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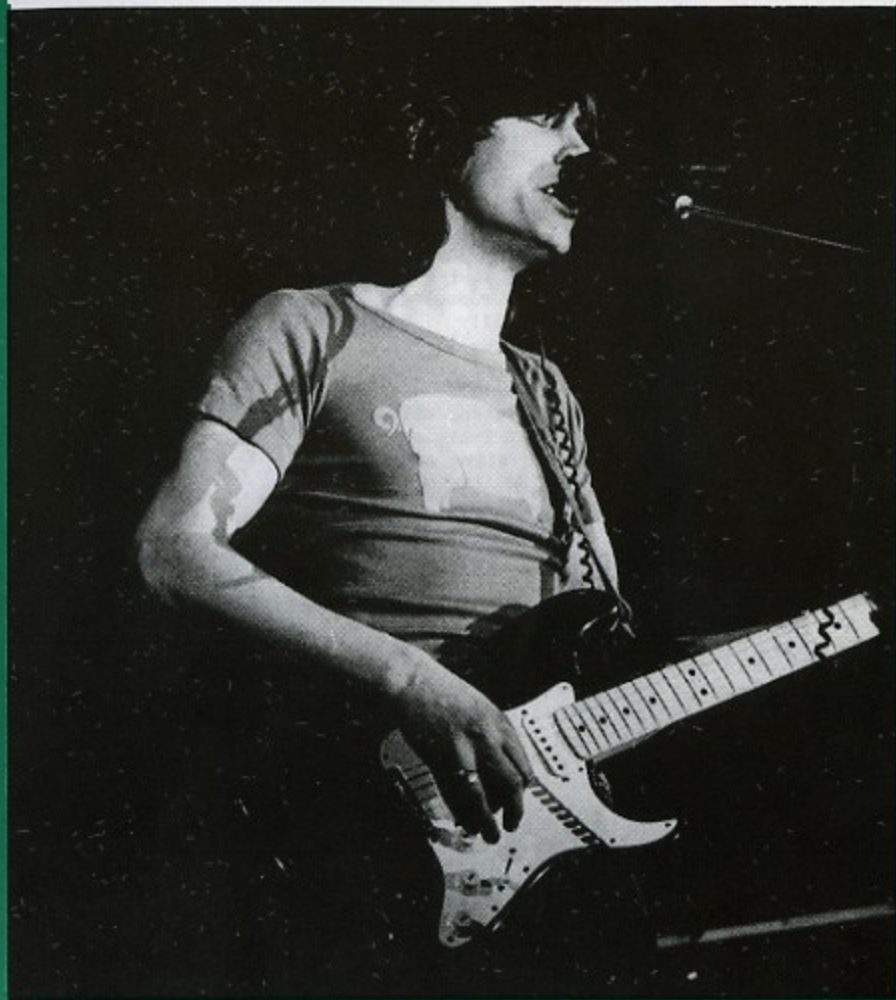
**THE AMAZING PUDDING**

THE ORIGINAL

**Pink Floyd &  
Roger Waters**

MAGAZINE ISSUE 52

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The Amazing Christmas Pudding    December 1991

Greetings; welcome to the final TAP of 1991. Not much of a year, was it? Gini was relaunched, but without the Floyd... the Soviet Union imploded, but Roger Waters still hasn't announced a gig to celebrate... all that stuff TAP printed about live dates by Kate Bush and Pink Floyd (oh yeah, and Zeppelin!) has come to zilch so far... and we STILL haven't finished the A-Z!

Still, we did get two Best Of's out on the streets. How far the series continues depends very much on you: we have to be sure you're interested, coz it costs too much to risk a non-seller! Let us know, please.

Please note that, again, overseas readers can request that the cost of the Best Of 6-10 be deducted from their subscription (and on the subject of subscriptions, our "No foreign cheques" especially applies to those from the US. The conversion charges are outrageous!).

The biggest challenge this year was to keep the good ship TAP rockin' n' rollin' through almost nil Floyd activity. It would have been impossible without the pre-producers, distributors, and reps; thanks, y'all!

So what are we planning for '92? Well, The Wall movie celebrates its tenth anniversary in July, so our mucho-postponed special could appear after all! And maybe Mr Waters will defy the odds and release Amused To Death...

Proof that Waters is at least alive came when he appeared at a 'Guitar Legends' festival (titter ye not) in Seville, Spain; playing selections from 'Amused To Death', 'Dark Side Of The Moon' and 'The Wall'. We would have told you about this if anyone had bothered to tell us! If any of you attended the gig, on October 18, please send a review and/or some photos! Details of TV/radio broadcasts would also be appreciated.

If the prospect of a new Waters LP doesn't fill your heart with joy, you'll probably be pleased to learn that Channel 4 are to screen a Syd Barrett documentary sometime next year. This will include archive footage, interviews with associates, and live bands...

Until 1992, Merry Christmas and be good!



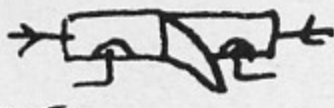
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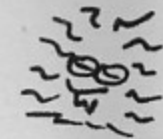
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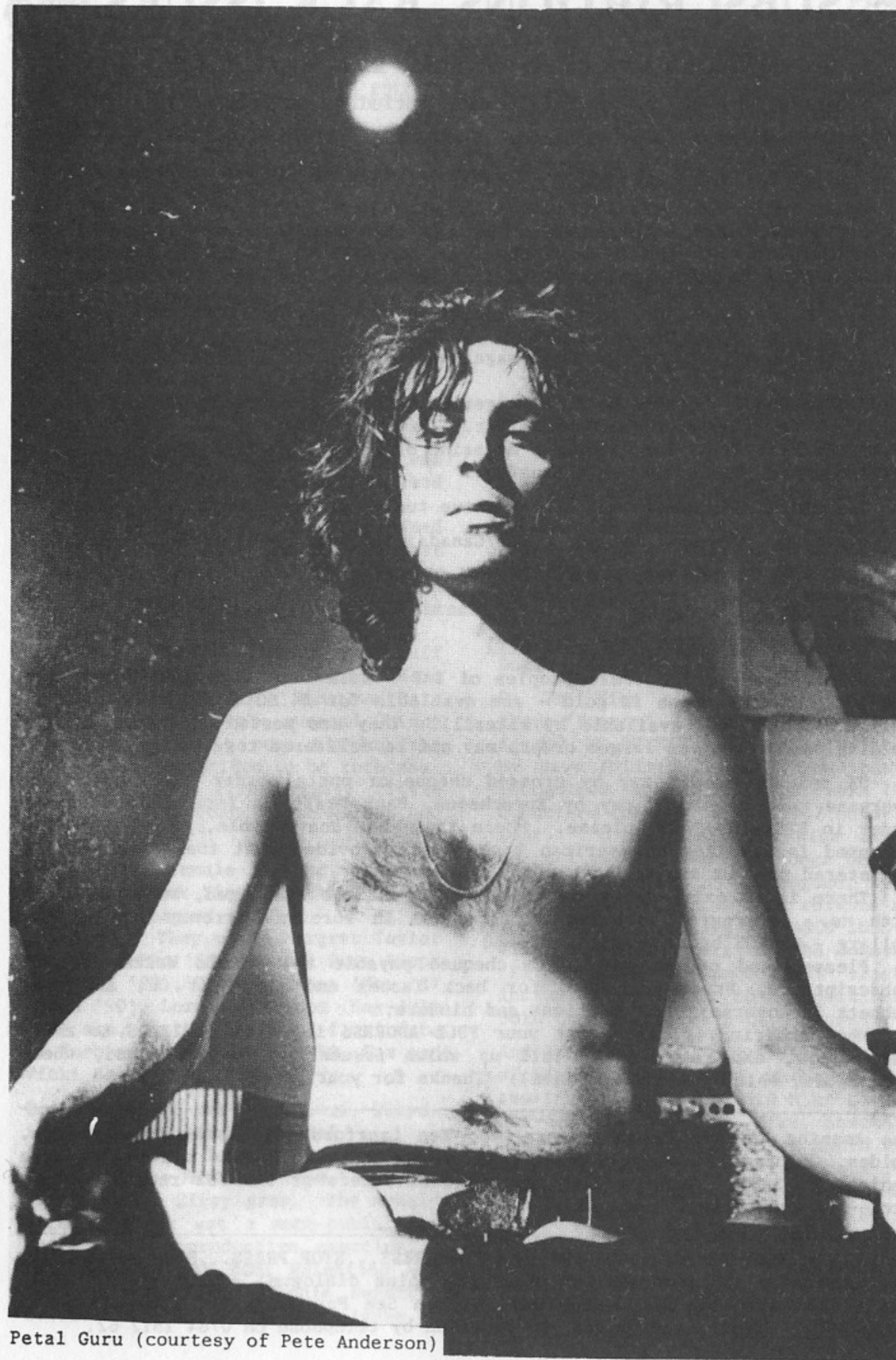
STOP PRESS: Steve O'Rourke suffered broken leg, Gilmour scratches and bruises, after car crash, 29/10/91, in Pan-American Rally (southern Mexico to the Rio Grande in Texas), in which they have previously competed twice. The car overshot an embankment 12 miles from the north-central city of San Luis Potosi. It is not known who was driving. Contrary to Associated Press news, Mason (driving second car) was unhurt and O'Rourke is Floyd's manager, not their guitarist!

Andy 

Bruno 

Dave 

Front cover courtesy of Old Pink, Atlanta



Petal Guru (courtesy of Pete Anderson)





# Pink Floyd: More Gritty, Less Giddy

CIRCUS '75 (courtesy of Robert Cohen)

by Alan Betrock

It has been over two-and-a-half years since the release of Pink Floyd's last album, 'Dark Side Of The Moon,' and yet the hit LP is still a steady seller in the thick of the chart action. With that album, the band's heretofore modest following swelled with so many new recruits that what had been a regiment of die-hards was suddenly an army of fans.

In the past, the band has been criticized by some for being "an electronic cosmic caravan," playing muzak only for themselves while forgetting about the audience. But now their producer, although he feels that this observation may have been somewhat true in the past, sees a distinct difference in the Floyd's attitude.

"Just watching them onstage you can see the difference," he says. "It's not as much 'cosmic sounds' as it used to be. There's a little more grittiness now, they're more of a true funk-raveup-type band today." For Floyd aficionados, the 1975 version of the revered British band has been showcased best by their recently completed summer American tour, and a new album on Columbia Records, 'Wish You Were Here.'

Unfortunately, Roger Waters, Dave Gilmour, Nick Mason and Rick Wright have not yet gotten down enough to give interviews to the press. They don't give their record company new pictures of the band. They resist the opportunity to provide

their label with a basic biography. No advance test pressings of their album are allowed out. Strange actions for a 'supergroup,' and many wonder why. Some attribute this attitude to the fact that the Floyd have let superstardom go to their heads, and don't feel it at all necessary to deal with their public verbally. Others believe it is an over-reaction to some bad press the group garnered in their British homeland. Many just shrug their shoulders and surmise that the band members have told all their stories and backgrounds many times before, and interviews now are just repetitive and non-productive. Surely the true reasons combine the above theories, and one can certainly understand and sympathize with the Floyd's stance, if not totally appreciate their reticence.

**Fifth Floyd:** The man who knows them best, musically, is probably Brian Humphries, who is fast becoming known as the "Fifth Floyd." He is actually a sound and recording engineer extraordinaire, having been lured away from Island Records' new London studio complex to work exclusively with Pink Floyd. Brian explains, "I think now that this is the trend of the future, for an engineer or producer to work exclusively with one band. I had worked on 'Ummagumma,' 'More,' and 'Zabriskie Point,' with the band, but I hadn't really seen them in the years since then. Last

year I was called in to oversee the recording of some live tracks, and wound up staying at the sound board all night. They were unhappy with their sound mixer and it just snowballed from there. They asked me to work with them permanently in November 1974, and I've been with them ever since."

Brian thinks the long delay since 'Dark Side Of The Moon' (released in March, 1973), resulted from several factors, but not from a paucity of musical ideas. "For one," Brian begins, "the record was selling, and in fact, is still selling very well, so there was no real need for a followup. Secondly, I think the band was a bit apprehensive about the reaction to a new album following such a worldwide smash as 'Dark Side.' So they took their time and I think the wait has really been worthwhile—you'll agree when you hear the new album."

The Floyd's tenth long-player,

'Wish You Were Here' is indeed a complicated and intricate work. Both technically and musically there were a series of problems and unforeseen developments which had to be surmounted, and Brian remembers them all too well. "The album was started in January, 1975, and was recorded at EMI's Abbey Road studio. Usually EMI does not allow outside engineers to work at Abbey Road, but for the Floyd they waived the ruling and I was allowed to work the board. The main problem was that they had just installed a new console in a new studio, and we were the very first ones to use it. It was a 24-track desk and though it's usually a fairly simple task to get accustomed to a new set-up, this one was really difficult. We went through a lot of hard times there, to the extent that in the first three weeks we recorded "Shine On You Crazy Diamond" (the main track on the new album) three separate times! Once because the band didn't



Pink Floyd Eat Mikes Shock! (Barry Plummer; courtesy of Old Pink, Atlanta)

like it and thought they could play it better, and once, through somebody's fiddling, monitor echo was added on the tom-tom tracks. Consequently the whole 'Shine On'—some twenty minutes of it—was wasted. We couldn't use a note."

**Sahara soundtrack:** Starting in January, the sessions progressed four days a week and ran through the end of March. The month of April was consumed by a West Coast tour of America, and then in May the really heavy studio work continued. Brian: "We spent the entire month working five days a week. We finally finished the album on the fifth of June, and our Eastern American tour began the next day!" The tour itself hit 15 northeastern U.S. cities by the end of June and then the band returned to London to conclude the final mixing of the tapes in early July.

Brian explains some of the logistics of the tour: "Most of the venues are 15,000-25,000, with some larger outdoor gigs included as well. We played a 50,000 seater in Atlanta, for example. Our entire entourage includes about forty people, and there is a lot of preparation involved in getting ready for a date. The crew usually gets there a day before a performance, where possible, and they start setting up at 8:00 in the morning to be ready for a 5 P.M. sound check. The outdoor gigs pose additional sound problems, like at Roosevelt Stadium (New Jersey), the wind was blowing a lot of the top sounds away—you couldn't hear any of them at all. We never have an opening act either, and sometimes that's a little unfortunate for the kids who come in the early afternoon, as the Floyd don't go on until 9:00 or so."

The group utilizes a film collage onstage to effectively mirror their playing. Parts are from 'Zabriskie Point,' but most of it is original footage shot to complement what the band had composed. Brian believes that the band is really into their music first, the effects are just part of the trade; but there's no doubt that

the film medium plays a very important role in the Floyd's psyche. In the past they have composed soundtracks for 'More' and 'Zabriskie Point,' and there is talk of an exciting new project with 'El Topo's' famed director, Alexandro Jodorowsky.

"It's just at the talking stages at present," Brian says. "Jodorowsky's next film will be 'Dune,' and he came to London to meet and hear the band in the studio. If we do it, it will mean at least a month in the Sahara with a mobile unit, because that's where Jodorowsky is shooting the film. He wants to film to the Floyd's music, so we'll be marooned for awhile doing that—but it is an exciting challenge."

**'Diamond' epic:** As to the Floyd's new album, 'Wish You Were Here,' it revolves centrally around a piece entitled "Shine On You Crazy Diamond." Opening the first side of the LP, the nineteen-minute epic drives on relentlessly with the whole band playing a variety of instruments, and interweaving their vocals as distinctively as ever. This song leads into a three-minute segment dubbed "Machine Song," which basically consists of intensely throbbing machine-like sounds. Although some may attribute the credit for this track to electronic gimmickry, it's really the Floyd at the helm. Brian: "There are truly very few sound effects on that track. It's mostly the Floyd themselves playing, and although there are little bits like creaking doors closing and the like, it's basically the VCS 7 synthesizer which Roger plays. Some of the noises he gets out of it are really out of this world . . ." The first side then finishes with "Have a Cigar." In all, a blistering 26 minutes of music. The second side takes off with "Wish You Were Here," which leads back into "Shine On You Crazy Diamond, Part II," followed by an outro piece.

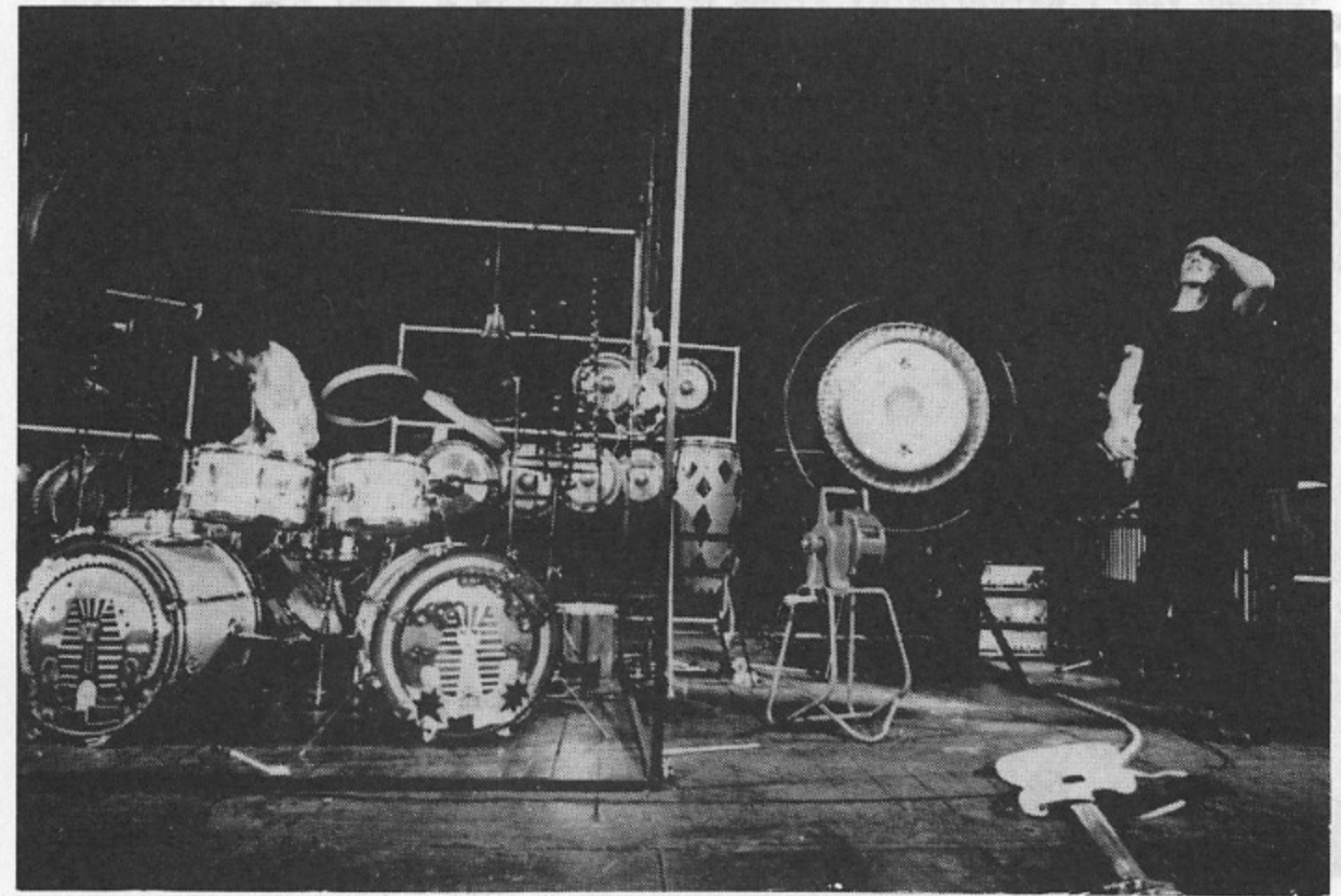
"They had been playing the same set since last Christmas, so the songs were well worked out," Brian says, explaining the assembly of the album. "Still, there were changes in the studio from the original ideas. They

weren't exactly sure whether they should record the three new tracks they do live all in one album. There was some pressure because the fans had heard them all onstage, and in fact some bootlegs were selling very, very well in Europe. But Roger got this idea about machine throbs, so only two of the new live numbers appear on this album. I don't know if the other one will ever surface, but I'm really glad to hear that Roger came up with the machine conception. In a way the whole album is about machinery—the machinery of the music business, executives and the like—and I don't know if it's a very flattering portrait!"

**Crowded tracks:** As to the recording process itself, not even the new 24-track board, which Brian admitted he "utilized to the fullest," was enough to contain the Pink Floyd sound. "There was really so much involved in this album, from the basic rhythm tracks on up through the various solos—guitars, moogs, sax,—as well as the numerous vocal tracks,

that if you use a track for every solo, you're gonna use up those 24 very quickly. So we had to put a few solos on one track. If we used an individual track for everything, we'd probably need at least a 40-track machine. It's a bit difficult in mixing, but we break the whole thing down into different sections and work it from there."

Ah yes, the fabled mixing. Most recording artists would agree with the old maxim that 'it's all in the mix,' and getting the sound on tape is really only half the battle. "On 'Dark Side' everybody mixed," Brian elaborates. "Floyd were the first band I ever met that did their own mixing. When they explained to me that since they write and play the music, they must know how they want everything to sound all mixed, I agreed with their viewpoint. Eventually though, on 'Dark Side,' they got so fed up with the mixing process that they finally called somebody else in. On 'Wish You Were Here,' I think it will mainly revolve around Dave, Roger, and



Rog enjoys another drum solo (Robert Elliot; courtesy of Old Pink, Atlanta)

myself. Nick's contribution is fairly minimal on this one, and Rick will be involved somewhat, I think. In the end I leave it down to Roger. I think of Roger actually being Pink Floyd, as much as I regard and respect the other three. He's really in control of the studio part of the group—after all he does write all the songs."

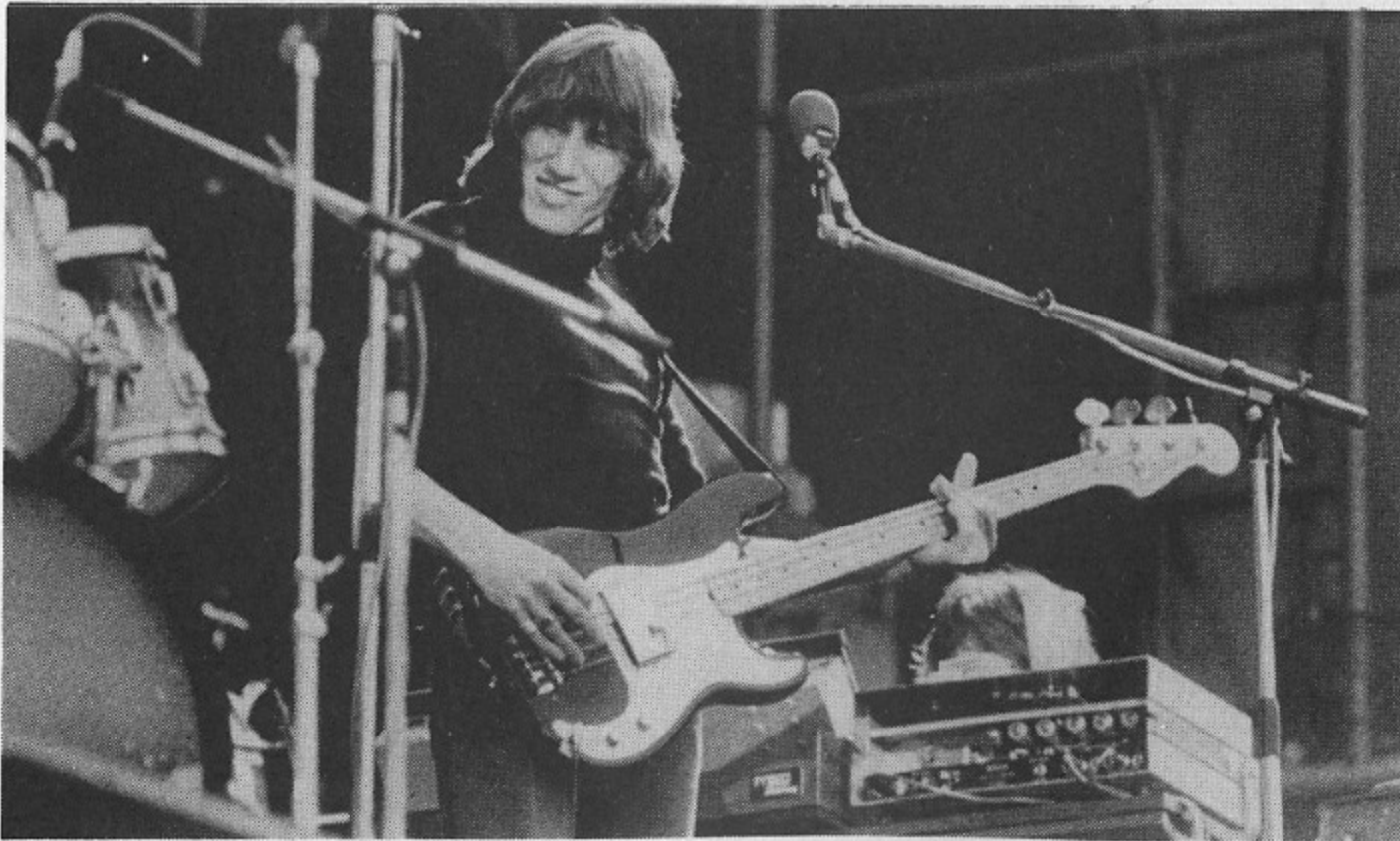
Do the fabled Floyd ever have any disagreements about what to perform or how the final product should sound? "Well, they all listen to various kinds of music, a really wide spectrum actually. Dave is a real rock 'n roller at heart, and Nick is interested in producing other artists, like Robert Wyatt who he produced recently. But really, despite their varied listening tastes, there are very few musical differences within the group framework. Insofar as mixing goes, there's never any bickering or anything of that sort. They all usually agree quite easily."

The two points that rile up the individual band members en masse are the rampant idolatry of Syd Barrett, and vicious press commentaries. "As far as Syd goes," states Brian, "the

band really want to let the past lie. That was then and now is now. At a recent gig someone yelled out '68,' meaning that the band should do some of Syd's old songs. Well, Roger yelled back, 'this is 1975, not 1968!'"

Another turning point came last year when a British pop weekly really knocked the Floyd hard for 'getting away from the music and into a world of their own'—"they called us the electronic caravan" huffs Brian. "Some of it was true and needed to be said, I guess, but just the way it was said and how it was presented really upset the band, especially Roger. It seemed as if it had gotten to the point where they weren't giving a damn about anybody but themselves. It was sort of 'well, we're Pink Floyd and we're the greatest.' But they learned a lot from that slugging, and I think they're much more able to communicate now. They're a bit more easygoing and not quite so high and mighty."

"They never really were comfortable with that superstar attitude anyway—they still feel strange when getting into limos after gigs. They're a bit more normal now."



Smile if you're a Floyd bassist... (J. Stevens, courtesy of Old Pink, Atlanta)

## DAYBREAK

David Courtney: 'David Courtney's First Day'

(UK: EMI - EMC 3094/US: United Artists - LA 553-G)

Although one may be forgiven for imagining that Dave Gilmour's 'strings-for-hire' image is a recent development, his extra-curricular plank-spanking has long been a part of the musical landscape. Back in the Seventies, however, he was more likely to be found lurking in the shadows of a Roy Harper gig than tripping from studio to studio distributing The David Gilmour Guitar Solo to one and all. It is hardly surprising, therefore, that one of his earliest (documented) appearances should be on such a splendidly obscure album as this; issued (and probably deleted) in 1975.

So who was David Courtney? Sleeve notes by Annie "Gosh, aren't you famous?" Nightingale spare none of the grisly details: "(He) has been for rather too long the musical talent behind Leo Sayer. And Roger Daltrey too... Now he's stepped out of the shadows to sing his own songs for the first time." Closer examination reveals links with the "EMI, Abbey Road, Air London..." family of which Stuart Elliot spoke in TAP 43; Andrew Powell, for example, features as co-producer, arranger and musician (credited on one track with "stereo knees" - yes, it wasn't hard to raise a laugh in the Seventies). Other familiar names include future Kate Bush/Peter Gabriel percussionist Morris Pert, Scottish popsters Pilot, Richard Harvey (Gryphon), Russ Ballard and Mike Moran.

I hesitate to dismiss the musical content as typical Seventies MOR since similar accusations could be levelled at a great deal from that era that I will readily admit to enjoying ('Wet Dream' and the Abba back catalogue, for example). Admittedly, a couple of the tracks are quite pleasant in a Fleetwood Mac-ish sort of way, but faced with the sheer awfulness of the white soul ballad 'Everybody Needs A Little Loving' and the anonymous mediocrity of most of Side One, one can only admire the justice of Courtney's descent into obscurity. Things liven up on Side Two, with some nice dobro/pedal steel playing by B.J. Cole on 'You Ain't Got Me'; and by the time the very jolly 'If You Wanna Dance' rolls around, one can even forgive earlier lyrics like "I never cooked Cordon Bleu or pizzas/The missing page and re-union/just sit around and we'd turn them on/before we knew where the morning's gone (sic) it was all over."

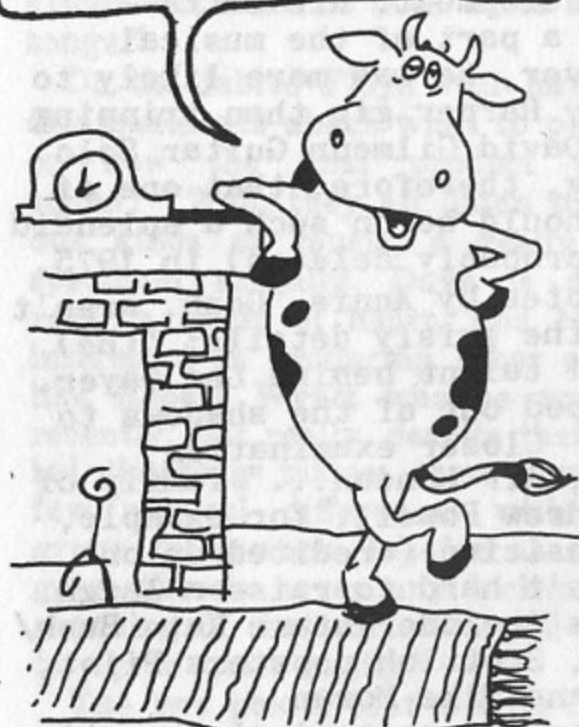
Mr Gilmour appears on the closing lament 'When Your Life Is Your Own'. This lasts 5'12" and is, like the rest of the album, composed by Courtney, whose lyrical and vocal ineptitude invite comparisons with Roy Harper. With acoustic guitars by Alan Parker (not that one) and Paul Keogh, Dave is restricted to those vibrato 'washes' that sprang from 'Echoes', 'Us and Them', etc; although he does rise to a solo eventually. However, this can hardly be said to 'burst out' from the mix and, were it not chronologically impossible, one would be tempted to imagine the 'David Gilmour' LP playing away in the background and being accidentally picked up on the studio mikes.

Listening to the album a second time, for review purposes, I was horrified to find myself enjoying it, and only The Cool Factor restrains me from suggesting that the David Courtney revival starts here!

The Magic B.

## YET ANOTHER RECORD

MY DEARS, THE STORIES I  
COULD TELL YOU ABOUT FLOYD...



'Men and Gods are Sacred and Profane' is a neat triple set credited to Pink Floyd Italian Tour '88. Made in the UK, it's on the Pink '88 label and has no catalogue number. The deluxe single sleeve features the Atom Heart Mother cow and excerpts from the 'A Momentary Lapse of Reason' cover on a red background; the rear is mostly blue, save for the title and 'AMLoR' motif in yellow on a red background on the left-hand side. The three records have the cow on the labels but no track listing. The sides are numbered A through to F and feature:-

- A: Shine On You Crazy Diamond 1-5/  
Signs of Life/Learning to Fly
- B: Yet Another Movie/A New Machine I/  
Terminal Frost/A New Machine II/  
Sorrow
- C: The Dogs of War/On the Turning  
Away/One of These Days
- D: Time/On the Run/The Great Gig in  
the Sky/Wish You Were Here/Another

Brick in the Wall pt. 2

- E: Welcome to the Machine/Us and Them/Money
- F: Comfortably Numb/One Slip/Run Like Hell

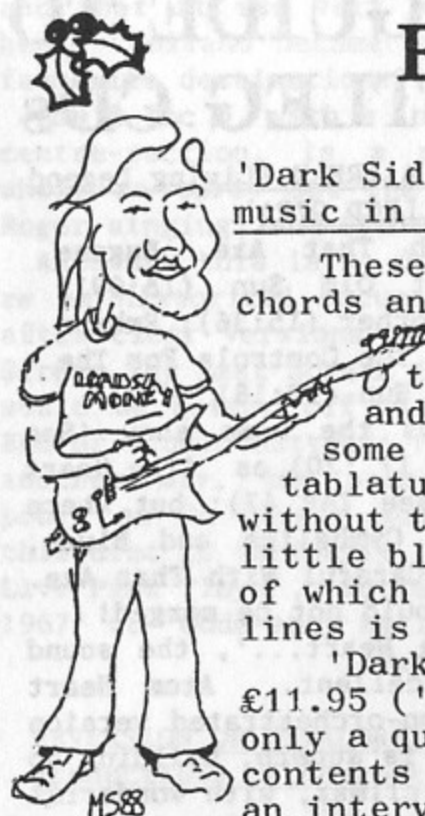
Dave Gilmour attempts to talk to the audience in Italian and enormous cheers reward the numerous "Grascias"s that punctuate each segment. Most of the the time, however, he reverts to and, naturally, sings in English too! The announcement of a fifteen minute break after 'On the Turning Away' is also included.

The quality of the recording and pressing is excellent and in stereo; the only slips coming with the final few bars of 'The Great Gig in the Sky' being repeated before 'Wish You Were Here' and the abrupt cut-off at the close of 'Money' at the end of Side E. The sound effects on tracks like 'Signs of Life' and 'The Dogs of War' come through only faintly, although the cash registers that open 'Money' are clearly audible. The crowd gets a bit rowdy in parts but nothing really detracts from the music; some of which is, in my opinion, far superior to 'Delicate Sound of Thunder' - although the vocals on 'The Great Gig in the Sky' are, frankly, an insult to Clare Torry.

The album cost me \$68.99 Australian - good value for a total playing time of over two and three-quarter hours. It surpasses 'Delicate Sound of Thunder' in that it contains more of an actual live performance and has more soul owing to the absence of studio doctoring and remixing. It's not clear whether this is taken from one complete show or, as the moving of 'Another Brick..' suggests, a selection of dates from the Italian leg of the tour; either way, I recommend the album to anyone who likes the new Floyd and enjoyed the live performances as much as I did.

Robert Hasslauer

## EASY PICKINGS



'Dark Side of the Moon' and 'The Wall' sheet music in full guitar tablature (Music Sales)

These are what all Floydians who can strum a few chords and pick a few notes have been waiting for. The piano/vocal books have been around for some time; but despite the odd solo cropping up now and then, this is the first chance to get down to some serious playing. For the uninitiated, guitar tablature is a system whereby a guitarist can play without the nightmarish task of working out all the little black dots. Instead, there are six lines - each of which represents a string on the guitar. On these lines is a number showing which fret to play... simple!

'Dark Side...' is perhaps a touch expensive at £11.95 ('The Wall' has twice as many pages yet it costs only a quid more!), but it's worth it. Following the contents of the piano book, it includes various photos, an interview with Floyd's then-road manager Pete Watts, and a discography up to 'Dark Side...'. The music itself is fairly detailed, featuring each note played by Dave and all the lyrics and chords. Incidentally, one section is titled 'Breathe (Second Reprise)', which we all know and love as 'Any Colour You Like'. It amazes me that a book which accurately transcribes more difficult bits, like the solo on 'Time', should make such an obvious error as this, but it doesn't spoil the overall enjoyment.

It is, on the whole, a great book that allows even the worst guitarist to pick a few things from a classic album, while providing the more experienced player with a chance to pick up a tip or two from the master, Mr Gilmour.

However, 'The Wall' is even better! Within its 225 pages are loads of Scarfe pictures, the lyrics and live photos from 'The Wall' tour. The music? Having settled down with CD and book to hand, it dawned on me how Roger managed to get his Bleeding Awful guitarists at Berlin to copy so much of the original: they must have had copies of this! Absolutely everything is in here; I never even knew that there was a guitar on 'Empty Spaces'! There are some odd bits, such as endless pages of fifth fret/fifth string (a note that cops up several times, most notably on part 1 of 'Another Brick...'). However, from the simple beauty of 'Is There Anybody Out There?' to the grind of 'Comfortably Numb', the book faithfully reproduces it all note for note. One interesting addition is a note with each song as to what effects Dave uses, allowing those of us with the magic pedals to recreate the original sounds quite well. It should, however, be noted that Dave's effects system is the size of a small car - therefore exact copies are difficult! As with 'Dark Side...', all the lyrics and chords are included, even for the songs without guitar.

I would certainly recommend these books to any guitarist who feels like trying to emulate Dave's style, or who just wants to play along to a couple of classic albums. But the big question is will we get second helpings - 'Wish You Were Here' and 'Animals'?

Sam Wetmore



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

## IN THE FLESH (Diamond In Your Ear DIYE 19)

Radio ad (0:30); Sheep (11:30); Pigs On The Wing 1 (1:28); Pigs On The Wing 2 (2:16); Pigs (Three Different Ones) (17:45); Shine On You Crazy Diamond 1-5 (13:50); Welcome To The Machine (7:58); Shine On You Crazy Diamond 6-9 (22:39) (75:36)

Taken from Miami Baseball Stadium, April 22 '77, this was described in TAP 49 as being of poor quality - but it's fairly good. The sound quality is as good as most bootleg CDs: a bit hissy, but all vocals and instruments audible. However, there is a lot of crowd noise in parts, with the people standing up in front singled out for particular abuse!

The CD is a pic-disc: a slightly blurred close-up of the pig. It's a nice touch; although it pushed the cost to £20. A fold-out insert shows five, familiar photos of the band.

The main reason for buying this is the lack of '77 material available. The performances aren't that special, although touches such as the guitar solo at the end of Pigs On The Wing 2 are pleasant enough. If you've a lusting for 'Animals' stuff and loads of cash, I'd recommend this.

(Robert Davies)

## LIFE COULD BE A DREAM (Living Legend LLRCD 072)

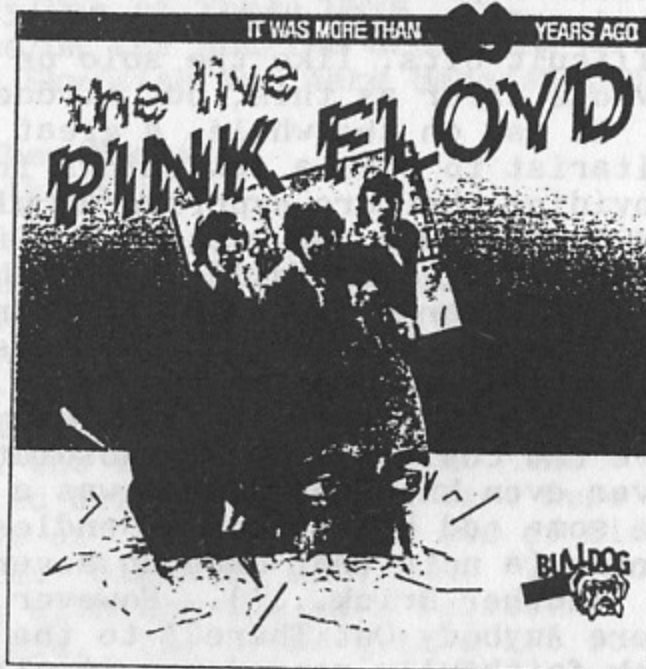
Careful With That Axe, Eugene (13:35); Fat Old Sun (16:09); Atom Heart Mother (15:36); Embryo (12:16); Set The Controls For The Heart Of The Sun (13:18)

This contains the same show (San Diego, October 17 '70) as 'The Heart Of The Sun' (see TAP 47); but where that included Cymbaline and Blues, this features Careful With That Axe. Pity the two could not be merged!

As with 'The Heart...', the sound quality is excellent. Atom Heart Mother is a non-orchestrated version and Careful... is superb, building up and up to the climax, with wonderful ear-tearing screams from Roger.

If you haven't got another version of this concert, buy this one.

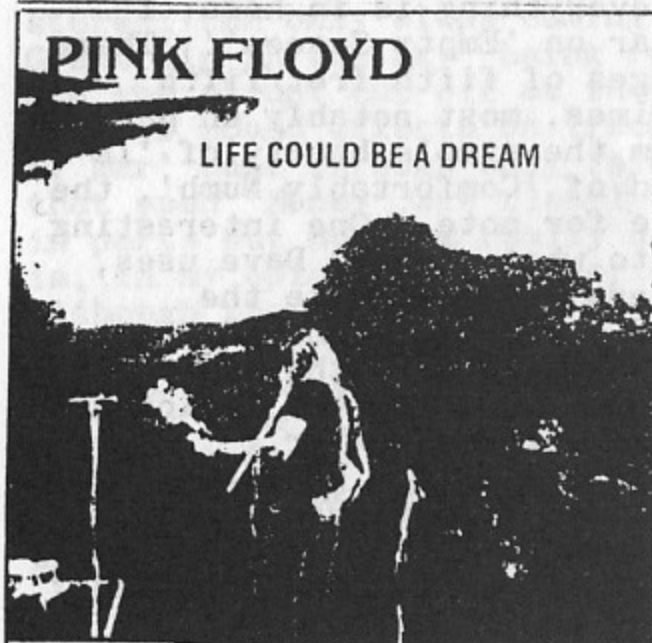
(Robert Davies)



## THE LIVE PINK FLOYD (Bulldog CD014)

Reaction In G (4:07); Pow R Toc H (11:12); An Old Woman With A Casket (4:41); Set The Controls (8:49); Interstellar Overdrive (13:59) (42:54)

This is an Italian release of a complete - if rather short - concert at the Oude-Ahoy Hallen in Rotterdam. The liner notes suggest that this was the Floyd's first concert in Holland,



and that it was very well-received, hence "Holland became one of (their) favourite destinations".

Pow R Toc H, with a long improvised centre-section, is a rare feature, while an early Set The Controls has Roger singing, and Syd on bass.

Although this is no doubt important as an historical document, listeners after clear versions of the likes of Scream Thy Last Scream (Old Woman...) would be better off with one of the BBC or studio outtakes releases. Put another way, the sound quality is poor, as in barely audible! Note: this disc is variously listed as 'The Live Pink Floyd', 'Rotterdam, Oct 12, 1967' or 'Oude-Ahoy Hallen'.

(Scott Frederick)

## REVERSION OR REVALORIZATION (World Productions of Compact Music WPOCM

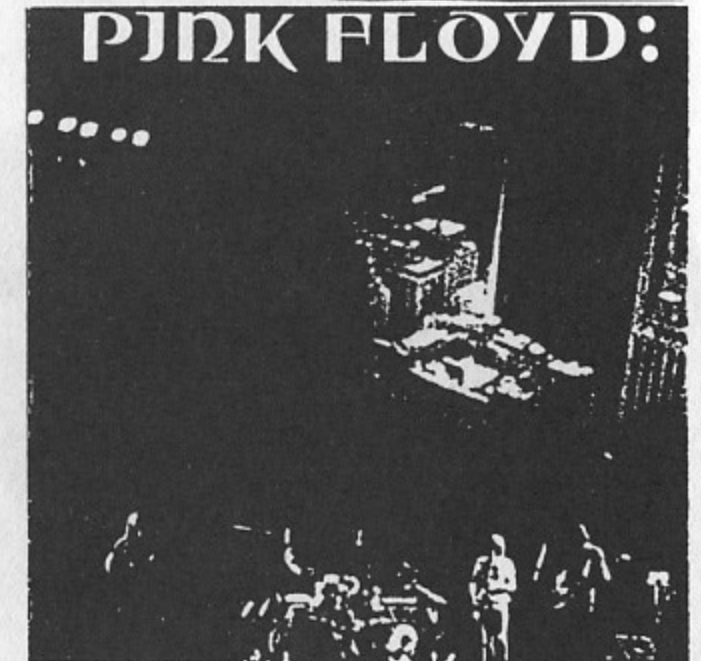
054

Careful With That Axe, Eugene (10:42); Cymbaline (8:22); Set The Controls For The Heart Of The Sun (8:19); Interstellar Overdrive (6:00); Astronomy Domine (8:02); Green Is The Colour/Careful With That Axe, Eugene (9:41)

This Italian production is well-packaged, and free of disc noise or tape hiss. I believe that some kind of sound processing was used to clean up the tapes; unfortunately, this has resulted in the loss of some music.

Tracks 1 and 2 claim to be from the Rotterdam Pop Festival of June 21 '70. The particularly fine performance of Axe sounds like the same on as featured on the Barrett's Reveng LP, albeit from a different location in the audience! Tracks 3 and 4 are from the Plumpton Festival of August 8 '69, and 5 and 6 are from Essen, October 11 '69. The above-mentioned loss of music becomes a problem on the last two tracks, almost dropping out completely on the second Axe.

(Scott Frederick)



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

## FANZINES

YES MUSIC CIRCLE: YES, please. £7 for 4 issues (UK) from Yes Music Circle, PO Box 98, Reigate, Surrey, RH2 9YH. They also accept \$, currency fans!

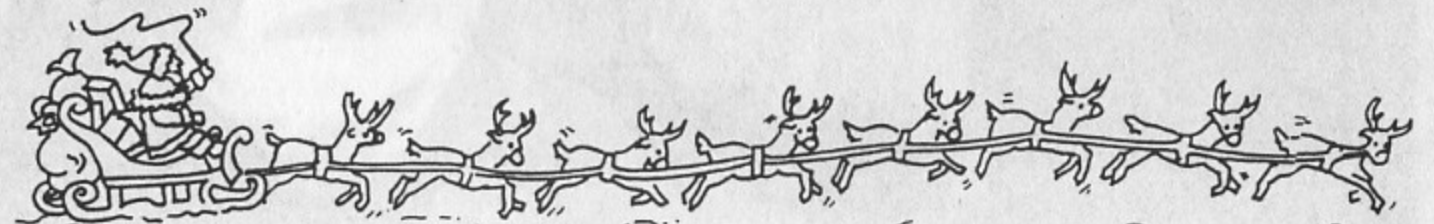
FACE THE MUSIC: ELO zine. £2.50 (UK) from Face The Music, 36 Harvesters Close, Rainham, Kent, ME8 8PA.

TINA TURNER NEWSLETTER: For your free copy, send a TAP-sized SAE (UK) or 2 IRC's to Clark White, 26 Newmills, Clackmannashire, Scotland, FK10 2SB.

NEVER FOREVER: 32 pages of rocketing KATE BUSH stuff. #16 is £1.50 (UK) from D.N. Williams, 28 Millbrook Street, Plasmarl, Swansea, SA6 8JY.

NEWS FROM PARADISE: PRINCE magazine. #8 £1 (UK) from Dream Nation, PO Box 106, Walsall, West Midlands, WS1 3HJ.

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.





# THE ART SCHOOL DANCE FOREVER





# THE ART SCHOOL DANCE GOES ON FOREVER



I was feeling a bit lost. The people beside me, before me, and just behind me were all speaking of the latest shows inspired by the works of Prokofiev or others. In the audience - the bulk of which I had right in my back since I was sitting some ten meters away from the floating stage - there seemed to be few Floyd fans. I felt uncomfortable, observed, probed and pointed at by a crowd of dance-connoisseurs and ballet-lovers. Removing my Roger Waters-like shades, I tried to look cool and detached, in order to shear my judges of a too-noticeable prey. My eyes and spirit thus relieved, I recognised at once some brotherly shapes in the surroundings: huge loudspeakers - three of which were right in front of me, a square frame with rows and rows of spotlights, and laser-boxes. I felt better at once; the light-show was promising enough.

Chance, and a certain swiftness of decision worthy of Napoleon himself (no harm or revenge meant, o you my international Droogs who once had to cope with that little emperor; the expression is from Lewis Carroll's 'Sylvie and Bruno Concluded') had brought me here to Marseille some two hours before. My parents had called me on Thursday night; they had just heard of things about Pink Floyd and Roland Petit on the evening news. From then on I had listened carefully to my radio and learnt there was a show on; a remembrance of the 1972 collaboration between the Floyd music and Petit ballet - but this time without the Pink Floyd on stage.

DANCE SUR LE PORT 1991 is a ballet by Roland Petit, based on music by Pink Floyd, with six performances from June 25 to 30, 1991 (a similar production took place in 1989, with the stage floating alongside the quay where stood the scaffolding for the audience).

On Saturday the 29th, I had phoned for information, and by the afternoon had hitch-hiked, bused and walked (or rather trekked) to Marseille. I had arrived just in time to head a queue

of poor people who hadn't reserved seats; of which only 64 (out of 1588) remained - so I didn't regret my final two-mile dash from the bus station to the quay on Vieux Port where the show was to take place just in front of the Mairie. Then I had bought the programme, walked to my place and sat down.

And at 8.30 I was feeling a bit lost.

What happened afterwards you already know... until I saw Him, the Master, Roland Petit, walking peacefully to and fro along the stage. He was impressive both in stature and apparent calm. On stage, dancers rehearsed and warmed-up. From photographs in the programme I recognised Luigi Bonino, standing on the point of his left foot, the right one waving skywards; a great feat, for the stage, although strongly moored, moved as waves came in from the wakes of the restless water-traffic. At 9.20pm, the dancers climbed down, and soon beams of blue laser-light began to creep up and down the frame, as puffs of smoke spread across the stage.

9.38pm: this is it! Rushing towards the stage comes a wide and white cloud of young dancers, then a quieter procession of elders, who stay behind as the kids Run Like Hell! There are about 50 of them; jumping with the music, then pacing one way and another (a remembrance of the audience choreography in Alan Parker's 'The Wall?'). Each of the troupe bows as a little boy passes by, and performance proceeds, as restless as the rhythm of the music, which sounds out very, very loud (a bit too loud; sometimes the quality of the loudspeakers lags behind). I am greatly surprised; I feared I would grow bored, as I once had nearly been during a performance of Tchaikovsky's 'Nutcracker'. But tonight there is magic in the air: good music of course, but also a good interpretation of the movements of the music by the dancers. The strength radiated by this first track

has me well keyed-up and I am ready to enjoy the rest of the show.

After a windy transition (a short extract from One Of These Days' intro), during which the young leave to be replaced by their elders, and audience claps its well-earned applause, comes Money. The cash-register clattering are danced to unimaginatively by one male; as if drawing money from a cash-register. But soon two, then five, then two more enter to dance all over the stage, a couple mimicking the Millionaire and his courtier.

Windy transition.

The third sequence, Hey You, is undoubtedly the most moving part of the show. Bathed in blue and green lights, Carlotta Zamporo and Jean-Charles Verchere) glide, rather than force, their movements. They separate sometimes, but never further than a meter, and reunite in accordance with the music and lyrics. My heart breaks easily when things are sad and beautiful, and Hey You is the kind of song that makes me shiver. I wish it had been included in Parker's film, but perhaps it would not move me as this couple do. It is as if I am watching my own feelings developing along with the

moods suggested; a very strange experience considering I am sober...

'The Wall' numbers continue with Is There Anybody Out There? - a solo male apparently trying determinedly to get through a hole in a wall - and Nobody Home - where he is joined by a group of women for the "Nowhere to fly to, fly to, fly to" line.

Windy transition or...

No! It is One Of These Days for good. A green water-screen bursts behind the stage and 32 dancers (16 male, 16 female) invade the stage under blue and green lights. They are all hands and arms and feet and they move terribly with the music.

Windy transition.

Careful With That Axe, Eugene. There are about three pairs for this, and the dance stops with the first scream, symbolised by a group of women cupping their hands to their mouths while gliding from one side of the stage to the other.

Windy transition.

Obscured By Clouds. I think I recognise Luigi Bonino once again, starring all alone for this one. The reprise features another male dancer.

Windy transition.

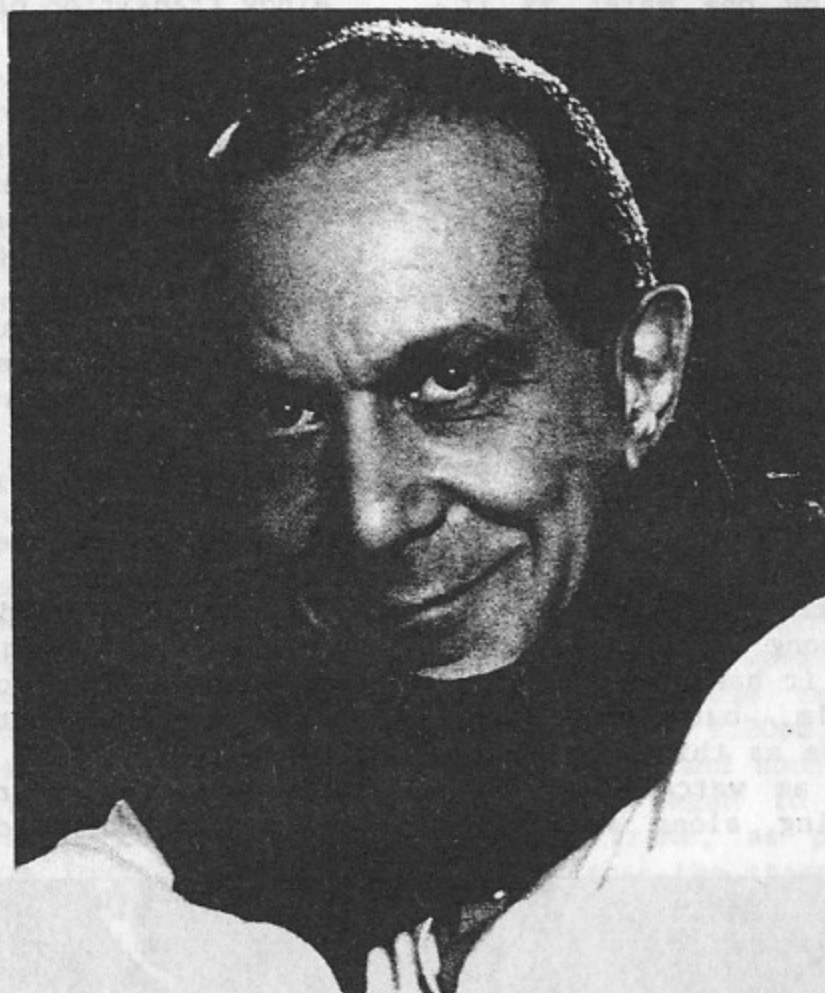
Echoes (this, Careful With That Axe, Eugene, Obscured By Clouds and



One Of These Days backed Petit's 1972 ballet) features two dancers for the intro. The lights are blue and all is well save for "the albatross hangs motionless upon the air"; the male dancer points one arm in front of him and, with he other, drags the female who is on splits. It is certainly a very difficult and technical tour-de-force but not much of an albatross!

Their movements were a bit rash for the slow pace of the music.

Two male dancers enter after "No-one flies around the sun", then another, then another with two women. The water-screen bursts forth, amid smoke and green and blue lasers; and there was a huge crowd of dancers lost in a ghastly cave, drawn through the smoke by conical lasers (just like in the latest Pink Floyd shows).



Roland Petit

With the reemergence of the bass line, comes a lone dancer; his figure outlined by stroboscopes. He is soon joined by another; red lights pierce the smoke; the green and blue lasers dance too, with 32 dancers - but this time the choreography is too slow for the music!

Finally, the dancers bow as if

begging for deliverance from our ever-wanting eyes; but the audience won't let them go; thus as an encore we get One Of These Days again, with images of monuments, that I hadn't noticed before, projected on the screen. The choreography ends differently; all the dancers bowing, and the entrance of Roland Petit - a wonderful Au Revoir.

Au Revoir.

Indeed, it was a wonderful evening. The view was great; not only were there the lights of the show itself, but also those of the town and Vieux Port, the lanterns of the ships, the glittering of the water, the Evening Star beaming from the Western sky, and white seagulls hanging motionless upon the Marseille air. The dancers were great; sometimes too slow or out of step to my taste, but

mostly at the right place at the right time; their feet knitting with the precision of Gilmour's fingers on his guitar. The show had nothing to do with the original (at 70 minutes, it's nearly half-an-hour longer); yet it was great... for my eyes and heart and soul!

Jean-Francois Hangouet

## DANCE DECADE



Although not widely regarded as one of Floyd's more memorable efforts (it received no votes at all in the 'Best Album' section of our last readers' poll), A Collection Of Great Dance Songs deserves some attention on the tenth anniversary of its release.

Released in November '81, it ended a year in which the 'classic line-up' had played its final gigs and, more pressingly, the Floyd's disastrous association with Norton Warburg had climaxed with a £1 million law-suit.

The point was not lost on Hugh Fielder, who awarded the album two out of five in Sounds:

"I suppose a Pink Floyd 'Greatest Hits' album is a ridiculous idea anyway - the product of meetings between worried record company executives and harassed accountants."

Patrick Humphries, reviewing for Melody Maker, was more generous:

"It is perhaps significant to remember that, during a decade which brought us Bruce Springsteen, David Bowie and the Sex Pistols, it was the Floyd who held the final number one slot of the Seventies."

But despite Humphries' cheerful "this compilation will sell in vast quantities to people who already own everything on it" (One Of These Days, a new Money, Wish You Were Here, re-edited versions of Shine On and Another Brick, and Sheep), the album flopped in the UK, climbing only as high as #37 in its ten weeks on the chart. It fared a little better in the US; reaching #31, to be certified gold (500,000 units) by the RIAA on January 29 of the following year.

Storm Thorgerson offered one explanation for this modest success in his Hipgnosis retrospective, 'The Goodbye Look':

"Nick Mason told me Columbia Records may have seen the Floyd's 'better output' as 'dancing material'... But does anybody else agree? I doubt it."

NME's Paul Du Noyer certainly didn't:

"Exactly what form of body-movement

goes with Pink Floyd is anyone's guess - that slow, steady rocking motion that you see in people falling asleep on buses, I should think."

Thorgerson, briefed to capture "the restrained passion in Argentinian music, unlike their football", seized on this irony for his cover design; "hence the dancers, full of movement, restrained by the ropes":

"It was accepted by the Floyd, as much for its irrelevance as anything. What meaning has the cow on 'Atom Heart Mother'?"

Interviewees in 'The Goodbye Look' had their own thoughts:

"This is a picture of a Spanish salesman and his wife getting away from it all at their ethnic Sierra cottage. They are rehearsing their ballroom dancing for the company dinner whilst practising on a new Californian exercise machine. Alternatively, I suppose it could be a wry comment on life as one knows it, but then, who knows it?" (Jill Furmanovsky - photographer)

"As a sleeve it's OK, but a lot of people didn't associate it with Pink Floyd, especially mums and dads who were buying it as a Christmas present the time when it came out." (Nick Turnbull - HMV manager, London)

"It was so awful I thought I'd get it cheap... I remember now... I liked it because it's funny and incongruous and because not many would, I think, see our music as dance songs. That sounds better, doesn't it?" (David Gilmour)

Storm himself rather romantically linked the Argentinian sleeve to the Falklands conflict... which was not to break out until four months after the album had been released.

Among the more interesting of the album's worldwide variants was a half-speed master on Columbia (HC 47680), with two inserts and a slightly different sleeve; the Japanese issue on CBS (25 AP 2260), with a lyric sheet; and, appropriately enough, an Argentinian promo (Columbia 20260).

the magic b



# A COLLECTION OF GREAT DANCE SONGS

## (AN A-Z OF PINK FLOYD TRACKS)

### Sunshine [uncredited]

Since the publication of Malcolm Jones' 'The Making Of The Madcap Laughs', no-one has challenged his suggestion that this track, recorded during the 'Piper' sessions, was an early version of 'Remember A Day' [qv]. However, TAP is more inclined to believe the evidence of reader Chris Mawson, who writes: "This track was logged in EMI's files as being recorded on June 29th 1967, the same day as 'Matilda Mother' [qv] and 'Wondering and Dreaming' [qv]. The line "Wondering and Dreaming, the words have different meaning" appears in the chorus of 'Matilda Mother' that precedes the middle-eight - the bit with the 'ch'/'aah' vocal effects. Syd's first line following this is "For all the time spent in that room...". Simultaneously there is a very obvious edit on the track as two falsetto voices chirp "Suunshiiiiine".



"I therefore conclude that the 'Piper' version of 'Matilda Mother' was concocted from three separately recorded sections - 'Matilda Mother', 'Wondering and Dreaming' and 'Sunshine'. In my opinion, there is no reasonable evidence to link 'Sunshine' with 'Remember A Day' regardless of what Malcolm Jones says in 'The Making of The Madcap Laughs', or indeed any other Syd-era track except for 'Matilda Mother'."

### Sisyphus [Wright]

A four-part instrumental from 'Ummagumma' (named after a character in Greek mythology), this was Rick Wright's contribution to the solo sections. Strangely, it was also played live occasionally as a group piece.

Wright: "I played a Mellotron in 'Sisyphus', using it for special effects, and straightforward string and bass stops for the melody lines. We all played alone on our pieces. I thought it was a very valid experiment and it helped me. But I think Roger feels that if we'd all worked together it would have been better."

Gilmour: "Rick wanted to do a solo piece, because he was the one who tended to grumble the most about the musical direction we were going in, and all that sort of stuff. He said he wanted to make real music."

Mason: "Rick always used to maintain that he'd been to music school; which he had, but only for a year. And he was pretty lethargic about that because we were working... It's one of those interesting things that people think, 'Ah yes, classical music'. What they mean is it has some sort of vague resemblance - particularly the early stuff... it was just the use of those long, held organ chords. It was just the style."

2002 [Mason, Gilmour, Waters, Wright and Geesin]  
From the 'Big Pink' bootleg as an alternative title for 'Atom Heart Mother' [qv]. It was presumably intended to imply that it was a sequel to '2001 - A Space Odyssey'.

### Take Up Thy Stethoscope And Walk [Waters]

From 'The Piper at the Gates of Dawn', sung by Roger and Syd; the only song on that album not to include Barrett in a writing capacity. The earliest Waters composition to feature in the Floyd's live repertoire, it was subsequently described by the author as "a very bad song."

### Teach [Waters]

The working title for 'One Of The Few'. The protagonist of the song, said Waters, "is the same personality from 'The Wall', the teacher... It gives him a raison d'etre: it explains some of his feelings, that didn't get explained in 'The Wall'. That was a very thinly-sketched character, who didn't have any real reason for being as horrible to everybody as he was. Well, I'm giving him a reason now".

### Terminal Frost [Gilmour]

An instrumental from 'A Momentary Lapse of Reason'.

Gilmour: "'Terminal Frost' and 'A New Machine' are both things that I had lying around pretty well complete for some time - at least, I think, a couple of years. 'Terminal Frost' is very similar to what it was as a demo. But there was a long period of time where I thought I might get words for it and turn it into a song. In the end it decided for itself that it would remain the way it was."

The track also appeared as a bonus cut on the 'Learning to Fly' and 'One Slip' CD singles. The former further included a 'Do Your Own Lead' version; allegedly with the lead guitar mixed out but, to the undiscerning ear, indistinguishable from the original.

### Theme From An Imaginary Western [Gilmour]

The chord sequence on which 'Atom Heart Mother' was based.

Waters: "We were rehearsing somewhere or the other; he played that riff and we all listened to it and thought, 'Oh, that's quite nice'. But we all thought the same thing, which was that it sounds like the theme from some awful Western."

### Thin Ice, The [Waters]

From 'The Wall', sung by the author and Dave Gilmour.

Waters: "After 'In The Flesh?' we start telling a story which is about my generation."

### Tigers Broke Free, The [Waters]

The title used for 'When The Tigers Broke Free' [qv] in the US press pack for the 'Wall' film.

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

From 'Dark Side of the Moon' and 'Delicate Sound of Thunder', sung by Wright and Gilmour.

Mason: "I like certain things on 'Dark Side of the Moon', such as 'Time', which I did with Rototoms. We tried it with things like boobams - very small tuned drums which are usually made with a two-inch tube, so it's almost like a xylophone - but the Rototoms were just the right sort of thing. That was knocked off very quickly, or relatively quickly; maybe three days instead of three weeks."

Gilmour: "There are bootlegs of us doing 'Dark Side of the Moon' a long time before we ever started recording it and the differences are unbelievable... 'Time' was, like, half the speed. I think the vocal was me and Rick singing in harmony, very low. It sounded terrible."

Waters: "I was 28 years old before I suddenly realised that I wasn't going to wake up one morning and find that, now, my life was going to start. I realised that it was happening for a long, long time without me noticing it."  
Released as a single in the US (backed by 'Us and Them'), with a reprise of the opening Rototoms edited onto the end, it also appeared on a Thai 7", coupled with two ELO tracks.

Trial, The [Waters, Ezrin]

From 'The Wall', sung by Roger Waters in the style of Gilbert and Sullivan.

Gilmour: "I think it was written by Bob with the immediate intention to do it with an orchestra; although we did demos of it with synthesizers and stuff."

Waters: "Bob Ezrin would be prepared to argue with me about things. It's no good arguing with me in the studio and saying, 'I don't like that'; you've got to explain why you don't like it and why we should do it a different way. Bob is articulate and quite able to do that; so we had a good, lively relationship making the record. He was a very good musical and intellectual sounding-board for me, 'cos he's very bright and quite tough as well. We could sit and talk about what it was about ad nauseam - which was absolutely invaluable, because I don't think anybody else in the band had any idea of what it was about, and I don't think they were very interested. In fact, I know they weren't interested."

Trip On Mars [uncredited]

From the 'Around The Mystic' bootleg as an alternative title for 'Moonhead' [qv].

Two Suns In The Sunset [Waters]

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

Waters: "That was a thought I had, driving home one night, thinking 'We all sit around and talk about the possibility of accidents or (as I put it in the song) people just getting so bloody angry that finally somebody pushes a button.' Well, the song's all about that moment when suddenly it happens... It's very easy to go 'Oh yes, well, there may be an accident and the holocaust might happen,' without having the feeling of what it might be like."

"And that's why it says in the song 'finally I understand the feelings of The Few' (Churchill's term for the fighter pilots who defended us in the Battle of Britain), which is supposed to be a reference to the bomber and the gunner... my dad, and all the other war casualties. That song, I suppose, in a way is going back to the second song where there's a line, 'a warning to anyone still in command of their possible futures: take care'."

Mason: "I was going to play on it; and then more or less said 'Let's not get too precious about this - let Andy Newmark do it the way you want it done' rather than me spend weeks trying to get it absolutely stylistically right. It still doesn't seem that important to me."

Up The Khyber [Mason, Wright]

A witty instrumental from 'More'; incorporating elements of 'Interstellar Overdrive' and 'A Saucerful of Secrets' atop traditional solo indulgences from the authors. Immortalized twenty years after its release as Dave Walker's least favourite Pink Floyd track, it is also notable as being one of only three unrepeated compositional combinations (excluding outside writers); the others being 'Mudmen' (Wright, Gilmour) and 'Any Colour You Like' (Gilmour, Mason, Wright).

Us And Them [Waters, Wright]

Based on the 'Zabriskie Point' reject 'The Violent Sequence' [qv], this appeared on 'Dark Side of the Moon', sung by Gilmour and Wright. The band can be seen working on the piece in the 'Live at Pompeii' film. It became the B-side of Mexican 'Money' and US 'Time' singles, and was one of four songs on a Harvest promo EP [with 'Breathe', 'Time' and 'Money'].

Gilmour: "For me, personally, the periods of writing 'Dark Side of the Moon' were not at all creative. I was definitely going through a bad patch - which is reflected in the writing credits, where I don't seem to get an awful lot."

Featured in the encore of about a third of the 'In The Flesh' shows, the song was revived for the Floyd's '87-'89 tours. It re-appeared on 'Delicate Sound of Thunder', where, 56 seconds in, you can hear someone in the audience shouting for Harold [thanks to Melvin Johnson from West Drayton in Middlesex for picking up that last piece for us].

Vegetable Man [Barrett]

An unreleased song, with vocals by the author, recorded in August '67.

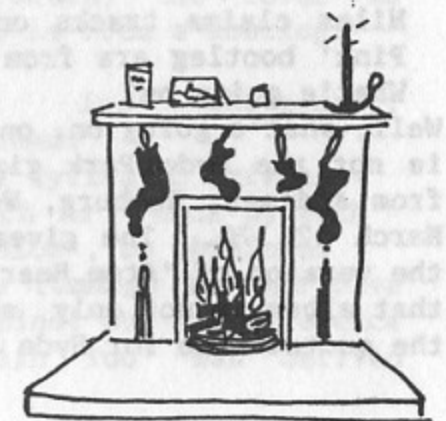
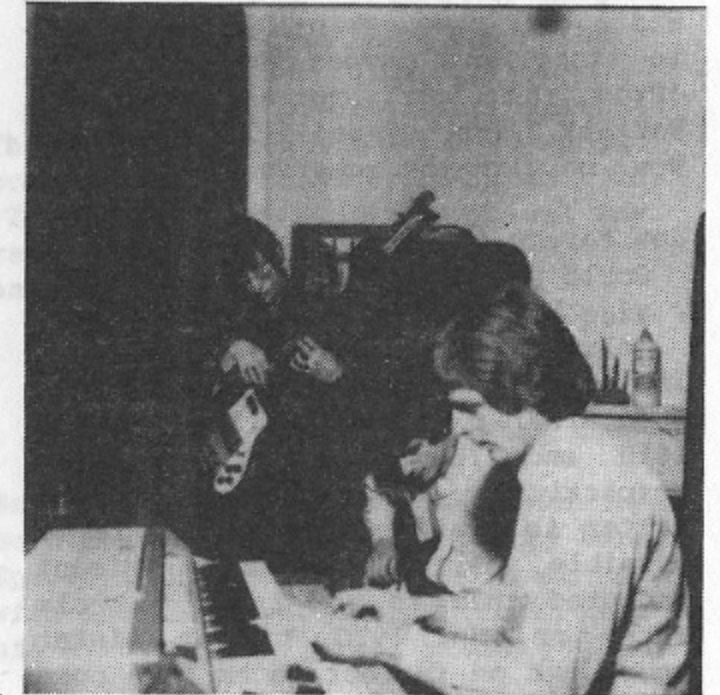
Pete Jenner: "Syd was around at my house just before he had to go to record; and, because a song was needed, he just wrote a description of what he was wearing at the time and threw in a chorus that went 'Vegetable Man - where are you?'."

A live take, very similar to the studio version, appears in the December 19th 1967 BBC session [see TAP 39]. Both performances have been widely bootlegged and there have been many cover versions.

In yellow shoes I get the blues  
So I walk the streets with my plastic feet  
With blue velvet trousers make me feel pink  
There's a kind of stink about blue velvet trousers  
In my paisley shirt I look a jerk  
And my turquoise waistcoat is quite out of sight  
But Oh! Oh! My haircut looks so bad  
Vegetable man where are you?

So I change my gear and I buy my needs  
And I cover them up with the latest cut  
And my pants and socks are bought in a box  
And it don't take long to buy nylon socks  
The watch, cracked watch, my watch  
With a black face and the date in a little hole  
And all the lot is what I've got  
It's what I wear, it's what you see  
It must be me, it's what I am  
Vegetable man

I've been looking all over the place for a place for me  
But it ain't anywhere, it just ain't anywhere  
Vegetable man, vegetable man  
Vegetable man, vegetable man  
Vegetable man, vegetable man  
Vegetable man  
He's the kind of feller you just gotta see if you can  
Vegetable man



# Q & A



Anyone anxious to clad their bodies or bedrooms in Pink paraphernalia should send for a catalogue to Push Posters, PO Box 469, Glasgow, G1 1TT, Scotland, enclosing the appropriate return postage. They stock an extensive selection of posters, tour programmes, backstage passes and live photographs, at reasonable prices. Such firms are the only options we can offer to readers searching for such merchandise, so please don't waste your time asking! If we manage to track down anyone who can supply 'Pros and Cons' rucksacks or Syd Barrett Y-fronts, we'll let you know! Now, on with the questions...

Jon Farrow (Upminster, Essex) asked:

Could you detail all known tapes/gigs containing performances of 'Alan's Psychedelic Breakfast'?

The only documented performances date from Birmingham and Sheffield, on the 18th and 22nd of December 1970, respectively; although only the latter is available on tape. It is possible that Yuletide merriment prompted them to add it to all six dates on the 1970 British winter tour, but no further tapes have come to light, so we can't be sure.

Some bootlegs have 'Atom Heart Mother' sprawling over two sides.

How long could it get?

Too long! The longest performances inevitably tended to be those featuring accompaniment. These could run to almost thirty minutes, while the group-only versions rarely exceeded twenty. The final (and unaccompanied) performance in May '72 was despatched in just over quarter of an hour.

In TAP 50, you said no tapes of the 1970 Hyde Park gig exist; yet Miles claims tracks on the 'Big Pink' bootleg are from this gig.

What's going on?

Well, what's going on, on 'Big Pink', is not the Hyde Park gig, but stuff from Audimax, Hamburg, West Germany, March 12 '70. The giveaway is that the version of 'Atom Heart Mother' on that album is not only shorter than the quoted time for Hyde Park by five

minutes, but also lacks the brass section and choir. 'Journey Through Time And Space' adds that most tapes claiming to be Hyde Park are actually the Bath Festival of June 27 '70.

Chris Leith (Gillingham, Kent) asked:

Is there a fan club, official or otherwise, for Pink Floyd and/or Roger Waters?

Although abortive efforts have been made to launch such things in the past, both in the UK and abroad, we are not aware of any currently going; and there has certainly never been an official fan club for either. You'll just have to stick with the Pudding!

I picked up 'David Gilmour' on CD at a record fair for £15, labelled 'import'. Is it rare?

Not particularly, but £15 seems quite reasonable. Sadly, 'David Gilmour', 'Wet Dream', 'Fictitious Sports' and 'Profiles' have yet to be released on CD in the UK, despite EMI's readiness to issue such musical delights as 'The Body'. No doubt if EMI do put 'David Gilmour' out, they'll omit the centre-spread photo montage, restored from the vinyl version on the US CD.

What is the relationship between Waters and the Floyd? Are they friends, or aren't they even on speaking terms?

In a pre-Berlin interview, Gilmour said: "I have no interest in discussing anything with him... I'm not very good at holding grudges for very long, but he's done some terrible things. Honesty is not one of the things that he will let get in the way of his pursuit of power." Waters, in turn, charged: "I know that they are not interested in each other and... they have to stay together because otherwise they can't use the brand name. And if they can't use the brand name they're nothing. That is a burden that they have to bear through. I am out of it, thank God, and I'm a free man." Now, draw your own conclusions, but we suspect there won't be much mutual exchange of Christmas cards yet.

Paul Dunn (Runcorn, Cheshire) asked:

Who are the un-credited female backing voices on 'Not Now John'?

Given the similarity of the line-up on 'The Final Cut' to that of 'Pros

and Cons', we would guess that they are Madeline Bell, Doreen Chanter and Katie Kissoon.

Besides 'Jugband Blues', on which tracks from 'A Saucerful Of Secrets' does Syd Barrett appear?

In his 'Making of The Madcap Laughs', Malcolm Jones wrote: "He certainly appears on 'Jugband Blues' and 'Remember A Day'. He has been variously credited with playing on 'Let There Be More Light', 'Corporal Clegg' (both of which seem unlikely) and 'Set The Controls' (originally recorded shortly after the release of 'Piper'... there is no trace in the files of a later multi-track tape to replace the original). This latter track seems most likely, looking at the date of its first recording, to have featured Syd, although aurally it seems unlikely. Rick Sanders also states that Syd is on 'See Saw', which is, at least, in the style of Syd's early Floyd material."

Further to a point raised in TAP 51's Q & A, please note that Malcolm added: "He did not appear on 'It Would Be So Nice', recorded in early March ('68), and it is fairly safe to assume he did not record with them after that."

Alastair J. McLean (Shawlands, Glasgow) asked:

Is John Gordon, the bass player on 'When The Wind Blows', the same guy who was in the Hollerin' Blues with Syd?

It's probably the same John Gordon who played bass in the 70s with the likes of Alan Price, Mickey Jupp and Mike Heron; but presumably if this was Syd's old Cambridge mate, Clive Welham would have said so in our interview.

Tom Dunn (Wigan, Lancashire) asked:

Was Dave having a dig at Roger with his hitch-hiker's pose on the cover of 'About Face'?

Dunno. But as Cream's Dave DiMartino wrote: "Waters' album is called 'The Pros and Cons of Hitch Hiking'. And it's got a naked girl on the cover. Sure wish she'd turn around so we could see what she looks like, don't you? And hey - David Gilmour's new album is called 'About Face', so maybe he wants to see her, too!"

The only 'About Face' Rog-reference that Gilmour will own up to is 'You Know I'm Right': "It started off being about a girl, a relationship," he told Karl Dallas, "I'd done the first verse... and someone looked at it and said, 'That's about Roger, isn't it?', and it absolutely wasn't, at that point. But that had blown it, because I'd still got to write the rest of the song... there are some little jokes in there, but that's all it is... things we've argued about."

In the Italian book about Syd Barrett, there are some lyrics under the title 'A Rooftop In A Thunderstorm Row Missing The Point'. Is it a Barrett song, perhaps known under another name? The lyrics are taken from a poem, possibly by Syd, published in 'Terrapin'. We have never seen any reference to an actual song of the same title being recorded.

B.B. King's 'The Best Of B.B. King' which features Rick Wright, (see TAPs 44 and 48 - Eds), also has a 'Gary Wright' playing on 'Caldonia': any relation?

Nope. Gary Wright was the American-born founder of late 60's proggy band Spooky Tooth; he had a US smash hit with the excellent title track from his 1976 'Dream Weaver' album.

Was there a promo video for 'When The Tigers Broke Free'?

Yes: it was just clips from the film.

Private Matthew Waughman asked:

Do you know anything about 'The Committee' soundtrack? There's a picture of it in Andreas Kraska's book, 'Pink Floyd - The Records'! Floyd's contribution to the soundtrack consists of about fifteen minutes of instrumentals, among them an early version of 'Careful With That Axe, Eugene'. These were never officially released; the cover to which you refer is from a bootleg.

Billy Dyson Jr. (Waterbury, Connecticut) asked:

Can copies of lyrics to unreleased songs, such as 'Peace Be With You' from 'AMLoR', be obtained?

Not unless you rummage through Dave Gilmour's dustbins! Our A-Z reference to 'Peace Be With You' was derived

from Timothy White's Penthouse Floyd expose, in which Canadian songwriter Carole Pope mentions it briefly.

Julia Vrijenhoef (Holland) wrote:

I've got a piece of Floyd music called 'Locomotion'. It lasts about 30 minutes, and comes from Dutch TV, about ten years ago. Do you know what it is?

No. Can anyone out there help?

Peter Bowles (Huntingdon, Cambs.) and K. Bowron (Llandudno, Gwynedd) asked:

How many Pink Floyd transcription discs are there? I've got one featuring 'Embryo', 'Green Is The Colour', 'Careful With That Axe', 'One Of These Days' and 'Echoes'.

Original BBC transcription discs, especially those from the early 70's, but also later compilations like the above, are extremely limited and therefore valuable; prices can reach £200. However, in recent years, counterfeit copies have flooded the market - these are almost certainly what you both own. Such albums are a rip-off at anything more than about £10. However, their popularity, and the ever-increasing number of bootleg CDs that feature the BBC sessions, only reaffirm that an official release is long overdue!

Mr Bowles also asked:

Why do the inner-gatefolds of recent editions of 'A Nice Pair' feature pictures of the four Floyd members, rather than the eighteen pictures shown in Miles? Was one used for the 'dentist' sleeve and one for the 'Japanese monk gargling' version?

No; both originally featured the humorous montage featured in Miles. It would appear that, since the ban on dentists' advertising was lifted two years ago, Harvest reissued the 'dentist' sleeve, but inexplicably substituted the 'Ummagumma' gatefold for the eighteen-photo centre-spread. As the former was ruthlessly chopped for the CD release of 'Ummagumma', one can only marvel at these record company idiosyncrasies!

Marla Balance (Alabama) asked:

Who is Louise Goffin, and does "wiggled his wang" (see Relics,

TAP 49 - Eds) mean what we

Americans assume it means?

Similar enquiries appeared in issue #51 of Q (November), so - recklessly ignoring their warnings about plagiarism - here's what they said: "Goffin is the daughter of famed American songwriters Gerry Goffin and Carole King... in 1987 she released an album called 'This Is The Place'. The somewhat belated follow-up is due in 1992, co-produced by La Goffin, her husband Reid Savage and Jon Kelly... David Gilmour's involvement is tangential: he met Louise five years ago through a mutual friend, percussionist Jodi Linscott, and played on her live club benefit show for Friends Of The Earth two years ago in London (see TAP 39 - Eds), subsequently giving her free time in his houseboat studio (where he was snapped playing guitar for the album, for a Q photo supplement - Eds)." As for wang-wiggling, Mr G says: "I have no great connection with Louise apart from we're friends and I've been offering encouragement with her album."

Q back issues are available for £2.50 (UK) or £3.50 (surface mail overseas) from Back Issues, PO Box 500, Leicester, LE99 0AA. Make cheques (not postal orders), drawn on a UK bank, payable to 'Q Magazine'.

Who sings the lead vocal on 'Brain Damage' and 'Eclipse'?

On 'Brain Damage', Waters sings the first two lines of each verse alone, and is then joined on each by another voice; although it's impossible to tell whether this is Wright, Gilmour or simply Waters multi-tracked. The choruses are led by Waters, with Gilmour singing a mixed-down harmony. (This is ridiculous, isn't it? Still, carry on...)

'Eclipse' features Waters alone from "All that you touch" to "beg, borrow or steal", whereupon he is joined by Gilmour until the end of the song. Warbling throughout are the backing singers, who are show-cased on the superior mix that appears on 'Works'.

Is Mr Gilmour still married to Ginger?

Apparently not - you want a date? Maybe he'll be as impressed with your Pierre Cardin notepaper as we were, Marla!



Above/Below: The Madcap Loiters (courtesy of Pete Anderson)







## TAP SMALLS

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## MEDIA LOG

**EMPIRE** (Oct '91): Overview of Alan Parker's films, (rightfully) citing 'The Wall' as worst (1 star out of 5) - "An altogether unpleasant affair... too long and too sprawling to maintain any sort of focus". (DW)

**RADIO 1:** Aug 13 '91 - News item on Punch magazine's 'Gloomiest Celebrities'. Waters was nominated for Mr Miserable of Britain, ahead of Percy Sugden and Nigel Mansell, and awarded Gloomiest Man in Rock, beating Morrissey, Sinead O'Connor and Leonard Cohen (quoting "Shorter of breath and one day closer to death" as evidence); Sept 9 '91 - That razor-sharp DJ Simon Bates (see TAP 49) played 'The Great Gig...' in honour of Waters' birthday this time. (HL/BK/TD)

**SKY** (Oct '91): News item - "Following their US chart successes, a record biz exec has hailed both EMP and Jesus Jones as the new Pink Floyd. Hopefully the ex-psychedelicists will now sue for defamation of character and talent". (BOB)

**RADIO 4:** Oct 6 '91 - Cricketer Imran Khan chose 'Us And Them' as one of his 'Desert Island Discs'. Asked which of the eight faves he would most like to take to the fictitious island, Mr Khan picked Floyd again!; Oct 10 '91 - Ron Geesin interviewed on 'Kaleidoscope' about his new record company. (DJM/FT)

**ITV** (June 24 '91): Scorpions feature on 'The New Music', including brief mention of Berlin and clip of 'In The Flesh'. (BOB)

**REQUEST** (July '91): Report on long-awaited US release of Peel sessions ("Most poignant of all [are] the five tracks Syd Barrett recorded in 1970 that capture Pink Floyd's founding genius before his brilliance was eclipsed..."). (ET)

**CHANNEL 4:** Sept 22 '91 - Entertaining segment with Mr Mason on 'Classic Cars' documentary. He lamented influence of profit over passion in vehicle collecting ("For about ten years I was thought of as an eccentric lunatic, and then for two years I was thought of as a brilliant investor, and now I'm an eccentric lunatic again"), and showed off "the worst car" in his collection, the Trabant ("It's incredibly badly-made, and ecologically very unsound - although there is a belief that the car itself may be biodegradable, because there seems to be a lot of papier-mâché in it!"); Sept 28 '91 - 'As It Happens' found host Andy Kershaw on Potsdamer Platz ("How are you rewarded for fifty years' suppression? A Pink Floyd gig - great!"). (JS/BOB/AL)

**THE SUN** (Sept 13 '91): Celebrity auction in aid of the Anne Diamond Cot Death Appeal, including a set of autographed Floyd CDs. Said a spokesman: "Most of the boys have children, and this cause is very close to their hearts". (TD)

**TOP** (Sept '91): All About Eve album review ("Wishing The Hours Away' is more typically ethereal, Dave Gilmour adding some Floydian cosmosis"). (DM)

**SUNDAY TIMES** (July 7 '91): Society report on Jerry Hall's July 2 birthday bash at London's Bombay Brasserie ("Top arist-rock-rats [including] Dave Gilmour all bopped away to the strains of the raucous Cajun band"). (BK)

**FLICKS** (Vol 4 #8, Aug '91): Milla Jovovich, youthful 'star' of 'Return To The Blue Lagoon', cited 'The Wall' movie among her 'Desert Island Flicks' - "Its effect on me and my way of thinking was stupendous... Roger Waters is probably the most extraordinary, incredible figure ever in music". (JS)

**NME:** Sept 21 '91 - 'Apocryphal Now' supplement included brief and typically inaccurate Floyd/Syd items; Oct 5 '91 - Reader's enquiry about Mason-compiled Floyd video history yielded: "After EMI denied any knowledge... Floyd's office proffered a brief but official 'We haven't heard about any such video'." (BOB)

**GUITAR PLAYER** (Aug/Sept '91): Review of Knebworth version of 'Comfortably Numb' and Gilmour's "genius" by two of Queensryche's guitarists. (BD)

Contributors: TD-Tom Dunningood, DM-Doug MacBubble, BK-Barbara Kirk, BOB-Back Off Bruno, HL-Hilary Langer, JS-Jam Sandwich, DW-Dave Wall, ET-Elliot Tayman, DJM-DJ Melody, FT-Funky Tyrannosaurus, AL-Auximenes Labyrinth, BD-Billy Dyson Jr.

## A VERY MERRY CHRISTMAS

## AND A HAPPY NEW YEAR





# RELICS



Apart from the Cambridge Theatre's Edinburgh Festival production (thanks for the review, Angus), two other 'Wall' shows appeared this year. The first, on April 30, took place in Germany; a scaled-down version of the full show played by various unknown musicians to two, very happy, 500-strong audiences. The second, performed in aid of Save The Children, took place at the Ipswich Corn Exchange on May 10. "This will be the biggest show it is possible to fit into the Corn Exchange Grand Hall," promised organiser Karl Miller, "On stage will be a quarter of million pounds worth of equipment, and we are having a laser show by Laser Graphics worth £90,000." (SG/NR)

The Neil Young "Why do we keep F\*!#in' Up?" Section: contrary to the editorial insert in TAP 49's 'Switching Channels', Paddy Maloney is, in fact, in the Chieftains ("A true fan wouldn't have got this wrong," warns author Simon Webster, recommending "30 lashes with a wet noodle" to the guilty party). While from TAP 51's Relics: the Pavarotti Hyde Park gig, now available on Decca video, took place on July 30, not in August. (Eds)

Expect another 'Live At Pompeii' concert soon - this time by Frank Sinatra! Unlike the Floyd, Frankie intends performing to an audience; much to the consternation of conservationists, who are concerned about considerable contamination from littered comestibles! (AM)

The critical trend for Rog-bashing continues apace in Owen O'Donnell and Jimmy Guterman's 'Slipped Discs: The Worst Rock 'N' Roll Records Of All Time' (published in the UK by Virgin, £9.99). 'Radio KAOS' makes it to #22 in the Top 50, accompanied only by a brief (and somewhat mixed-up, confusing Benny and Billy) synopsis, because "there is no music to write about". 'Pros And Cons' is saved from an appearance only by the excellence of Eric Clapton; elsewhere, the authors lambast the likes of Jethro Tull, Yes, and Paul McCartney. Absent are such great groups as Winger, Poison and White Lion; all of whom contribute such deep thoughts to the realm of music. (AMo)

Recent biographies of Marianne Faithfull (Mark Hodgkinson's 'As Tears Go By', published by Omnibus) and Sinead O'Connor ('Sinead', by the above-mentioned Jimmy Guterman, published by Penguin) both include brief paragraphs on their subjects' cameos at 'The Wall'. Of the latter's appearance, Guterman quips "200,000 people attended the concert; virtually none of them heard her sing". The book also includes a shot of the pipe cleaner-esque O'Connor with her big and bulging "greatest musical influence", Van Morrison, at Berlin. (BL)

Yet another Barrett cover version to add to the list: The Dolphins' single, She Took A Long Cold Look, with a picture cover of young Sydney. We'd love to hear from anyone with further details, or even a copy of the record! (Eds)

Recent TV ads for the 'Children Of The Revolution' Sixties-hits triple set (on Teledisc - "not available in shops", alas) included a clip of Roger Waters falling backwards in a cornfield, from the Pathe News clip of The Scarecrow. It's not clear, however, whether Floyd actually appear on the album. (BL)

Among those consulted by the Labour Party for their proposed 'music industry policy' was none other than Peter Jenner. (AM)

'Trivia', a computer game by Codemaster, asks "Which of these is not a Pink Floyd album: 'Dark Side Of The Moon', 'The Wall' or 'The Works'?". Pedants who care not for the odd "The" will, of course, argue that they all are. (AL)

Warren Zevon's Gilmour-starred Run Straight Down appears on a four-track promo CD called 'Album Sampler' (ZEVON 1) for the '89 Virgin album 'Transverse City' (see review, TAP 41). (BL)

AUSTRALIA HAS GONE FLOYD MAD: OFFICIAL. CBS has furnished several Oz radio stations with 'Rock Classics' promo albums: Another Brick In The Wall pt. 2 is featured on those for FM 104, FM 104.7, SA FM, MMM-FM (an album each for New South Wales, Victoria, and South Australia), and 96FM... 'Guitar Thunder', on CBS cassette (467531 4) and CD (467531 2) features Until We Sleep... 'Barbie

Pack - Pop' (snigger), a triple-cassette affair (CBS 460241 4) numbers Radio Waves among its ranks... 'KAOS'/'Pros And Cons' have been issued as a double set on CBS cassette (NPC45) and CD (NPCD45), as have 'Animals'/'...Great Dance Songs' (NPC30/NPCD30) and 'The Final Cut'/'Wish You Were Here' (NPC31/NPCD31) ... and both of Gilmour's albums appear to have been deleted on vinyl. (JR)

In New Zealand, 'Saucerful'/'Piper' have appeared as a 2-LP set (SCX 5052/3) that isn't 'A Nice Pair'. The discs are in individual sleeves, which have been reformatted so that half is from 'Piper' and half from 'Saucerful'. (BL)

Revolutionary Comics' five-part biography 'The Pink Floyd Experience' is now out. An editorial in #3 laudably attacks people who try to track down Syd, and continues "Fanzines are not all bad. I highly recommend The Amazing Pudding...". Back issues or subscriptions can be obtained from Todd Loren, 3841 Fourth Ave. #229, San Diego, CA 92103, USA (Tel: 1-612-688-7827). (BD)

THE FURTHER EXPLOITS OF MOTORING MASON AND MANAGER: Silverstone, June 22 - Mason finished 2nd in the St John Horstall Trophy for Aston Martins, making the fastest lap in a 1.5 Le Mans 21 Ulster. In the Invitation Race for pre-1960 Sports Racing Cars, he finished 4th overall - although 1st in Class C (with the fastest class lap) - in a 2.0 Maserati T60. Steve O'Rourke came 2nd in a 3.8 Lister Jaguar. In the Vintage, Venerable and Feltham Aston Martins event, Mason came 3rd in a 3.0 DB2; and O'Rourke took the fastest lap in the Historic Car Championship; Silverstone, July 27/28 - proving he's man enough to share not only his drums, Mason partnered Guy Edwards to come 3rd in the Christie's Cup for Pre-War Le Mans Cars, driving the Aston Martin Ulster. In parts one and two of the British Aerospace Corporate Jets Historic Sports Car race, Mason came a dismal 6th and 3rd respectively in a Maserati T60. He did even worse in the Polo Ralph Lauren Historic Grand Prix Cars event: 5th in part one and 6th in part two, in a Maserati 250F. Back to the pit-stop, lad!; Nurburgring, August 9-11 - Despite driving the implausibly-monickered Maserati Birdcage, Mason finished 2nd in the British Aerospace Historic Sports Car Series race, ahead of O'Rourke, who came 4th in a Lister-Jaguar. In the Historic Grand Prix event, Mason led from the start to the penultimate lap, but eventually lost to Chris Dake (the former was driving - yes, you guessed it - a Maserati); Oulton Park, September 14 - No RN Mason, only O'Rourke, who finished 2nd in the Coys of Kensington Classic Car Race (in a 2.0 Lister Nobby) and 4th in the Historics Race (in a 2.0 Cooper-Maserati T51). (JS)

Contributors: SG-Steffen Grellmann, NR-Nev Rudland, AMo-Andy Martino, AM-Axl Mole, BL-Baby Love, AL-Auximenes Labyrinth, JR-John Rivers, BD-Billy Dyson Jr.

## NICHOLAS SCHAFFNER

Nicholas Schaffner, author of the acclaimed Pink Floyd biography 'Saucerful of Secrets', died of AIDS at Beth Israel Hospital in New York, on August 28, 1991. He was 38.

A collector of Beatles memorabilia since his childhood, he worked on several books about the band: 'The Beatles Forever', 'The Boys From Liverpool' and 'John Lennon in My Life'. Among his other work, which also included articles for Rolling Stone, Musician, and Village Voice, 'The British Invasion' (published by McGraw-Hill) is of particular interest; with amusing histories of The Who, Rolling Stones, Beatles, Pink Floyd, and so on. He also wrote music and poetry - and, in 1990, released 'Magikal Kingdom', a CD of his work.

We first met Nick in 1988, when he came to England researching 'Saucerful', and were struck by his enthusiasm and charm. His departure is a loss to his family and friends, and the too-often barren field of rock journalism.

## WINIFRED BARRETT

Roger Barrett's mother Winifred passed away peacefully at home, on September 30, 1991. She was 86. Mrs Barrett was instrumental in Syd's early career, allowing Geoff Mott & The Mottoes to rehearse in her home. (Clive Welham)