



Surrender The Pink

February 1992

Station! We hope you had a good Christmas and New Year; thanks for all the cards and Led Zeppelin tapes! (take a bow, Ian Rule)

Any money you have left over from Christmas that isn't being saved for Floyd tickets could be wisely invested in a fab TAP binder. With a gold-blocked logo and flying pig on a luxuriant blue background, these little gems not only keep your magazines in tip-top condition, but also distract attention from sagging bookshelves! See page 4 for prices.

It would certainly be money better spent than on deposits for Floyd dates in Europe; at press time, there were no shows confirmed anywhere. As for an album, Steve O'Rourke says: "Nothing has been done and it is unlikely there will be an album this year." Mr Waters' album, however, is due for release in March and - knowing our luck - may even be out and about by the time you read this.

As previewed in TAP 48's Relics, Mr Gilmour is to appear on Donovan's new album (on the GNA label), also featuring Nigel Kennedy. Dave flew in his own aeroplane to Ireland for the recording, although it is not yet known how many of the 19 tracks "laid down" for the opus feature his wondrous wang-wiggling.

In this ish is a review of an Amnesty gig with which Dave Gilmour was involved. For details of Amnesty International, please write to them at Freepost, London, EC1B 1HE, enclosing the appropriate return postage.

Finally, congratulations to TAP #34 cover artist Richard Kennedy, who has had all three of his submitted drawings accepted by the Royal Academy in London, and has had two more exhibited by the Royal West of England Academy. Richard's David Gilmour print is still for sale - see advert last issue.

Oh yeah... what Editorial would be complete without a moan? We've said before that we will not accept cheques written in foreign currencies. Well, we're now RETURNING the bloody things, so there! Send livestock, cash, or CDs... but please don't send cheques that cost more to bank than they're actually worth! We're history: catch you later...

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PRESTON PR5 3WS
TEL: 0772 456 508

THANKS: to Steve Davis, all in Episode, Ken Langford, Trevor Mabbett, Douglass and Sonia MacDonald, Smaranda Maftai, Jon Rosenberg, Lynn Swanson and Elliot Tayman.

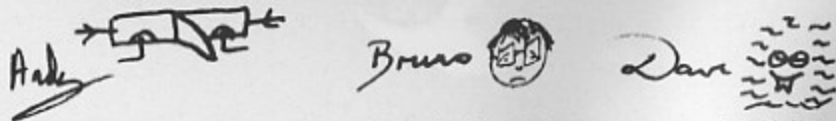
March 20: The Weird Happenings Organisation live at London's Woolwich Tramshed, Watch out for covers of Careful With That Axe... and Interstellar Overdrive.

The Golden TAP Awards for Services to Editing 1991:

- U2: Achtung Baby (Carole Walker)
- R.E.M.: Out Of Time (Dave Walker)
- Neil Young & Crazy Horse: Weld (Andy Mabbett)
- Public Enemy: Apocalypse '91 - The Enemy Strikes Black (Bart MacSimpson)



Zen & The Art Of Bedroom Maintenance by S. Barrett (courtesy of Pete Anderson)



Front cover picture of a bored Dave Gilmour by Marc Malagelada (Barcelona, July 20, '88)

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 41, 42 (with exclusive Nick Mason interview), 43, 44, 45, 46 (with exclusive Dan Reed interview), 47, 48, 49 (the Beatles special), 50, 51 and 52 are currently available (issues 1-40 are completely sold out). We regret that some early issues are slightly creased, and hope this does not impair your enjoyment. Costs, including postage and packing, are as follows:

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

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

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

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

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

UK: £10.90 Europe: £11.60 USA/Canada: £14.60 Australia/NZ/Japan: £15.20

The 'Best of TAP issues 6-10' is now available for:

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 £4.50 (UK) or £5 (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 - including dollars - CANNOT be accepted.

Please send orders (and make cheques payable to) Carol Walker for UK subscriptions, Bruno MacDonald for back issues and the Best Of, 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!

U.S. rep: 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 for record stores, etc. - please write for details. Ken has limited quantities of back issues 38-49 inclusive, 51 and 52, and both Best Of's. These are available at \$2.50 for each regular issue and \$4 for each Best Of. Payment should be in US dollars ONLY, made payable to Ken Langford (no personal checks). If you order issues from Ken, please order all you want in one go (i.e. not some now, some later). Please note that this offer - which closes in August '92 - applies ONLY to US readers.



TAP SMALLS

FOR SALE: Very limited, still-sealed, copies of Mason & Fenn's Profiles LP, £7 (UK; overseas please write first). Contact Andy at editorial address.

WANTED: TAPs 1-33; also rare Waters/Floyd CDs/videos, etc. Contact Martin Struecker, Allensteiner Weg 3, W-3420 Herzberg, Germany.

WANTED: Live Floyd photos 1970-1980. Contact Xaver F. Mattern, Weidenweg 24, D-7637 Ettenheim, Germany.

FOR SALE/TRADE: TAPs 1 and 2, KAOS tour programme (no poster), Floyd 87/88 programme. Offers to Pete Howard, 20 Hartley Rd, Nottingham, NG7 3AD.

WANTED: 'Another Brick pt. II' 3" CD. Contact David T. Todd, 31 Dunelm St., South Shields, Tyne & Wear, NE33 3JT.

WILL TRADE: Q magazine #11 (Rog cover), #23 (Floyd cover), #48 (Rog/Floyd cover) and #56 (Simple Minds cover) [all in worn but basically OK condition] for Q #s 1, 2, 4, 5, 8 and/or 9. Contact Bruno MacDonald.

WANTED: Early tour programmes/photos/promo items + any year posters/ticket stubs/backstage passes. Contact D. Steffanina, C.so Regina Margherita 9, 10124 Torino, Italy.

FOR SALE: CD singles (one each only): The Tide Is Turning live (£7) & Jools Holland's Together Again with Gilmour on Honey Dripper (£4). Prices include UK p&p. Contact Bruno MacDonald.

WANTED: Arnold Layne 7" (Columbia). Contact David Mills on 081 804 8973.

FOR SALE/TRADE: Floyd cuttings, 7"s, posters, etc. Frank Zappa/Beefheart stuff wanted. Contact Gogo Krampota, P.O. Box 92, 1092 Wien, Austria.

WANTED: One letter from every Pudding reader! Contact Billy Dyson Jr., 90-4 Fillmore St, Waterbury, CT 06705, USA

WANTED: TAPs 1-33 in EX condition. Wall 1980 memorabilia/Berlin 90 promo box set for trade. Floyd pic sleeve singles collection for sale also. Contact K. Mavrakis, 44 Houghend Ave, Chorlton, Manchester, M21 2SB.

FOR SALE: Chris Judge Smith retro CD, 'Democracy', featuring Peter Hammill + other Van der Graf Generator-related bits. £11.30 (UK/Europe), \$25 (USA/Canada) from 'Oedipus Recs', 96a Cowlshaw Road, Sheffield, S11 8XH.

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



TAP PLUGS

Ever desperate to get his name in TAP, founder editor Ivor Trueman has just released 'Psychedelic Psauna' on Delerium records (DELP 005/D), a part of his and Richard Allen's Freakbeat publishing empire (don't go on any boat trips, guys!). Like Freakbeat itself, '...Psauna' is a strange compilation of old and new garage and psychedelic music. Familiar names include the Ozric Tentacles, Magic Mushroom Band and good old Bevis Frond, but there are also plenty more

obscure names of comparable quality.

You should find the Revolver-distributed double LP (a CD [DELCD 005] is promised, but with fewer tracks) in good 'alternative' record stores - i.e. specialists you should ask if you want to know about music, not TV-advertised compilations! However, if you can't find it, or you want to get your mitts on Freakbeat magazine, write to Ivor and Richard at PO Box 1288, Gerrards Cross, SL9 0AN, UK. Please mention TAP.

FROM GENESIS TO RETROGRADATION

Of the many bands tagged "the new Pink Floyd", few have pursued the title so vigorously as Marillion. Through endless live work, the band have crossed into the mainstream with albums such as *Misplaced Childhood* and hits like *Hooks In You*. Their ex-leader, Fish, would often spend as much time discussing the Floyd as promoting his own band; so, please welcome (cringe) "Fish On Floyd"...

On infinite diversity in infinite combinations...

"Simple Minds used to play Genesis and Floyd. But you'll never catch Jimbo (Jim Kerr) talking about that."

On Pink Floyd and their offspring...: "Social comment, great! But 'Animals' was social comment in three-syllable words, rather than one-syllable guttural screams... 'The Final Cut' is so political, blatantly political. Roger Waters is a punk! He wrote 'The Wall' because he realised what was happening around 1974/75 both to himself as an individual and to the Floyd as a machine. Now we know what to watch out for. 'The Wall' to us is a blueprint."

On a misplaced childhood...:

"After Genesis and ELO, I got into Pink Floyd. 'Meddle' and 'Dark Side Of The Moon' were the first two Floyd albums I bought... I missed the significance of pop in the early 70's because I was too busy getting deep and meaningful with my Genesis, Floyd and Van Der Graaf Generator albums."

On dinosaur death rattles...:

"Some bands managed to ride the storm: Floyd survived, Yes didn't..."

On the injustice of it all...:

"What I find really disgusting is that the most powerful comment on the Falklands, Pink Floyd's 'The Final Cut', didn't reach as many people as it should have. You know why? Because everyone was told it was sooo unhip to like anything by the Floyd."

On the teenage wasteland...:

"When 'The Wall' came out, I used to play the whole album four times a



FISH FAVOURITES

PINK FLOYD Dark Side of the Moon

Harvest CDP7460012

What more has to be said about this album! I first heard it on a cassette copy in '73 and every time I've ever bought hi-fi speakers I've taken this CD along for the demonstration. Of all the Floyd albums this is the one I go back to most. It's also one of the few albums from the 'progressive' bands that still holds its own today. For me it was as major an album as Sergeant Pepper, pointing the way as a production model for the rest to follow. My favourite tracks on the album though, have to be *Time* and *Us and Them*. Give me three o'clock in the morning, a log fire, scented candles and a good red wine and watch me mellow-out. Just an old hippy really!!!

FEBRUARY 1990 HIGH FIDELITY

night. I'd sit and analyse it, and that pulled me out of my depression and pushed me into the musical side."

On the bore and the bottle...:

"When I'm really pissed up, once I start talking about 'Dark Side of the Moon', just walk away!"

On street values...:

"I'm not involved in the pure Holiday Inn Roger Waters 'The Wall' syndrome... I insist on putting two feet out there."

On one, matey...:

"There are a lot of undeclared concept albums, where only the fans really know what the concept is. I owned 'Dark Side of the Moon' for years before I realised what Roger Waters was going on about. The album is a tour with a rock band, from start to finish."

On the Tides of KAOS...:

"It's nice and positive. I've always loved Roger Waters' stuff, ever since the early days. He's very underrated as a lyricist; his subject matters and things he deals with. Also, we did interviews with Jim Ladd in LA the last time we were there, talking about loads of issues. He said, 'Yeah, Roger Waters phoned me up, three or four weeks ago, about the Falklands or something'. He said he regularly phones him and says 'Don't believe what the papers say'. It gets a little bit too political sometimes. As an album I love it; what I've got out of it. But you've gotta really study his stuff. It ain't something you can just put on and get exactly what it was about from first-hand."

On the Clash of the Titans...:

"Roger's stuff is a hell of a lot harder, and I find Dave's stuff just a little bit too light. The match between them works really well, but that's gone now."

The Marillion/PF Connections In Full!

*On BBC2's pop prog 'Juke Box Jury', Lloyd Cole likened Marillion's *The Uninvited Guest* video to a Floyd album cover. "...and I always hated Pink Floyd album covers," he added.

*The sleeve of *A Saucerful of Secrets* is reproduced on the artwork for Marillion's debut album, *Script For A*

Jester's Tear, along with singles by Marillion and Bill Nelson.

*The Wall appears on the follow-up, *Fugazi*, as do two Peter Hammill LPs. "Real music to slash your wrists to," said keyboardist Mark Kelly.

*In the unreleased *Institutional Waltz*, Fish sings: "The Madcap laughed, he knew the score..."

*An unreleased, pre-Fish, Marillion track, called *Lady Fantasy* (aka *Madcap Embrace*) is about Syd Barrett.

*On the chorus sections of the *Spirit of the Forest* video (see TAP 38), Fish can be seen between two of his heroes, Dave Gilmour and Kate Bush.

*"The first rock album I ever bought was *A Saucerful Of Secrets*," said guitarist Steve Rothery. And in '89, he named Gilmour his favourite guitarist and 'Comfortably Numb' his favourite guitar solo.

*Mark Kelly, however, "was into the heavier side of things... Pink Floyd and Yes were as light as I would go."

*The teenage Kelly went to see Floyd in '77: "I'd never seen anything like it. They were truly great; really impressive. I was absolutely amazed."

*In an early tour book, Rothery, Fish and Kelly listed Floyd as a favourite band; Rothery and Fish nominating *Animals* and *The Wall*, respectively, among their favourite albums.

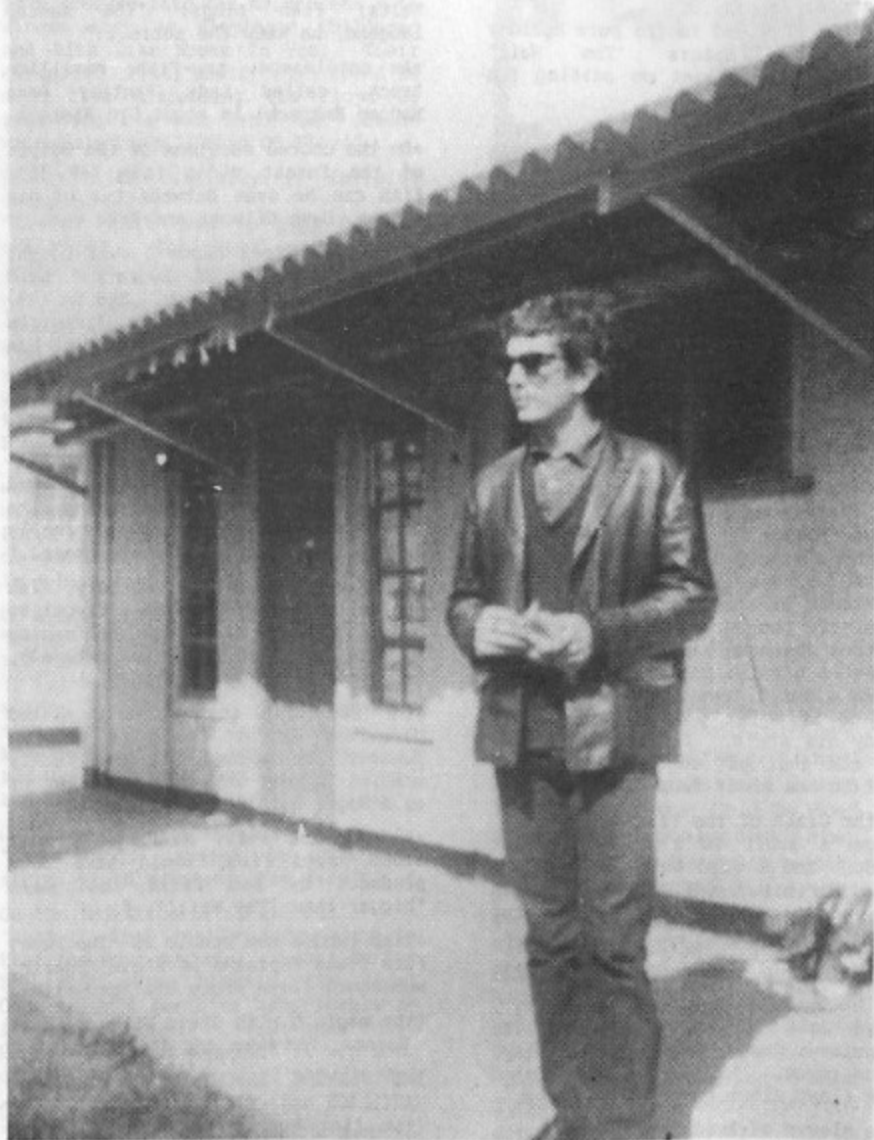
*In '88, Fish acrimoniously exited Marillion amidst law-suits galore. However, he moaned, "I get really annoyed at the way I've been set up as a Roger Waters-type character..."

*Had he not left, Marillion's next album, said Fish, would have been produced by Bob Ezrin, and been "bigger than 'The Wall'".

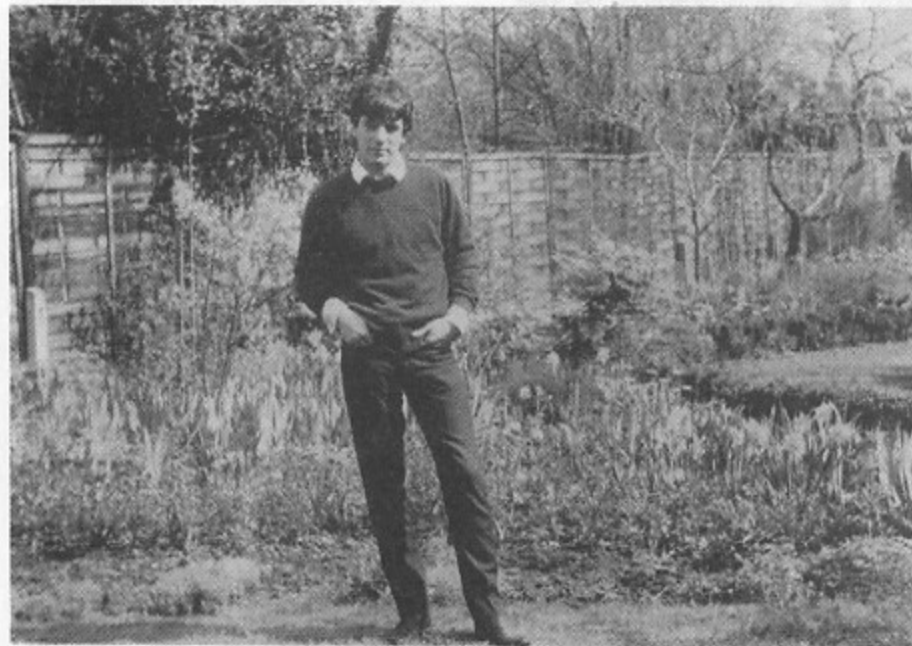
*Fish (whose new studio is 'The Funny Farm') was replaced by Steve Hogarth, who named Floyd among his favourites.

(the magic b with Steve Withers, Mark Horner, Tom Dunn and Alex Moseley)

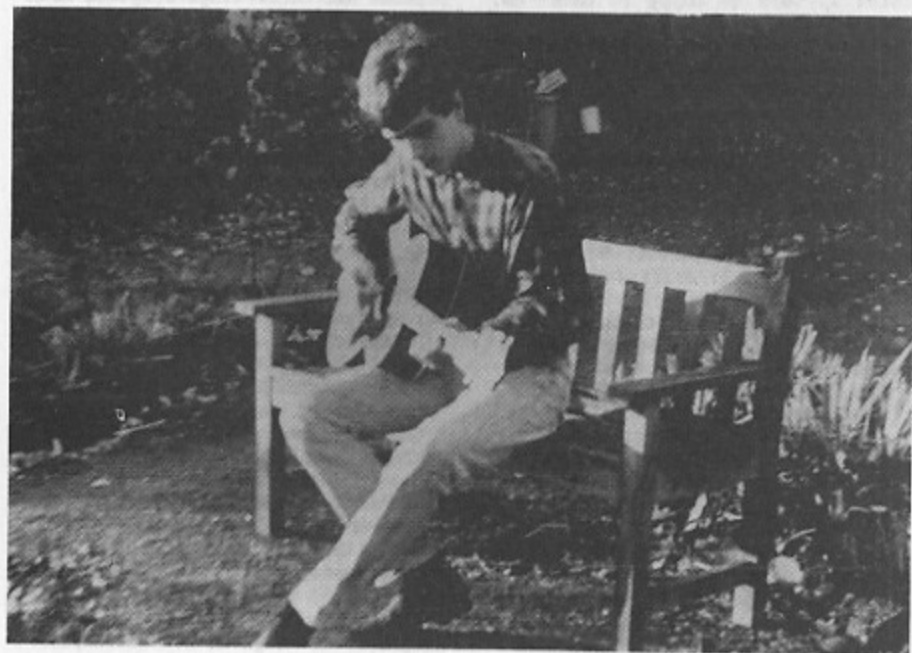
THE FLAMING SHROUD: the excellent MARILLION and FISH magazine. £1 (UK) from Alex Moseley, 23 Dawes Close, Armitage, Rugeley, Staffs., WS15 4BE.



Syd at Butlins, 1962 (photo courtesy of Pete Anderson)



Syd at home in Cambridge, aged about 14 (courtesy of Pete Anderson)



Q & A

Hurrah! Questions more interesting than "When will the next Floyd LP be out?!" Step up Ted Chadeayne (San Diego, California, the lucky devil):

I noticed that the cover colours of TAPs 46 to 51 correspond with the spectrum on 'Dark Side of the Moon'. Is this intentional, and will it continue? This would, at the very least, spare us horrendous covers like TAP 43.

Sadly, this extraordinary coincidence had occurred to none of us, hence the revolting colour of TAP 52. Anyway, the only thing wrong with #43 is that it shows up every bloody fingerprint.

Besides 'Life Could Be A Dream', 'White of the Eye' and 'Tank Malling', have Nick Mason and Rick Fenn recorded any other soundtracks? Has TAP ever reviewed these films?

We believe they've worked on others, possibly including 'Rooftops' (said to feature music by "Pink Floyd") and 'Cresta Run'. If anyone can supply details, we'd be happy to have 'em. TAP has only reviewed 'White of the Eye' (a crappy slasher described as "not for the faint-hearted" by the wimpy Andy Mabbett, in issue 26) and 'Life Could Be A Dream' (issue 20).

Having taped the Berlin concert live from the radio and bought the official release, I was surprised by the differences, even on songs with no obvious mistakes (e.g. Another Brick in the Wall pt. 2: different vocals and weaker guitars). Why did Waters make these changes, and where did these mixes come from?

Don't know and, er, don't know.

The A-Z entry for Interstellar Overdrive says the climactic stereo effects were by Syd. Nick Schaffner states that the Floyd did not participate in the stereo mix of 'Piper'. Which is right?

Good question! Presumably Nick would not have written that without good reason. Andrew King's quote in the A-Z may have been overly generous.

I was a little disappointed not to see Ivor Trueman's attempts at

deciphering Several Species... in the A-Z. Come on, you can tell us! We won't be offended.

Ivor's version was largely phonetic, and thus not much more comprehensible than the original. Introducing his feature, Ivor wrote: "From the poll results, we gather that (the song) is not amongst your favourites; well, I don't care, I'm going to write about it anyway."

Next, two questions to which the answers are "no", the first from Peter Goldthorpe (Anlaby, Hull):

Have Pink Floyd released a live version of Welcome to the Machine from the 'Momentary Lapse' tour? And the second from Robin Glover (Thame, Oxon.):

Can I obtain copies of Barrett photos used in issues of TAP?

Billy Dyson Jr (Waterbury, CT) asked:

What does the guy with the light-bulbs on the cover of 'Delicate Sound of Thunder' symbolise?

According to the photographer Andy Earl, "The sound of thunder is the fluttering wings, and the lightning is the bulbs". Incidentally, "The pigeons had their wings weighted down to make them flutter," says Earl. How gratifyingly enlightened.

How many people made up the crew at Berlin, and how long did it take them to set up and dismantle the set?

The crew numbered over 600, including 20 for each puppet. The stage was in place at least a week before the event, but we're not sure how long the 'deconstruction' took.

Steffen Grellmann (Weisbaden, West Germany) wrote:

During the 'In The Studio' broadcast of July '89 (see TAP 38), Waters claimed to be toying with the idea of releasing a video of the original Wall shows. Are there any plans for this release?

He was, at one point, tinkering with the soundtrack for such a video, but this was shelved after Berlin. For commercial (i.e. the Memorial Fund) and personal (i.e. "don't mention Pink Floyd") reasons, it is unlikely that Waters would wish to release the original, although we can but hope.

To answer another oft-asked question, the original shows aren't available on bootleg video, either.

Jonas Qvesal (Aarhus, Denmark) asked:

Have you considered publishing a collection of the Pink Floyd A-Z?

We don't intend doing so, especially as all but one of the TAPs featuring the A-Z are still available, and spilling out of boxes in all three editors' homes. Incidentally, we are still keen to receive corrections and additions to the A-Z, for an appendix to be run after the final listing. Please send these to Dave or Bruno.

Since A Momentary Lapse does not indicate who plays on what, could you tell me which of the sax players appears on which track?

Scott Page plays on 'The Dogs Of War' and Tom Scott on 'Terminal Frost', but we cannot confirm where any of the other musicians appear.

Mike Watson (The Land of Oz) asked:

Are there any good sound quality recordings of the band-only version of 'Atom Heart Mother'? Those on the 'Astral Projection' and 'Brescia' LPs are appalling.

Our resident Atom Heart Mother-lover, Dave Deranged, has yet to hear a good quality recording of such a version.

Robert Davies (Uxbridge, Middlesex) asked:

Why not introduce a 'Stop Press'-type newsletter in between TAPs if some important news appears?

Because: a) we don't have time, b) if we did, we wouldn't want to have to repeat the info in regular issues, c) genuine news rarely appears and d) when it does, we're never informed in advance by the Floyd/Waters offices. Anyone desperate to learn the latest rumours can send an SAE/IRC to Bruno, or ring us at sensible times (i.e. not after 10pm).

Christopher Cowan (Eglinton, Northern Ireland) asked:

The music to last summer's 'The Savage Strikes Back' series on Channel Four was co-written by a Richard Wright. Any relation?

And is it the same Rick Wright who recently bought Cardiff City? Well, you've got to have a hobby. The

answer, incidentally, is "no idea".

Will TAP print Malcolm Jones' 'The Making Of The Madcap Laughs'?

Hopefully; when we have permission, and can persuade some sucker to type it up. We've also been given the green light for a Syd special, based on Opel, which may appear this year.

Alisdair Kennedy (East Fulton, Winwood) asked:

Can you value Pink Floyd records?

Our advice to anyone interested in whether or not they can retire on the proceeds of flogging their Floyd is to invest in magazines such as Record Collector, Music Collector, and Goldmine. The dealers' lists and articles they include provide a more accurate set of guidelines to what the market will bear than we can.

We recommend the following issues of Record Collector: 59 (PF rarities), 83 (PF discography), 104 (Syd solo/PF discography), 115 (PF live '68-'71), 121 (PF live '72-'89), and 132 (Solo discographies/rarities) - the latter three by TAP's Kevin Whitlock. Each costs £2.50 (UK), IR £3 (Ireland), £2.60 (Europe) or 1500 yen (Japan), from Production Manager, Record Collector, 45 St Mary's Rd, London W5 5RQ. Payment should be by the same methods as for TAP, and made payable to 'Parker Publishing'. For readers elsewhere, the MINIMUM order is THREE issues, the TOTAL costs of which are: \$25 (USA), Can. \$35 (Canada), A\$35 (Australia) and NZ \$40 (New Zealand).

John Rivers (Wonthaggi, Victoria, Oz) wrote:

I have two pieces of film in need of identification. The first is a TV show featuring Atom Heart Mother, Cymbaline, Grantchester Meadows, Green Is The Colour, Careful With That Axe Eugene, and Set The Controls. The footage of Floyd playing to, apparently, no audience runs about an hour...

This is from San Francisco's KQED TV (Bay Area Educational Television Association), April 29 '70; a studio affair with, indeed, no audience. Viewers could thrill to such delights as a vocal duet from Rog and Dave on Grantchester Meadows (possibly the version on the 'Around The Mystic' bootleg), Dave's face turning green

on Green Is The Colour, and Rog bashing his gong so hard on Set The Controls that the stick bends in half and has to be straightened out. Our heartless reviewer Daniel Smith says the latter is "REALLY FUNNY". He adds that 'Atom Heart Mother' is credited as just that, although it was another five months before the BBC session at which John Peel is alleged to have christened the track. This suggests either a) the song had already been named while they were touring with it in 1970 and the BBC tale is crap, or b) the title was added to repeats of the TV special, which have now been bootlegged.

The second is a documentary, 'The Other Side Of The Wall' - essentially The Making of The Wall film. It runs about an hour and a half with no ad breaks.

Bit of a mystery, this one. Most TV specials on 'The Wall' lasted under 30 minutes; MTV's 'The Other Side Of The Wall' for 22. Can anyone help?

What is the 'secret message' at the start and end of Radio KAOS?

According to "Psycho Pink" Eric Wayne Morrison (Colorado Springs), it's "...back to the beginning" and "That's...". In answer to a Q&A from Shaun Linehan back in TAP 41, Eric reckons the message towards the end of Four Minutes is: "But you really gotta... I should hope to (keep the peace" - Thatcher's voice overtakes his). But back to Mr Rivers...

I recently found an original Australian pressing of 'Wish You Were Here', with a sticker claiming the LP was quadrophonic and that one of the tracks (Shine On, I think) had been included with an abrupt ending by mistake. Is there any truth in this?

It sounds very suspicious to us, but maybe someone can shed some light...

Brian Smith (Bexhill, E. Sussex) has another rare 'Wish You Were Here'...

...that has labels showing Side 2 on both sides of the record. Do you know how (un)common this is? Unfortunately (albeit predictably), we don't. However, mispressings of this type are rarely worth much.

Uh-oh, Eric Wayne Morrison's back... Ten of us have agreed that in

Candy And A Currant Bun, Syd does indeed sing "Please, just fuck with me" (see Q&A, TAP 42); it is just sung with a very good accent (spelt the way he sings it, it would be something like "fauck").

When DNA remixed Kylie Minogue's song Shocked, they made her phrasing of the title sound like something else entirely (Clue: it wasn't "forked"). Clearly, they were simply continuing a grand tradition that began with Mick Jagger slurring through King Bee and Barrett playing havoc with BBC sensibilities. Thank you, Eric. Oh, hang on, he's got some Qs, too:

What is being said in the middle of Scream Thy Last Scream, when the little voices are laughing in the background?

Judging by historical precedence, probably something rude!

It is a popular belief in the USA that on the last Animals show, in Montreal, Roger spat on a brat who was firing a squirt gun at him. But in Saucerful Of Secrets, Nick Schaffner makes it sound as if Roger just leaned over, with no reason whatsoever, and blew a loogy in this kid's face! Which of these is true?

In Roger's tête-à-tête with Radio 1's Tommy Vance, the first of the million interviews in which this point was raised, he said: "Here's the story... I spat at some guy in the front row. He was shouting and screaming and having a wonderful time and they were pushing against the barrier. What he wanted was a good riot. What I wanted was to do a good rock 'n' roll show... I got so upset that I finally spat on him, which is a very nasty thing to do to anybody." The squirt gun part is a new one on us, but then so is the phrase "blew a loogy", so maybe we've led sheltered lives.

To conclude, response to TAP 51's cries for help. Richard Webb (Haywards Heath, West Sussex) writes:

Re: Mark Hawes' question - 'Pink Floyd - Early Classics' (Hal Leonard Publishing, ISBN 0 88188-767-6) features simplified guitar versions of Astronomy Domine, Bike, and The Gnome (by Syd Barret [sic]), plus Time, Money and Fat Old Sun.

Mark and David Gaskill have also been invited to contact G. Lanphier (Oakbank, St Martin, Jersey, Channel Islands), who has sheet music and tablature for early Floyd stuff, that he wishes to trade (if possible) for music from The Madcap Laughs, Barrett and Opel. Anyone who can offer these is presumably also welcome to write.

Steve Rizewiski (Kanata, Ontario) writes:

To answer Lynn McEachern's Q, all of the current video releases can be found on hi-fi VHS in all SAMS record stores and any department stores like Eaton's that have a video/music section.

Another Samaritan, G. Donker Duyvis (Delft, The Netherlands), writes:

Re: Graham Haslam's question. The Icarus model was only used when it was possible to remove things from the top end of the cable during the show; ie. not when the cable was attached to a pylon or crane. The picture on the right is from the Stadion Feyenoord, Rotterdam, June 14 '88.

We still require a definite answer to Graham's query. Can anyone help? Mr Duyvis adds, also regarding TAP 51:

Maybe I can reassure A.C. Millward that he is not going mad (at least not yet). I have two Dark Side of The Moon CDs: the noise Bruno, Dave and Carole heard is indeed unidentifiable on the Dutch issue, but the MFSL Ultradisc is much clearer, and you can recognise Ticket To Ride quite certainly.

Well, who are we to argue, especially when Eric Wayne Morrison (him again!) and John Rivers (ditto!) agree that the Japanese DSOTM gold CD (Eternity Gold, thru EMI, CP 43-5771) features,

well, something... Here's Eric: ...you can hear a full blown orchestra playing Eleanor Rigby. And here's John:

It cuts in as the little speech starts ("There is no dark side"), and fades out with the heart beats. I don't know about a string section playing Ticket To Ride. It sounds more like the theme music to a TV show.

Finally, David T Todd (South Shields,



Tyne & Wear), who asked to be added to the "Yes I Can Hear Some Beatlesque Strings At The End Of Dark Side Of The Moon On CD" register, wrote to initiate another stupid controversy:

I have been going slightly mad wondering what the young Pink is whistling in The Wall film on his way up to the bedroom to discover the truth about his father. There must be a Floyd link!

There we must leave these sad people. Can things get any worse this year???

... THEMSELVES ON T.V.

Those of you who selfishly spent Christmas slumped in front of the TV, instead of helping the poor and needy (incidentally, what is Jay Stapley doing these days?), will have seen Pink Floyd infiltrate broadcasting to an amazing degree, with David Gilmour in particular acquiring an almost divine omnipresence. This TV extra Medialog is an attempt to chronicle these appearances, although Gilmour's guitar solo in the Queen's Speech has gone unrecorded... It all started with SOUNDS OF THE SIXTIES (BBC2, November 23 '91), featuring a clip familiar to collectors: Syd's Floyd performing a bit of Pow R Toc H and all of Astronomy Domine on the May 14 '67 edition of the BBC's magazine programme 'Look of the Week', then a discussion between Professor Hans Keller, Syd Barrett and Roger Waters (see right). This clip was described in Q by rock archivist John Platt as one of the "odd bits and pieces that have survived the BBC purges for no apparent reason." (Unfortunately, Platt went on to identify Astronomy as Interstellar Overdrive, an error which is repeated in the 'Journey Through Time & Space' book.) The BBC has periodically repeated clips from Astronomy Domine over the years, but its most recent airings, prior to this programme, came on Channel 4: the June 24 '88 edition of 'Wired' included a brief segment of the song, and a couple of sentences from Syd, in a 20-minute Floyd feature; then, on Jan 1 '90, 'An A-Z of TV' featured the song plus a lengthier extract from the interview, featuring all three participants. However, this lacked Syd's words from Wired (are you following this?); which suggests that while a complete version exists, it has inexplicably never been, as John Platt recounted, "re-screened in its entirety"... A mere fortnight later, SOUNDS OF THE SIXTIES (BBC2, Dec 7 '91) opened with a fantastic '68 clip (originally from a BBC Omnibus special, 'All My Loving') of Gilmour's Floyd thrashing through Set The Controls For The Heart Of The



THAT HANS KELLER INTERVIEW IN FULL!*

Why has it all got to be so terribly loud? I just can't bear it; I happen to have grown up in the string quartet, which is a bit softer.

Syd: (sniggers)

Rog: Well, I don't guess it has to be, but that's the way we like it. We didn't grow up in a string quartet. That could be one of the reasons why it is loud. It doesn't sound terribly loud to us.

Not everybody who hasn't grown up in a string quartet turns into a loud pop group, so your reason is not altogether convincing, but I accept that you like it. What I'm saying is that if one gets immune to this kind of sound, one may find it difficult to appreciate softer types of sound.

Syd - yes? No?

Syd: I don't think that's so. I mean, everybody listens. We don't need it very loud to be able to hear it. Some of it is very quiet.

When we play, I think the way the act's developed in the last six months has been influenced rather a lot by the fact that we've played in ballrooms, necessarily - because this is obviously the first market. But the concerts have given us the chance to realise maybe the music we play isn't directed at dancing necessarily - like normal pop groups.

Well, there it is. I think you can pass your verdict as well as I can. My verdict is that it is a little bit of a regression to childhood; but, after all, why not? * WELL, SORT OF

Sun... BEHIND THE HEADLINES (BBC2, Dec 20 '91): A short feature on the Amnesty 30th Birthday broadcast, introduced by Sam Brown, included a brief interview with Gilmour (who was "very happy" to serve as one of the musical directors), plus clips of his performances with other acts; one of whom, Andrew Strong (of The Commitments fame) said, "I've always wanted to play with David Gilmour" - well, there's no accounting for taste!... LA CARRERA PANAMERICANA (BBC2, Dec 24 '91): Excruciatingly dull documentary on the race in which Messrs. Gilmour, Mason and O'Rourke participated in October, all scored to Floyd music; including Run Like Hell (live), Yet Another Movie, Sorrow, Signs Of Life, and One Slip (the latter ironically accompanying footage of O'Rourke and Gilmour's crashed car, although the accident itself was sadly omitted). The race was described by Gilmour as "Lots of overgrown schoolboys getting together and having heaps of fun driving fast cars round Mexico. What more could you want?" O'Rourke and Mason were more pragmatic, the former paying tribute to the mechanics, and the latter exclaiming: "It's all a terrible mistake. We thought we were going to Torremolinos! We were given a drivers' briefing that was clearly calculated to put the fear of God into all of us. We were basically told the road has been destroyed by rain, the bridges are washed away, and the Mexican police are going to arrest us for the slightest infraction and throw us into jail. Apart from that, everything's looking absolutely terrific!" Potentially the most interesting aspect was new music recorded for the programme; the "film soundtrack" stop-pressed in TAP 51. However, these instrumentals held few surprises: a nondescript R'n'B theme with the Floyd on autopilot (right down to the dum-de-dum bass riff); a Country and Westernish bit with piano and guitar only; a fast piece, not unlike a jazzed-up Happiest Days Of Our Lives, sandwiched between stately keyboard pieces; a brief blues; what sounded like a new recording of Run Like Hell's intro; and, to close, a reprise of the R'n'B theme. The music was very prominent in the mix and will no doubt appear as "The next

Floyd album" on bootleggers' stalls soon. The soundtrack, produced by Gilmour, featured 'Pink Floyd' plus Wright, Gary Wallis, Jon Carin, Guy Pratt and Tim Renwick. The film was "executively produced" by O'Rourke and copyrighted to Pink Floyd Music (1987) Ltd... THE RETURN OF THE MAGIC ROUNDABOUT (Channel 4, Dec 25 '91; repeated Jan 3 '92): Documentary on the revived psychedelic menagerie. Interviewee D. Gilmour paid tribute: "We were just an R'n'B band, churning out Bo Diddley and Chuck Berry hits, and then we saw Magic Roundabout and never looked back." The programme's "subliminal messages" were also influential, he said: "We used them to great effect to tell the public to go and buy our records"... AMNESTY INTERNATIONAL'S BIG 30 (ITV, Dec 28 '91): "Comedy"/music show. Presiding over a house band of Pino Palladino, Jodi Linscott, Renwick, Carin, Sam Brown, Wallis, Margo Buchanon, Julie Harrington, Ian Harrison, Dave Bishop, Stuart Brooks and Mark Nightingale, Gilmour played Otis Redding's I Can't Turn You Loose (with Tom Jones) and Hard To Handle (with Andrew Strong), Hey Joe (with Seal; Gilmour obviously relishing playing Hendrix!), Big Bottom (with Spinal Tap's David St. Hubbins and Derek Smalls, Gilmour deputising on bass - Wallis failed to explode), On The Turning Away, Marvin Gaye's What's Going On (with Daryl Hall), and Prince's Kiss (with Tom Jones again - perhaps the only time David will have knickers thrown at him on stage!) Two DG solos were, sadly, faded out, but there'll be a video of the gig this Autumn... THE SECRET POLICEMAN'S THIRD BALL (Channel 4, Dec 29 '91) had Gilmour duetting with Kate Bush on Running Up That Hill... RUBY TAKES A TRIP (BBC2, Dec 31 '91): 70 minutes of Ruby Wax finding the meaning of life in California, much of it to a soundtrack by D*** G***** (with Melinda Gilb, Suzanne Bertish and Marcia Firesten). The music was much better than 'La Carrera...', ranging from blues to heavy acid-fried stuff, from an On The Run pastiche to a recurring theme that sounded like it had fallen off the 'David Gilmour' LP, and from synthy 'Wet Dream'-sorta stuff to an acoustic wedding march!

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

Vera [Waters]

From 'The Wall', sung by the author.

Waters: "This is supposed to be brought on by the fact that a war movie comes on TV - which you can actually hear. Mentioning no names!" [It is 'The Dambusters'; one of whom was Leonard Cheshire - Eds]

Violent Sequence, The [Wright]

An instrumental composed for 'Zabriskie Point'.

Mason: "There was a lot of news film, of cops and students fighting it out, all with no soundtrack apart from this very lyrical piano thing which Rick played as a solo. Antonioni never used it."

The piece was used as the basis of lengthy band improvisations for a handful of European shows early in 1970. It eventually evolved into 'Us and Them' [qv].

Waiting For The Worms [Waters]

From 'The Wall', sung by Gilmour and Waters.

Waters: "You hear a voice through a loud hailer. It starts off going 'Testing, one, two' or something, then 'We will convene at one o'clock outside Brixton Town Hall'. It's describing a march towards some kind of National Front rally in Hyde Park; the NF are what we have in England, but it could be anywhere in the world. If you listen very carefully you might hear 'Lambeth Road' and 'Vauxhall Bridge', you might hear the words 'Jew boys' or 'Somewhere we may encounter some Jew boys'. It's just me ranting on." [The NF are an extreme Right Wing political party - Eds]

We Won The Double [Waters, Wright, Mason, Gilmour]

Jokingly claimed as a working title for 'Echoes'. The idea presumably comes from Arsenal's successful 1971 season when they did win the British football double of the league title and FA Cup..

Welcome To The Machine [Waters]

From 'Wish You Were Here', sung by Dave Gilmour. First performed live on the 'In The Flesh' tour, the song was revived for Waters' solo tours and the Floyd's '87-'89 retirement schemes. It has also appeared as the b-side of American and Japanese 'Have A Cigar' singles.

Waters: "The idea is that the Machine is some underground power and therefore evil, that leads us towards our various bitter destinies. The hero's been exposed to this power... and it informs him that all his actions are Pavlovian responses..."

"In fact he doesn't exist anymore, except that he has the feeling deep down inside himself that something just isn't right. That's his only reality. So he goes off, leaves the machinery and enters the room (the world). The doors open and he realises it's true: the people there are all zombies. That's not very serious, you see." This track is often referred to as 'The Machine Song' by band members.

What Shall We Do Now ? [Waters]

Sung by the author, this was scheduled to appear on 'The Wall' but axed owing to lack of space. The lyrics remained as it was felt they "help to tell the story" and because the sleeve was already at the printers. The song was included in both the live and film versions.

Waters: "It's just about the ways that one protects oneself from isolation by becoming obsessed with other people's ideas - that it's good to drive a powerful car or be a vegetarian: adopting

somebody else's criteria without considering them from a position of really being yourself.

"At this level the story is extremely simplistic. I hope that, on the other levels, there are less tangible, more effective things that come through. I think it's okay in a show where you only hear the words once. You probably won't hear the words at all; the way rock n' roll shows get produced."

When The Tigers Broke Free [Waters]

Sung by the author, this appeared in 'The Wall' movie; having been rejected from the original album on the grounds that it was "too personal" to Roger.

Gilmour: "I think there's a lot of it that's irrelevant to me... I don't feel a lot of the things that happened to me in my earlier years - some of which weren't so wonderful - adversely affect my life to the extent Roger feels some of those things affected his life... that's his viewpoint and he's perfectly entitled to it, but I don't subscribe to it."

Released as a single to coincide with the movie's general release, the song enjoyed five weeks in the UK chart; reaching a highest position of #39 despite a fetching fold out sleeve. There was sadly no promo video as such, merely a collection of scenes from the film. It subsequently failed to make it to the final cut of 'The Final Cut'. The song also appears on a Brazilian 7" EP, featuring 'Bring The Boys Back Home (remix)' and 'Another Brick ... part 2' backed with 'When The Tigers ...' and 'Hey You'.

When You're In [Waters, Gilmour, Mason, Wright]

Instrumental from 'Obscured By Clouds'. The song was performed live throughout '73, segued from 'Obscured By Clouds'.

Mason: "I thought the LP was an amazing improvement on the film music, and I thought the film music was really good. But then again, I thought the same about 'More'."

Wish You Were Here [Waters, Gilmour]

Sung by Gilmour, this has become a live favourite since its original appearance on 'Wish You Were Here' - a fact reinforced by its subsequent inclusion on 'A Collection of Great Dance Songs' and 'Delicate Sound of Thunder'. Something of a Floydian anomaly in that the lyrics were composed before the music, it was, as with 'Welcome to the Machine', not performed until 16 months after its initial release. One distinctive feature of the 'Wish You Were Here' album is the segue that links 'Have A Cigar' to the title track -

Gilmour: "When it sounds like it's coming out of a radio, it was done by equalization. We just made a copy of the mix, knocking out all the bass and most of the high top so that it sounds radio-like. The interference was recorded on my car radio and we put that track on top of the original. It's all meant to sound like the first track getting sucked into the radio with one person sitting in the room playing guitar along with the radio."

Waters: "In a way it's a schizophrenic song. It's directed at my other half if you like... the battling elements within myself. There's the bit that's concerned with other people, the bit that one applauds in oneself; then there's the grasping, avaricious, selfish little kid who wants to get his hands on the sweets and have them all. The song slips in and out of both persons so the bit that always wants to win is feeling upset and plaintively saying to the other side, 'wish you were here'."

The track also features Stephane Grappelli playing violin -

Waters: "He was downstairs when we were doing 'Wish You Were Here'.

Dave had made the suggestion that there ought to be a country



Pink Floyd at the Hideous Shirts Convention (courtesy of Pete Anderson)

fiddle at the end of it and Stephane Grappelli was downstairs in number one studio making an album with Yehudi Menuhin. There was an Australian guy looking after Grappelli who we'd met on a tour so we thought we'd get Grappelli to do it. So they wheeled him up after much bartering about his fee - him being an old pro he tried to turn us over, and he did to a certain extent, but it was wonderful to have him come in and play a bit.

"You can just hear him if you listen very, very, very hard right at the end of 'Wish You Were Here', you can just hear a violin come in after all the wind stuff starts - just! We decided not to give him a credit, 'cos we thought it might be a bit of an insult. He got his £300, though."

Wondering And Dreaming [Barrett]

An early recorded section of 'Matilda Mother' [qv].

Work and Afternoon [Waters]

An alternative title for 'Biding My Time' [qv], performed as the second part of 'The Man' [qv] [see TAPs 16 and 39]. "Afternoon" refers to the tea-break enjoyed by the band after the song.

Wot's ... Uh The Deal [Waters, Gilmour]

From 'Obscured By Clouds', sung by Dave. Rolling Stone commented: "Though 'The Valley' is not a particularly subtle film, Floyd's words during one particularly absorbing copulation scene are embarrassing: 'Hear me shout/ Come on in/ What's the news?/ Where you been?'"

Mason: "We were very satisfied with our music, and I can't really lay the blame for the failure of the film on anyone in particular... Barbet Schroeder has a very particular style which doesn't really appeal to me. His characters are quite dry and discover themselves slowly."

The song also appears on the mock-bootleg, Capitol promo LP 'Tour '75', along with 'The Gold It's In The...', 'Free Four', 'One Of These Days', 'Fat Old Sun', 'Astronomy Domine' and 'Careful With That Axe, Eugene'.

Yet Another Movie [Gilmour, Pat Leonard]

From 'A Momentary Lapse of Reason' and 'Delicate Sound of Thunder', sung by Dave Gilmour.

Gilmour: "It's hard to explain 'Yet Another Movie'. It's a more sur-realistic effort than anything I've attempted to do before. I've tended to stick within personal experience and reality very much; but I have a desire, without getting into fiction and little stories about other people (which I generally don't care for), to find a broader base to write things about - and that's an attempt to do that. I'm very fond of it but I don't even know what all of it means myself!"

Mason: "It's one of my favourites on the album, I think just because of the way it was recorded. It was an unforgettable occasion: this enormous studio with more drums than I've ever seen in my whole life. We had Jim Keltner's kit, my kit, Steve Forman the percussion player with all his stuff, and two of these people known as 'drum doctors' who are ultra-specialist drum people. They set the drums up, tune them and so on - bring you seven snare drums and say 'Which one do you think you would like to use for this?'. Just the power and the sound of all that air being moved by these drums... real 'drum city' in there that day!"

"In the past, we've used musicians other than the group, even if they haven't always been credited: it doesn't mean that I'm not playing on all the tracks. On 'Yet Another Movie', all three of us played together - the percussionist, Jim Keltner and me. We drummed in unison but, at other times, I kept the rhythm whilst the others played fills. It's a different approach which benefits the music."

Young Lust [Waters, Gilmour]

From 'The Wall', sung by Dave Gilmour.

Waters: "When I wrote this song, the words were quite different. It was about leaving school, wandering about town, hanging around outside porno movies and dirty book shops and things like that: being very interested in sex but too frightened to get involved. Now it's completely different. That was a function of all of us working together on the record, particularly Dave Gilmour and Bob Ezrin. Dave's contribution to the making of 'The Wall' was huge: he's a marvellous guitarist and he contributed to a number of songs in terms of their construction and so forth."

Bob Ezrin: "One thing we went for with the Pink Floyd vocals was an 'acting' quality. For example, Gilmour, who's very sober by nature, sang screaming on 'Young Lust' in a way he hadn't sung in years."

Waters: "'Young Lust' is a pastiche young Brit. It reminds me very much of a song we recorded years and years ago called 'The Nile Song'. Dave sings it in a very similar way and I think Dave's singing on 'Young Lust' is terrific. I love the vocals, but it's meant to be a pastiche of just any rock n'roll band out on the road."

Your Possible Pasts [Waters]

From 'the final cut', sung by the author. Also appeared on a promo sampler 12", coupled with 'The Final Cut'.

Waters: "By the time we had gotten a quarter of the way through making 'The Final Cut', I knew that I would never make another record with Dave Gilmour and Nick Mason. We just didn't agree on anything anymore."

Well, not so much an A-Z as an A-Y. Next time we'll start looking at all the fax 'n trax that we missed.

Quote Unquote

"I'll just write to my mum and tell her to stop wasting her money!"

- Gilmour on the longevity of Dark Side of the Moon, 1988.

"They obviously hadn't seen too much salad stuff though, because they gave us a real hard time with the lettuce."

- Roadie on Russian customs' study of Floyd's food stock.

"Is nothing sacred?"

- Dave, accused of playing on a 'Xmas on 45'-type single.

"I didn't want to have to approach the temptation of having to do something that was BIGGER! and BETTER! than 'The Wall' show, because it would be ludicrous. So God knows what's gone wrong."

- Roger on 'The Pros and Cons...' live.

"Man, I love rock n' roll! I started off with rock n' roll - Pink Floyd, Led Zep, Deep Purple, man, Hendrix, Cream, Procul Harum - sheet! All them groups, man. The soloing and shit! When I do my rock n' roll group it's gonna be a double album and there's gonna be soloing that'll knock your head off. Believe it, man, believe it!"

- House producer, Mr Marshall Jefferson.



Pierrot Madcap (courtesy of Pete Anderson)

'ARNOLD LAYNE WAS JUST US'

say

THE PINK FLOYD

"PSYCHEDELIC?" We don't know what it means. If it means flashing lights, then we're a psychedelic group. If it doesn't, then we're not." So say the Pink Floyd. The group hailed as the first big break - through for



psychedelic music. But what of their hit record? "Arnold Layne" is nothing but a pop record. It wasn't intended to represent anything in particular. It's just us."

NOT INFLUENCED

How did "Arnold Layne" come into existence? Says composer Sid Barrett—"I wasn't influenced by anything, if that's what you mean. The title came first, and the rest just followed. Yes, we all write songs. In fact, our first album will consist of nothing

but originals. About nine by me, and the rest by the others." The group maintains that much of the disc's success was due to the sound obtained in the Sound Technique recording studio. "We went in, played the number, and the sound just came. We never go into the studio with any particular aim, except to turn out a good commercial record." Apart from writing, the boys also act as their own producers and arrangers. "Whoever writes the song, produces it."

When did the Pink Floyd realise that some form of stage act was necessary? "We believe that music works in conjunction with the lights", said organist Rick Wright. "We don't go on stage with anything worked out. The decision to include some form of visual effects was made some time ago. Hence the lights. That is our act really. Just lights."

PUBLICITY

Would they have had so much success with this, their first record, without so much advance publicity? "It's very hard to say", said the thoughtful Roger Waters. "The radio

stations won't play your record unless you're known. You're not known until you do something different. You don't get publicity without doing something different. You're not known until you get some publicity. And a record helps you to get publicity. But the record won't be played without people knowing who you are. The whole thing goes round in a circle, and becomes very complicated.

FOLLOW-UP

"Incidentally", continued Roger, "the next record will probably be completely different. We don't want to get stuck in a rut with just one sound. What sound it will be, we just don't know. All we'll do, is go into the studio with an arrangement, and see what sounds appear. If we think it's right for that particular time, we'll use it. If not, we'll try something else."

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE TOP TWENTY FOR THE FIRST TWO WEEKS OF MAY, 1962

- | | |
|--|----------------|
| 1. Nut Rocker | B. Bumble |
| 2. Wonderful Land | The Shadows |
| 3. Good Luck Charm | Elvis Presley |
| 4. I'm Looking Out The Window/Do You Wanna Dance | Cliff Richard |
| 5. Speak To Me Pretty | Brenda Lee |
| 6. Love Letters | Ketty Lester |
| 7. Hey Baby | Bruce Channel |
| 8. As You Like It | Adam Faith |
| 9. Hey Little Girl | Del Shannon |
| 10. Never Goodbye | Karl Denver |
| 11. When My Little Girl Is Smiling | Jimmy Justice |
| 12. Wonderful World Of The Young | Danny Williams |
| 13. Dream Baby | Roy Orbison |
| 14. Stranger On The Shore | Mr. Acker Bilk |
| 15. Last Night Was Made For Love | Billy Fury |
| 16. Can't Help Falling In Love/Rock-A-Hula Baby | Elvis Presley |
| 17. The Party's Over | Lonnie Donegan |
| 18. Twistin' The Night Away | Sam Cooke |
| 19. Ginny Come Lately | Brian Hyland |
| 20. When My Little Girl Is Smiling | Craig Douglas |

Records entering the Charts during the last two weeks of May, 1962

Come Outside	Mike Sarne
I Don't Know Why	Eden Kane
Lonely City	John Leyton
Green Leaves Of Summer	Kenny Ball
A Picture Of You	Joe Brown
How Can I Meet Her	Everly Brothers

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BEAT INSTRUMENTAL MAY '67 (FROM JOHN ELLIOTT)

BLOWIN' IN THE WIND

This issue's ignored masterpiece is 'When The Wind Blows', which recently celebrated five years as Roger Waters' least-acclaimed work.

You'll listen in vain to find the musical strength of Waters' score for the film in 'Pros and Cons', or the warmth of Towers of Faith (on the soundtrack album only) among the otherwise excellent 'Radio KAOS'.

Now available on budget-price Virgin CD, cassette and LP, the album first appeared in October 1986. 'When The Wind Blows' itself went on general cinema release in early '87. To help its promotion, Waters gave two interviews in the UK: to BBC Radio London (broadcast Feb 7) and Radio One (broadcast Jan 3). Chris Salevicz began the latter by asking Roger if he'd seen the film before starting work on the soundtrack...

I hadn't seen it until last week, because one of the problems with animated films is that it's not like an ordinary movie, where you have a production shoot and you shoot for six or eight or twelve weeks, at the end of which - after two or three days - an editor can produce a rough cut, and you see roughly what you've got.

There are maybe 50 or 60 people drawing on an animated film, and they're working right up until the final day of the production schedule. So, if you're doing a score, you don't see the film before...: you see some line tests and some coloured pictures and bits and pieces. Last week, I saw it, and I think it's very good. BUT YOU'D READ THE BOOK?

Oh, of course, yeah. The book is... staggering, but I've always liked Raymond Briggs' stuff, so I wasn't surprised. Mind you, the book is four years old now. It was first

published in 1982, as I recall.

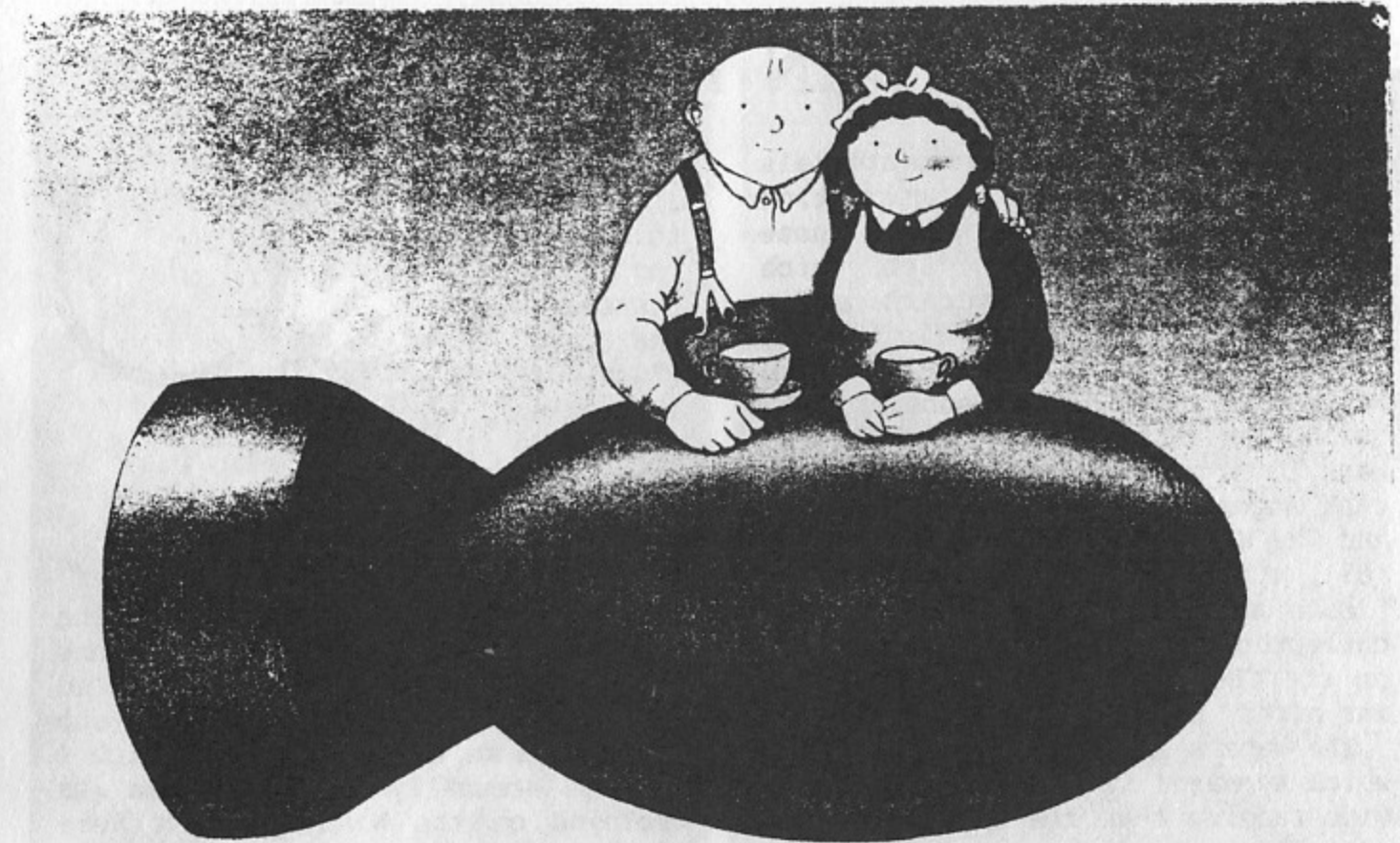
I think - in fact, I know - that the film has been made on the back of the success of 'The Snowman', which was also produced by John Coates. It's about a retired couple called Jim and Hilda Bloggs. Jim is the hero of another Briggs book, 'Gentleman Jim', about a lavatory attendant who decides to branch out and try his hand at being a highwayman; another very nice book. They're living somewhere near Brighton, and it's about what happens to them when a nuclear bomb is dropped on the centre of London.

DID YOU FIND THE FILM A BIT OF A DOWNER?

Well, when I watched it, of course, I was listening for the music. I was watching it in a way that hopefully an audience never would...: intellectually rather than emotionally.

I mean, yes: I think it's quite depressing, but Raymond Briggs' humour is very compelling and consistently lifts the film out of the possible troughs of morbidity that it could have sunk to. The whole thing is based entirely on his writing, and there's something very clever about the way he writes. It makes a desperate story palatable: just (laughs). THEY'VE READ THE GOVERNMENT LEAFLET ABOUT WHAT TO DO IN CASE OF NUCLEAR ATTACK: WHITE-WASH THE WINDOWS, TAKE THE DOORS OFF AND TURN THEM INTO A SHELTER... - WHICH IS PATENTLY ABSURD, BUT IS IN FACT EXACTLY WHAT WE ARE TOLD TO DO.

What's interesting about the Civil Defence and County Council leaflets, about what to do in the event of a nuclear attack, is that they're a very good reference point for us all in the face of governmental directives; i.e. now, in 1987 - although I'm sure these things



still exist, and maybe haven't changed much over the last 15 or 20 years - it's very easy to look at them, and to ridicule them, which this film does.

But there's a lesson to be learnt: that if you read stuff now, that is more contemporary, the possibility exists that it's just as ludicrous; i.e. something that's been put out by the government, or by an elected body of some kind, may be worth nothing to anybody.

We sometimes accept things, and accept that they're valuable, simply because they're official, or simply because they're expensive, or simply because we've seen them advertised on television.

ARE YOU STILL INVOLVED IN CND?

No, apart from being involved in doing the soundtrack for this film. I think this movie will, hopefully, do something to help the cause of the Campaign for unilateral Nuclear Disarmament in this country, which I support.

YOU DON'T THINK IT'S JUST FOR THE CONVERTED, THEN?

Oh god, I don't know. We'll have to wait and see, won't we?

The other team have a much better argument. It's much easier to argue that the horrible foreigners are going to jump on us if we don't have nuclear weapons to protect ourselves.

The unfortunate thing is that it's an 'untestable' position. There is no precedent. The conception of nuclear weapons as a way of preventing war seems laughable to me. I believe that it's erroneous, and that it probably doesn't work, and that probably what has prevented us from having a global conflagration over the last 20 years, or 30 years, or 40 years, since the last World War, is something else.

If it isn't, then CND and myself, and anyone else who holds these beliefs, are wrong, and the nuclear strategists are correct.

An alternative possibility exists, which is that it did function for a number of years, but that we may be moving into a period now where we - all the people in the world - have outgrown it as a notion, and it is now more dangerous to us than it is useful...

PINK FLOYD IN THE STUDIO pt. 2

Among the mass of US radio specials available on expensive transcription discs, particularly of note are those from the 'In The Studio' set, which appear to have taken over where Jim Ladd's weary Innerviews left off. Produced by The Album Network and hosted by the amiable Redbeard, the series has included two Floyd albums: Dark Side of the Moon (first broadcast August '88), with Dave Gilmour, and The Wall (first broadcast in July '89), with Roger Waters.

Both have since been repeated, and collectors should note that the dates on the CDs relate to when that disc was aired, not the initial broadcast.

The Waters interview, extracts from which appeared in TAP 38, is far more wide-ranging than the 1980 marathons recorded by Tommy Vance and Jim Ladd. It covers the live show, the inspiration for the album ("Happily, some people's walls are smaller than others. I think mine was a big one!"), Another Brick 2 ("An educated human being is often... Well, actually, no, that's stupid. I was going to say 'is often happier than an uneducated one', but of course that's not true at all"), Bob Ezrin, the telephone operator on Young Lust ("Her imagination just went berserk... she immediately realised that my wife was having an affair with somebody else [laughs]. All that stuff - 'It's a man answering' and 'Is there supposed to be anybody else there?' - was just this woman getting excited about the thought that she was listening to the breakdown of a marriage going on!"), the reasons for recording abroad ("We had channelled a lot of money into a company in London who were supposed to be investing it... Unfortunately, they stole it all instead"), the meaning of The Wall ("...firing my arrows into the void with the hope that somebody will catch one of them,

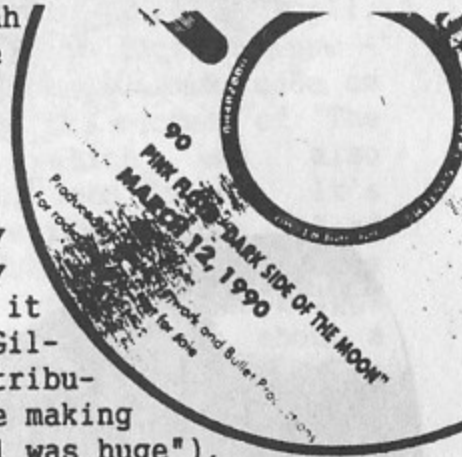
and go 'Yeah I recognise this feeling"), the state of the Floyd ("Obviously I'm not saying I did it all. Dave Gilmour's contribution to the making of The Wall was huge"),

touring the album, the film, the backing singers, public relations ("I've got a very old friend called Gary Stromberg. He is the man who introduced me to my wife, for which I will be eternally grateful... He was employed on the Wish You Were Here tour, 1975, to do our publicity. His brief was, 'No' (laughs). That was it. We said: 'Gary, we want you to come on the whole tour and deal with the press and the media in every way possible and the answer is No.' Can We Have Tick-? No. Can We Do An Int-? No. Can We Take Pho-? No. Can-? No"), a video of the original Wall concert, and - oh yeah - performing it once more... in Berlin (The broadcast was repeated in July '90 when this idea finally came to fruition).

The Dark Side Of The Moon show is also impressively comprehensive, with a good-natured Gilmour discussing recording the album, its sales, Alan Parsons, the VSC3, and so on. Elitists may care to note that the broadcast was one of the first 'In The Studio's; #7 to be precise.

It's all rather more engaging than Radio One's 'Classic Albums' special on the same album - a full transcription should appear in TAP in 1993: 20 years on the Dark Side Of The Moon...

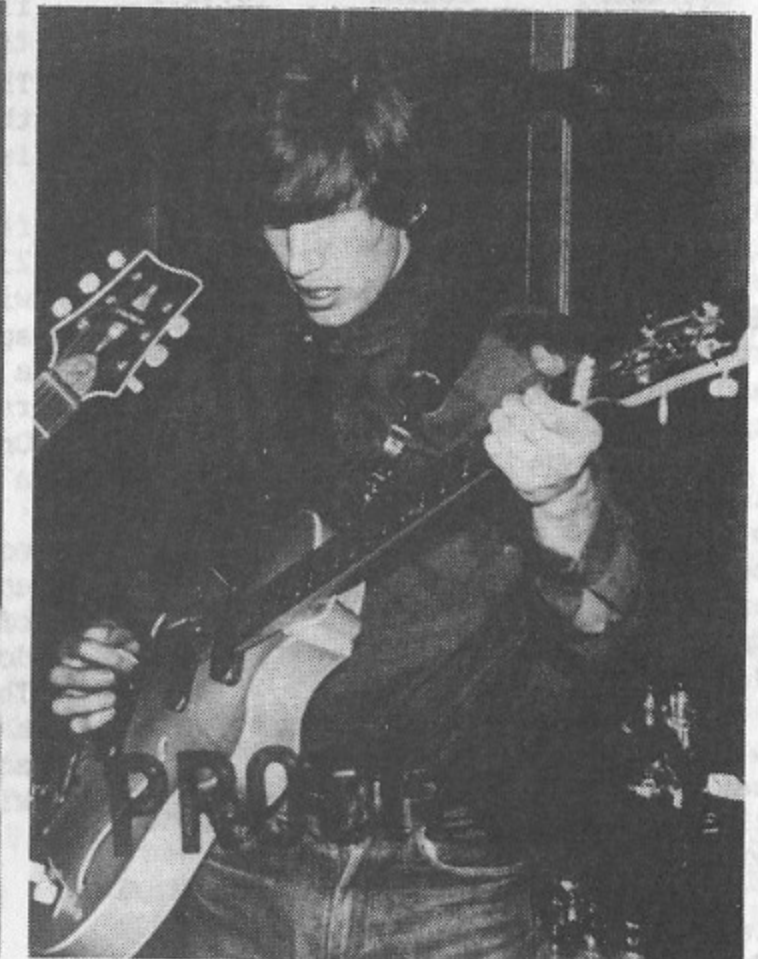
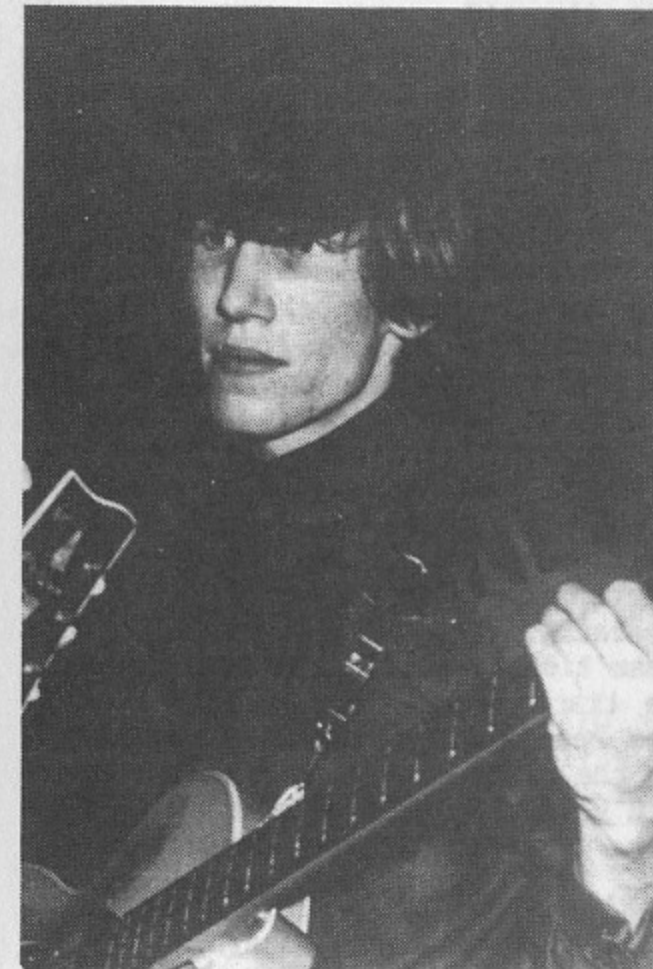
Special thanks to Elliot Tayman and The Album Network for review copies



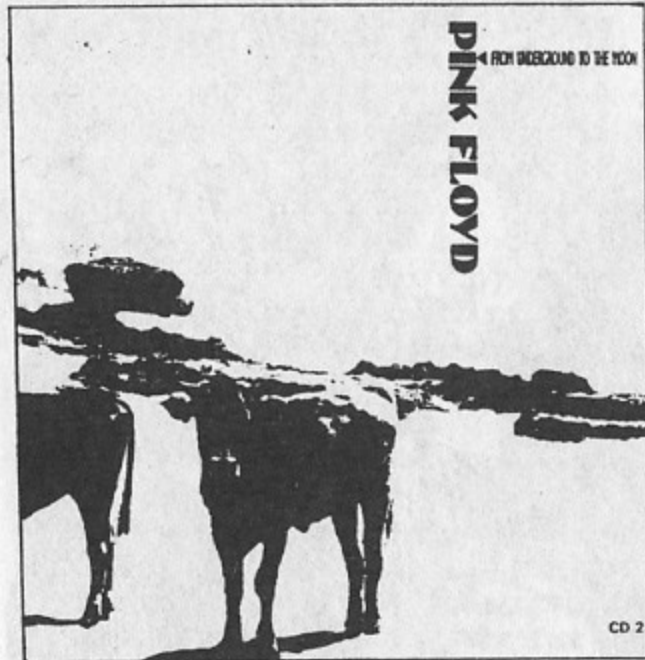
IN THE STUDIO



Oh, by the way... Syd (above) and Rog (not) '64 (courtesy of Pete Anderson)



A QUICK, INCOMPLETE GUIDE TO SOME PINK FLOYD BOOTLEG CDs



FROM UNDERGROUND TO THE MOON (Digit 3101)

1: Milky Way (3:06); Let There Be More Light (3:30); The Narrow Way (4:11); Green Is The Colour/Careful With That Axe, Eugene (5:55); The Journey (9:03); Astronomy Domine (8:48); Interstellar Overdrive (13:03); Cymbaline (8:28); Grantchester Meadows (7:01); The Embryo (9:48)

Milky Way is a different take from that on Opel (extra guitar and bass), of far poorer quality; and recorded in 1970 - not, as the sleeve notes say, '68. Similarly, Let There Be More Light is from the BBC 25/6/68, not Paris' Psychedelic Club, 7/9/68, and The Narrow Way and Green/Eugene are from the BBC 12/5/69, not '68.

The Journey is only an extract from the epic, marred by a DJ's voice-over. It's therefore more likely to be the Amsterdam Concertgebouw radio broadcast of 17/9/69, than Plumpton Jazz Festival 8/8/69, though The Journey was performed there too.

Astronomy Domine is one of the biggest disappointments of the entire set. It isn't "Essen on November 10, 1969", but a copy from 'Ummagumma' with very poor sound quality!

Interstellar Overdrive is identical to the 'Ommayad' LP version, while Cymbaline and Grantchester Meadows

are from KQED-TV's 29/4/70 broadcast, which is often (as here) sourced as the Fillmore West.

Finally, Embryo is correctly dated as London, 16/9/70 (Top Gear), as are the first two tracks on disc 2:

2: Atom Heart Mother (24:43); If (4:18); Fat Old Sun (14:00); Careful With That Axe, Eugene (6:17); Echoes (25:54)

Fat Old Sun is from Rome 20/6/71 (very bad quality), and the last two are from Pompeii, as are the first four on disc 3:

3: One Of These Days (5:16); A Saucerful Of Secrets (9:41); Set The Controls For The Heart Of The Sun (9:50); Mademoiselle Nobs (1:44); Dark Side Of The Moon (47:11)

The sleeve notes say, "many, having seen a film on Pink Floyd shot at Pompeii in September 1972 (sic: it was '71 - Eds), believed incorrectly that it was filmed at this live concert." However, the songs are from the video, not a concert that they allege took place on 21/6/71. The quality is quite good, but with the video available everywhere, this is hardly an achievement.

The complete DSoTM is certainly not from "Southampton Guildhall January 23, 1972", but a much later date, with sax, backing vocals and all the sound effects. It is, however, quite a good version and a very decent recording: lots of explosions during On The Run, fine vocals by Dave, and a very impressive version of Money.

The CDs are packaged in separate envelopes (bearing the sleeve notes), and come as a boxed set. As a list of tracks, it's quite impressive, but doesn't deliver all that it promises. The tracks (bar those from Pompeii) have been audibly copied from vinyl, and the sleeve notes need to be taken with several grains of salt!

(Paul Walstra/Daniel Smith)

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



A JOURNEY INTO BLUES WITH THE PINK FLOYD (Observation Records OB005)
Warm-up blues (8:45); Respect (4:44); Born Under A Bad Sign (6:55); Living In (sic) The City (4:03); I Heard It Through The Grapevine (6:37); Kansas City (5:15)

The total running time is 40:03, including about 3:44 worth of tuning and deciding what songs to play.

The sound is distant and muffled, occasional ticks and pops suggest the source was vinyl, and crowd noise and background sounds appear throughout. The CD has an ADD code, but I'm not convinced it was worth the effort!

The music: I've never heard Floyd play blues, and they do this informal stuff quite well; too bad a decent recording could not have been made. Everyone seems to be having fun and it would have been great to sit in on this session "live", but I would not recommend this CD simply because the quality is not good enough.

(Steve Rizewski)

Living In The City is Stevie Wonder's Living For The City. The set is taken from part of Floyd's after-hours gig at the World Club in Manhattan on October 11 '87; previously available as the LP 'Taylor, Fury & the Floyd' - Eds.

FANZINES

ICON: Sexcellent MADONNA magazine. #6 £1.70 (UK), payable to P. Hunt, from Icon, PO Box 175, Cardiff, CF5 1YN.

SPIRIT OF RUSH: Bone-rolling RUSH zine. #16 £2.20 (UK) from 23 Garden Close, Chinbrook Rd, London SE12 9TG.

ECHOES: New Dutch PINK FLOYD fanzine. Contact Charles Beterams, Ellenberg 18, 5872 AP Broekhuizen, Holland.

GENERATIONS: For THE WHO? #6 £1.20 + SAE (UK) from Phil Hopkins, 1 Egbert Road, Wirral, Merseyside, L47 5AH.

BELINDA CARLISLE EXPERIENCE: How can you refuse? £2.20 (UK) from M. Wild, 20 Friars Mews, Bangor On Dee, Wrexham, Clwyd, LL13 0AX.

ANGRY: Fish, Bruce Cockburn, IQ and more! £1.50 (UK) from D. Harris, 2 St Mary's Park Rd, Bristol, BS20 8QN.

JAMMING: ...to the STRAWBS. SAE to 18 Orchard Grove, Swindon, SN2 6QR.

WIRED: Impressive new JEFF BECK zine. #1 £1.80 (UK) from N. Flannigan, 44 Unity Ave, Stoke-On-Trent, ST1 6DE.

THE WAITING ROOM: #18 £1.25 (UK) from P. Morton, 83 Oldfield Rd, Sheffield, S6 6DU. Oh yeah: its about GENESIS.

COLOURED RAIN: STEVIE WINWOOD/TRAFFIC magazine. All back issues available. £10 for 4 issues to S. Minkinen, 12 Oakfield Ave, Slough, SL1 5AE.

T'MERSHI DUWEEN: All the ZAPPA scam. Ish 23 £1.20 (UK) from Fred Tomsett, 96a Cowlshaw Rd, Sheffield, S11 8XH.

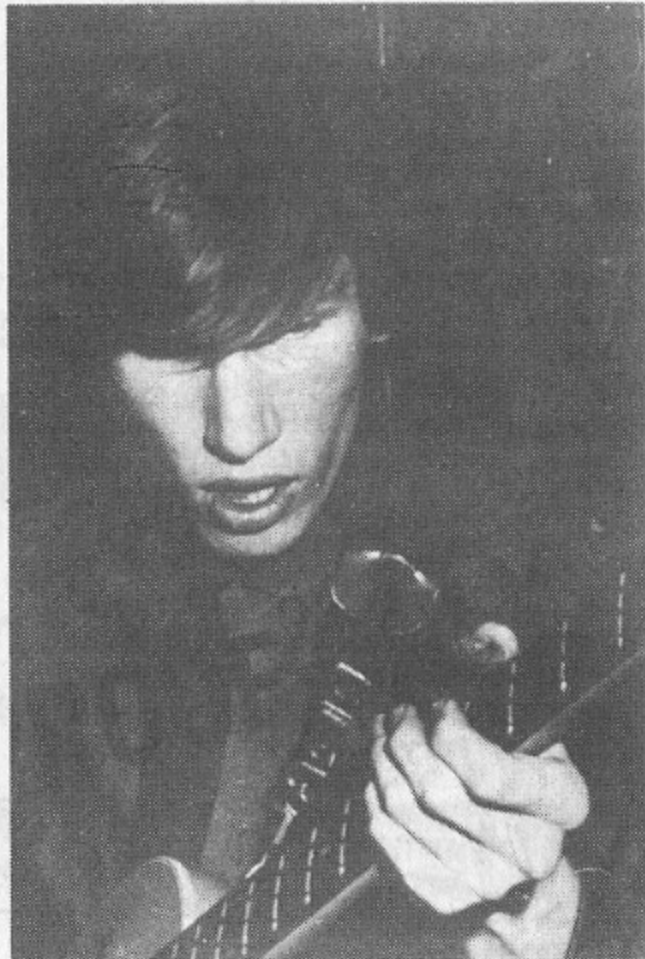
PILGRIMS: The PETER HAMMILL/VdGG zine #14. Price and address as above.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT: MONTY PYTHON magazine #3, including complete discography! £1.50 (UK) from James Gent, 1 Pond Meadow, Dyfed, Wales, SA73 1HB.

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 stated.

LAUGH? I NEARLY DIED

Being the continuing adventures of Roger Waters' 'Amused To Death'



(Courtesy Pete Anderson)

that'll be out in the New Year."
AUGUST '88: TAP reports album "has six, as-yet untitled songs, plus an instrumental based on Going To Live In LA... Roger is also thinking of including Get Back To Radio. The album is a sequel to 'Radio KAOS' and is in the same musical style and format..."
AUGUST '88: 'Musician' reports album is "now nearing completion in London (and) is said to feature such out-of-character elements as a catchy upbeat tune or two, and - of all things - a happy ending."
SEPTEMBER '88: Interviewed in Penthouse, Rog announces "My new album's themes involve anguish in my very own backyard." Article boasts some unspeakably dire lyrics from oeuvre: "We watched the tragedy unfold/We did as we were told/We bought and sold/It was the greatest show on earth/But then it was over... We oohed and ahhed/We drove our racing cars/We ate our last jars of caviar/

14 AUGUST '87: 'KAOS' tour debuts in Rhode Island. Show features Molly's Song, show-casing Doreen Chanter, expanding on Clare Torry's "Spies in the sky" verse from Four Minutes.

SEPTEMBER '87: Interviewed in 'Music Connection', Rog says, "There were sixteen songs, and eight on 'KAOS'. The other eight certainly haven't been thrown out in disgust - but put to the side, possibly for use later. Some of them are very specific to this particular narrative, so they couldn't really be used for anything else... I might put them out on an EP or something for people who were interested and wanted an appendix... a few more pieces to the jigsaw."

21 SEPTEMBER '87: On US network radio interview, Rog announces intention to spend October recording new album at Compass Point.

22 NOVEMBER '87: At final show, in London, Rog tells caller, "The band and I were in Nassau... in between the two legs of the American tour, working on a new album, and I hope



(Courtesy Pete Anderson)

And somewhere out there in the stars/A keen-eyed lookout spied a flickering star/Our last hurrah." "I didn't know what else to call it" he says, "but Amused To Death".
EARLY '89: Work continues without Bleeding Heart Jay Stapley. Unhappy with guitarist, Rog calls Wall keyboardist Peter Wood, who recommends fellow sessioneer Rick DiFonzo. Difonzo is flown to London for audition; "I wound up staying two weeks and doing a record with him," he recalls.
FEBRUARY '89: EMI admits album "has been shelved."
APRIL '89: TAP reports Gerald Scarfe's cover shows "cocktail glass with three bodies floating in it."
AUGUST '89: TAP reports Rog and EMI have "amicably" parted company. Rog signs one-album Mercury deal.
9 NOVEMBER '89: Berlin Wall is breached by protesters. "I can't remember what I was doing that specific day," says Rog later, "I think I was... in the studio... I've

been working on an opera." He spends next six months preparing The Wall.
JULY '90: Bleeding Hearts play pre-Berlin "warm-up" in Paris. However, songs are believed to be from 'KAOS', not its mythical successor.
18 JULY '90: The Post War Dream and (apparently) a new Rog song are performed during Wall rehearsals.
FEBRUARY '91: TAP's Steve Withers learns album is being produced by Pat Leonard, co-writer of Like A Prayer. "I thought Madonna wrote that," objects bleary-eyed Withers. "How do you think he paid for that shirt?" retorts bystander Guy Pratt, eying Leonard's flashy apparel.
AUTUMN '91: Q, Select and High Times report Rog (plus Jeff Beck)/Pat Leonard collaboration. So thrilled is Select at prospect that it prints information twice in same issue.

the magic b (thanks to Nick Hodges, Jean-Francois Hangouet, Wayne Riley, Stamford Thompson & Alain Lachaud).



Cope? Hitchcock? No, The Real Thing (courtesy of Pete Anderson)

RELICS

The film: Alan Parker's 'The Commitments'. The scene: exploding amplifiers. The quote: "It was lit up better than a Pink Floyd gig." (AL)

Dean Carter & The High Commission, whose debut LP 'Average Man' (Demi-Monde) was one of 91's best, play Lucifer Sam live. Floyd fetishists need the LP for the whispered "Is there anybody out there?" at the end of Monseigneur. (FT)

Big Void's Floyd pastiche 'The Floor or The Other Side Of The Room' (see TAP 48) is now available on CD, with four extra tracks. Cost, including p&p, is \$14 (US funds only, payable to R. Flatow) from Maitre'D Records, 70 East 10th St., New York, NY 10003, USA. Please mention TAP when ordering. (AM)

At Level 42's October '91 UK gigs, support band The Doves performed faithful versions of Have A Cigar. (TR)

Telstar's Christmas CD twin-set (buy volume 1, get volume 2 free, if you believe that!), 'The Greatest Hits of '91' (TCD A/B 2536) includes Hale & Pace's DG-embellished The Stonk, noting its chart-topping UK success. (AM)

The Shine On-embellished Sunset Mix of Innocence's Natural Thing (see TAP 42) can be found on the compilation 'The Sound Of Cooltempo' (Cooltempo CD: CCD 1780), released in July '90. (JS)

Further proof that Australia has gone Floyd mad: Perth radio station 96#FM published its listeners' top 96 CDs in November. Our heroes stole #1 (The Wall), #5 (DSOTM), #24 (WYWH), #36 (AMLoR), #49 (DSOT) and #79 (Radio KAOS); tying with Dire Straits for the greatest number of entries by one group. (BM)

Sticking on the Strait and narrow, Knobbler's Krew (whose shows were likened by The Guardian to "bite-size chunks of Dark Side of the Moon for 1991") are using Britannia Row's sound system on their current tour. (JC/JS)

According to Myles Palmer's recently-published 'Mark Knopfler' (Sidgwick and Jackson, £15.99), the Straits' main-man, in his former capacity as scribe for the Yorkshire Evening Post, reviewed Floyd's July 4 '69 appearance at the Selby Arts Festival. A small prize to the first reader to send us a photocopy (perhaps archive copies are kept at Leeds or some other local library?). (AM)

This Mortal Coil's cover of Late Night appeared on the b-side of their Dutch single You And Your Sister, which made the Top 20 in Holland last year. (MV)

Schorm Thorgerson-directed promos distinguish Yes' 'Greatest Video Hits' (Warner; Owner of a Lonely Heart) and Paul Young's 'From Time To Time' (SMV; Wherever I Lay My Hat/Come Back And Stay, for which he is credited as "Storm Thurgessen"). The latter also includes the Gilmour-starred Heaven Can Wait, though DG does not appear on screen, his part being mimed by a leather-clad HM poser. Young's recent single, Don't Dream It's Over, features a dance mix of A Little Bit Of Love, from which our favourite session-man's contribution to the 'Other Voices' album version (see TAP 44) is completely absent. (AM/GM)

The screams from Speak To Me were sampled on a single by The Age Of Chance last year (the best part of the song!). Does anyone have more details? (BK)

David Palmer's album of Floyd covers (see TAP 40) is now available in the UK as a US import CD (RCA Victor 07863-57960-2). Retitled 'Music Of Pink Floyd Orchestral Maneuvers [sic]', it also sports a new cover, featuring a watch-chain, eyeball (ho hum) and prism. (GM)

Guitarist Mike Stern's has been likened to David Gilmour. Apart from his 1989 album release (Jigsaw), does anyone know anything about him? (AM)

'The Return Of The Sons Of Nothing' bootleg CD review (TAP 51) neglected to tell you that it is taken from a show in Boblingen, Germany, on November 15 '73 (see also the 'Pyramid Part 1' review in TAP 45). Sorry! (Eds)

A value-for-money CD reissue is the Pink Fairies' 'Live at the Roundhouse' (Big Beat CDWIK 965), coupling that album with not only the 'Previously Un-released' LP but also Twink & the Fairies' 'Do It 77' EP. The latter contains the original recording of Psychedelic Punkeroo, which as we all know is partly about Mr Barrett. Indeed, writing credit on the song goes to "A. Syd". (AM)

The TV Personalities I Know Where Syd Barrett Lives graces their debut LP, 'And Don't The Kids Just Love It' (Rough Trade 1980, ROUGH 24), issued on CD in March '90 by Fire (REFIRE CD7). Syd appears on the booklet artwork. (GM)

The excellent REM discography 'A Few Chords and a Cloud of Dust' (£5.50 from Bucketfull Of Brains, 19 Adela Ave, Surrey, KT3 6LF) lists, under Peter Buck's guest appearances, the Dream Academy's debut album: "PB plays guitar on The Party. The recording sessions took place at the home of Dave Gilmour... and it has been suggested that perhaps Peter took on the session just so that he could have a gander at the place!" (FT)

Some readers misinterpreted the description of Paul Carrack's On Your Tail ("The Bleeding Hearts", TAP 48) as "Winwood-esque". We didn't mean the song was by Winwood, merely that it is in his style. Better luck next time! (JT)

Further to the Relics item in TAP 50, the Berlin '90 promo box set contains the video and CD of 'The Wall', plus a 12-page colour booklet (some copies also included a promotional itinerary, with details of advertising, radio broadcasts, TV appearances, etc). Allegedly, only 100 sets were produced; some for competition prizes. Its value has been generously put at £100, although it has been bought for as little as £35 at record fairs. (KM)

Syd Barrett's BBC take of Baby Lemonade has reappeared on 'Before The Fall', one of three Peel session compilations on the Strange Fruit label. (GM)

TAP's 52's Relics round-up of the 1991 Wall performances missed one by Dutch band Eye To Eye, in Vlissingen (described by guitarist Peter Toussaint as "the biggest project that has ever been arranged in [Dutch province] Zeeland") on July 27. Overall, it was very impressive. (ES)

14 of Radio One's 'Classic Album' broadcasts have been transcribed into book form (BBC, £12.95), including DG on 'DSOTM' (see Medialog, TAP 42). Two band photos, plus one of Rog and DG, and one of Rog alone, also feature. (AM)

Rog's set at the Guitar Legends festival in Seville (October 18) included In The Flesh, The Happiest Days of Our Lives, Another Brick pt. 2, Brain Damage/Eclipse, Comfortably Numb and a new track, Monkey Television. The eight-piece band were: Rog, Snowy White, a second guitarist (possibly Rick Difonzo), Brute Hornsby (keys, and vocals on Comfy Numb), Peter Wood (keys), Graham Broad (drums), plus Doreen Chanter and a second backing vocalist. Several songs were aired on French radio station Europe 2, while US cable TV has shown In The Flesh and Comfy Numb. MTV showed brief clips of the latter two on October 21, and premiered the festival on the 14th, with footage of Rog rehearsing In The Flesh in a studio in London. Interviewed on stage during rehearsals, he said: "There are so many wonderful guitar players in different fields. I've just begun to make an album with Jeff Beck, who's playing on it, and I must say he's quite extraordinary. We've been working with him for a few weeks and it's beyond belief what he can do with his guitars. It's a shame he's not here; he should be. He's a guitarists' guitarist." (JFH/AL/KR/ST)

The Bassheads' 1991 hit Is There Anybody Out There? (deConstruction 12"/CD) appropriated the intro of the Floyd's song (uncredited) for its own. The rest of the track samples the Osmonds, Talking Heads, and Afrika Bambaataa. (GM)

Awareness records continue to mop up the career of Floyd compadre Roy Harper with a release of 'Come Out Fighting, Ghengis Smith' on CD/MC (AWCD/AWT 1035), featuring extra rarities: a commendable policy by Roy and Awareness. (AM)

The appalling Fortran 5 (see Relics, TAP 47) mangled Syd Barrett again in '91, with a cover of Bike. Released on the b-side of their Groove single, and the 'Blues' album (Mute), it has vocals by 'Carry On' star Sid James. With Mr James unavailable for recording (i.e. dead), his dialogue was sampled from old 'Carry On', 'Bless This House' and 'Hancock's Half Hour' videos. "It's not meant to be a joke," protested founder member David Baker, "I'd always liked the song and it just seemed right that Sid James should sing it." (GM/BK)

Contributors: AL-Auxi Lab, FT-Fiery Temper, TR-Terry Ross, GM-Gerald McBoing, BM-Billy Matthews, JC-Jason Carty, JS-Just Stan, MV-Mark Venema, BK-Barbara Kirk, AM-Alma Mater, JT-John Thomas, KM-Kris Mavrakis, ES-Eddie Sander, JFH-Jean-Francois Hangouet, AL-Alain Lachaud, KR-Kev Roddy, ST-Stanford Thompson.



MEDIA LOG

THE GUITAR MAGAZINE: Vol. 1 #6 - Slash, of Guns N' Roses (whose fab Use Your Illusion albums were described by their ex-manager as "The Wall meets Physical Graffiti") said: "David Gilmour is a great player... All the Pink Floyd albums are really great. But I think my favourite playing of [his] is on Comfortably Numb. It sounds so good, it's got this weird tone to it"; #8 - brief review of Rog's Seville appearance: "The evening ended with a mighty ovation as Waters performed the closing track from Dark Side Of The Moon." (CD)

REQUEST (Oct '91): Very favourable Saucerful Of Secrets review ("Schaffner's love for the Floyd's music is evident throughout... but that doesn't stop him from being critical... about the group's excesses and blunders"). (ET)

ITV (Nov 10 '91): DSoT video director Wayne Isham featured on 'New Music'. On the eccentricities that prompted him to enrol with the US army for Vietnam, Isham said he was "a Pink Floyd fanatic". Lars Ulrich of Metallica ("not Pink Floyd", remember) praised the 'falling' sequences Isham put in their Enter Sandman video; a trick first seen in young Wayne's promo for One Slip. (LL)

BBC2: Oct 20 '91 - Brief clip of ancient Old Grey Whistle Test animation for One Of These Days, during Boxpops feature on art and design; Nov 3 '91 - Repeat of Boxpops as reported in TAP 47's Medialog. (TD)

DAILY TELEGRAPH: Oct 26 '91 - Seville review ("Waters occasionally plucked guitar of the bass variety, but hardly entered into the spirit of the occasion. He refused to join the end-of-evening jam session"); Oct 31 '91 - Feature on pyrotechnician Wilf Scott, whose clients have included the Stones, Tina Turner and Pink Floyd. "I'm never bored," said Scott, "One day you can be working at Wembley Stadium and the next you're at Buckingham Palace." (LL)

GOLDMINE (#297, Dec 13 '91): Favourable Saucerful Of Secrets review ("Well-written, well-researched, Schaffner's book is a valuable guide to the premier artrock group of the 60's"). (ET)

GUITAR WORLD (Nov '91): Red Hot Chilli Peppers' guitarist John Frusciante cited Syd as one of his influences. (TD)

HOME & STUDIO RECORDING (Oct '91): Interview with Alan Parsons. Discussion inevitably covered DSoTM, including Mr P's thoughts on the CD: "... if I'd had the opportunity, I'd like to have made the CD just a little bit brighter. CD has the capacity to handle high-frequency information rather better than vinyl and it would have been nice to get just a little bit more top onto it." (CC)

KERRANG!: #363, Oct 19 '91 - The Beyond live review - "On the cover of their last EP was a shot of a cow peering through a porthole - all very Pink Floyd. The Beyond are also on the Harvest label... as of course are Floyd. And when The Beyond play the dreamy, murmuring psychedelia of 'Sick' and kaleidoscope light dapples the stage, Syd Barrett's spirit is alive." (In an interview with ROCK POWER [#3, Aug '91], The Beyond's Andy Gatford said: "Our influences have been acid, jazz, Floyd, they're endless. But none of us are big fans of those particular bands."); #373, Jan 4 '92 - Savatage's Jon Oliva on telling a concept album from a rock opera ("A concept album deals with a basic story. With a rock opera, you're trying to set up more of a visual scene... 'The Wall' is a concept album. Pink Floyd's sound is not that different to how they usually sound. In an opera, it's very different"). Phew! (DP/LL)

NEWS OF THE WORLD (Nov 24 '91): "Car-crazy Pink Floyd drummer Nick Mason, 46, has crowned his driving career by finishing eighth in a gruelling 2,500-mile road race in Mexico... [He] was one of 150 entrants." (TD)

NME: Nov 9 '91 - Bassheads review ("Only Liverpudlians could hold Pink Floyd in such high esteem to sample Roger Waters' furry whine..."); Nov 30 '91 - Bluffer's Guide to Goth ("although the music [Goths] love and cherish owes a massive debt to all manner of disparate music - Black Sabbath, Pink Floyd... - they won't allow it into their homes"); Dec 14 '91 - Scorpions interview

(guitarist Rudy Schenker: "Some people in Germany said, 'What is Roger Waters doing here?', but... there are walls in our minds, there was a wall in Berlin, so to make this opera happen in Berlin was a good idea"); Dec 21-28 '91 - year's best books included Saucerful ("makes the rise of these thunderous stadium dullards seem genuinely interesting") and Crazy Diamond ("An easier task than Schaffner's, since Syd was the Floyd's true genius"). (LL)

SWANSEA EVENING POST (Oct 24 '91): Feature on disco decorator Len Forest ("It involved painting an optical geometrical ceiling and it was all done to the music of Pink Floyd. I call it Pink Floyd in a painting"). (MPH)

NBC [US TV] (Oct 28 '91): 'The Today Show' featured segment on old/rare LPs, including an assessment of the hosts' collections. One of the wonderfully-named Bryant Gumbel's enquiries regarded an original US/Canadian pressing of 'Ummagumma', complete with the 'Gigi' sleeve. Their guest expert failed to value the item, but mentioned that reissues whited-out 'Gigi', so initial pressings are rare and valuable. Incidentally, the Australian releases of 'Ummagumma' do not have an album cover - even a blank one - leaning against the wall. It was air-brushed along with part of Dave's face. (TLC/JR)

PULSE (#100, Dec '91): Amusing TAP plug in Tower Records' US freebie ("Maybe you've got a pal who's mesmerised by Pink Floyd. For that person there exists The Amazing Pudding"). (ET)

THE BOSTON GLOBE (Dec 6 '91): Rush interview. Quoth drummer Neil Peart: "So many musicians have become victims of the 'touring bubble', either through drugs or alcohol or just psychological imbalance, as in the case of Roger Waters. I really respect Roger as an artist, but his alienation soon became his only subject... he had to write about what he cared about the most - and, unfortunately, what he cared about the most was his own alienation." (JB)

RECORD COLLECTOR (#146, Oct '91): report on TAP 50's Jokers Wild LP feature ("Anyone expecting early evidence of Gilmour's glissando guitar style could well be shocked by the primitive nature of the disc"). (ET)

RADIO ONE (Dec 21 '91): interview with Colin Miles of See For Miles records ("I think the most incredible [find] has to be unearthing 24 minutes of unreleased Pink Floyd... Peter Whitehead brings this 7" tape with all this green mould growing all over it and I thought, 'Oh dear, what can we do with that?'. But it was so tightly wound, the sound quality is absolutely superb"). (LL)

THE MAIL ON SUNDAY (Dec 1 '91): Diary report on Mason's participation in the Panamericana race. Said co-driver Valentine Lindsay: "If we'd cheated like some of the others, we could have done better, but Nick was too honest!" (LS)

DE TELEGRAAF (Sept 4 '91): Dutch newspaper article on Mr Mason - his passion for all kinds of cars, even the Trabant! Both Mason and Wright were quoted as saying that work on a new Floyd album would begin as soon as possible. (ML)

TODAY (Jan 3 '92): Report on Top 500 Hall Of Fame, as voted by Today readers and Capital Radio listeners. Another Brick 2 was at #174; #1 being Everything I Do... by Berlin bricklayers Bryan Adams and Michael Kamen. (TD)

PERFORMANCE (Nov 4 '91): Items on reported stadium fixtures by Floyd ("No tour is planned for next summer," says Robbie Williams, the group's production manager) and Robbie Williams "amicable" split from Britannia Row to form his own production company, RWP (first rock project: Cure world tour '92). (ST)

THE SUN (Sept 13 '91): Item on celebrity chef Keith Floyd's opening of an Oyster Festival in Ireland. Said one fan, "I've always admired your work, especially Dark Side of The Moon"... (TD)

To finish, some hopelessly out-of-date but essential Australian medialog...:

TELEVISION ONE (April 19 '91): 'Holmes' show included feature on plummeting LP sales. Shown being rendered down were copies of The Wall Live In Berlin. A fitting end, perhaps? ("I didn't say it!" - Steve Withers) (SL)

Contributors: CD-Clay Dean, LL-Louie Louie, TD-Tum Donn, CC-Christopher Cowan, DP-Dean Pedley, MPH-Miles Per Howe, TLC-The Last Chapter, JR-John Rivers, ET-Excellent Timing, JB-Julia Blocker, LS-Lynn Swanson, ML-Marianne Lourens, ST-Stanford Thompson, SL-Shaun Linehan. AND SO ANOTHER PUDDING BITES THE DUST...