated radio and concert performances by major rock acts such as... Pink Floyd") + 'Rock Lives' book review ("Roger Waters is coruscating and revealing about Dave Gilmour's Pink Floyd..."). (HL/BM)

**NEWS OF THE WORLD's SUNDAY** magazine (June 9 '91): "Cheeky Cockney comic" Jim Davidson listed his favourite performers as "Keith Emerson from ELP, Pink Floyd and Yes". With taste like that, no wonder his jokes are crap. (TD)

**RECORD COLLECTOR:** #138, Feb '91 - Favourable 'Crazy Diamond' review ("It's extremely readable, and relatively free of sociological/cultural diversions"); #144, Aug '91 - favourable 'Saucerful of Secrets' review ("Like the best music books, it will appeal to PF obsessives and general readers alike"). (ET)

**ROLLING STONE** (#611, Aug 22 '91): Favourable 'Saucerful of Secrets' review ("Schaffner attempts to bring into focus the elements that made Pink Floyd a cult favourite and later a classic-rock staple"). (ET)

**2FM** [Irish radio station] (May 9 '91): Interview with Elvis Costello (see Relics, TAP 50) - "There's plenty of people that don't have the option of an education who would disagree with somebody that probably had a fairly



## ROBERT LINDSAY

Although there are many theatrical performances that have affected me deeply, if there's one night I remember more than any other it's **Pink Floyd** at Knebworth in the summer of 1976. It was a magical hippy night: 700,000 people there. We had waited throughout a glorious summer's day while various other bands played, and there was an amazing sunset as the sun sank behind the auditorium.

Suddenly a bass line started up, be-dum be-dum, and got everybody's attention. Then two war planes, a Hurricane and a Spitfire, roared over the crowd and

up into the sky, and had a dogfight. They were there five or 10 minutes, weaving, spiralling, diving down over our heads, then they roared off together — and the bass line started up again. It was as if God had staged this thing. Then another aeroplane, a huge life-sized model, appeared at the



back of the amphitheatre, flew over the audience and crashed into the stage. And that was the plane crash that starts *Dark Side of the Moon*, Pink Floyd's great, immortal album.

As we all went wild.

(Above) THE SUNDAY TELEGRAPH (Aug 25 '91) (SM)

privileged education, like Roger Waters... It's very easy for him to say 'We don't need no education' when there's kids leaving school unable to read or write (or) count what little money they might earn in the world...". (JC)

**YOUNG TELEGRAPH** (July 6 '91): Brief Mason interview ("Cars are great fun - but I'd never give up performing live with Pink Floyd for them") + competition to win a lap around Silverstone in one of his Ferraris! (BM)

**TODAY:** June 27 '91 - 'Holiday Hide-Aways Of The Rich and Famous' featured Mr Gilmour ("He'll soon be back to the Greek island of Rhodes where he owns a villa in Lindos"); Aug 7 '91 - item on sale of Mason's Hampstead home ("He is buying a larger house with a recording studio in the same area"). (TD)

**DAILY MAIL:** July 11 '91 - Feature on explorer Christina Dodwell ("I like old Genesis and Pink Floyd music, but I never carry a Walkman. I swap songs in the villages with women..."); July 22 '91 - Mail Diary item about dreaded Final Cut director Willie Christie celebrating honeymoon, in company of sister Carolyn Waters and her husband Roger (wasn't he famous once?). (SM)

**EXPRESS & STAR** (July 26 '91): Pic of Mason presenting keys to winner of a '57 Chrysler New Yorker, at Silverstone. (RC)

**GUITARIST** (July '91): Chris Rea interview with plentiful plugs for Diamond Dave - "[He's] got this wonderful, flowing blues scale, which is a perfect sort of peel-off, just when you think he's going to crash." (JS)

Contributors: ET-Elliot Tayman, BM-Blue Meanie, HL-Hilary Langer, TD-Tom Dunn, JC-Jason Carty, SM-Sonia MacDonald, RC-Richard Clews, JS-Justin Stantontonton.