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Roger Waters**
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Cape Floyd

April 1992

With this issue, Ken Langford ceases to be TAP's US rep. We'd like to thank Ken for the HUGE contribution he's made to the magazine's development over the last couple of years and wish him well with his future activities.

Ken's replacement is Elliot Tayman from New York, with whom many of our US readers will already be familiar. Elliot has also undertaken a great deal of uncredited work on our behalf and we're pleased to welcome him aboard formally at last.

Other transatlantic happenings: Rog was due to play a gig in LA, with Neil Young, for the Walden Wood nature reserve, on April 1 (this isn't a joke). More details as and when...

Grumbles dept.: please note that ALL payments must be made out to either Andy Mabbett, Carole Walker or Bruno MacDonald - NOT The Amazing Pudding, TAP or The Pink Floyd Magazine; otherwise they'll be returned. So there! Also, if you write to any of us and would like a reply, PLEASE enclose an SAE or IRC. If you don't, it's simple - we won't reply. So there, again!

We were pleased to hear from reader John Rich, of Bristol, who had returned from visiting Alexander Ivakov of Mari in Russia - another TAP reader with whom John became friends after seeing a small ad in this magazine! Bet you all thought it was Gorbachev who broke down the Iron Curtain!

Fellow editors should note that BBC Radio Shropshire DJs Chris Savory and Mike Adams would like to review zines on their 'Record Collectors' show. Contact 'em at PO Box 397, 2 Boscobel Drive, Shrewsbury SY1 3TT.

Our apologies to Sue Pritchard, whose specially-commissioned Vicky Brown biography unfortunately had to be pruned from our Sam Brown piece, for reasons of space. Hope you enjoy the feature anyway, Sue! Sam is at work on a new album, produced by her brother, so watch out for another possible appearance from the bloke they're all calling "DG".

Finally, congratulations to reader Bernd Ahlgrim from Germany, whose son Tobias was born last December.

Andy

Bruno

Dave

Congratulations to Andy and Smaranda on their marriage

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THANKS: to Ken Langford, Smaranda Mabbett, Trevor Mabbett, Douglass and Sonia MacDonald, Oleg Mukhin, Record Collector, Lynn Swanson and Elliot Tayman.

WINNERSWINNERSWINNERSWINNERS

Winners of TAP 52's Hysteria video competition were: John Leigh (Blackpool), R. Read (Ilford), Andrew Bantam (Birmingham), Simon Webster (Dublin), Danny Woodier (Blackpool), Wakar Kalhoru (Nottingham), Brian Wilson (Edinburgh) and our gorgeous Aussie trio: Trudy Purcell, Fiona Knight and Elizabeth Simpson. Congratulations to them and thanks again to PMI

STOP PRESS (not April Fool): Pink Floyd are reported to be working on an album for release in February 1993.



Gary Wallis*someone else*Jodi Linscott*Jon Carin*Sam Brown*Pino Palladino*DG*someone else*Margo Buchanon* someone else again (Picture courtesy of Amnesty) Amnesty's Big 30 (see TAP 53) is now out on video...

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 (with exclusive Roy Harper interview), 48, 49 (the Beatles special), 50, 51, 52 and 53 (including Marillion/Fish) are currently available (issues 1-40 are completely sold out). We regret that some 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.

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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 thirteen issues costs:

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Deluxe binders for twelve copies of TAP - dark blue with a flying pig motif and TAP logo 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.

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Please send orders (and make cheques payable to) Carole 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: Elliot Tayman, 137-25 68 Drive, Flushing, NY 11367. If you write to Elliot and would like a reply, please enclose an SASE. Elliot can also arrange bulk orders for record stores, etc - please write for details.

Readers are reminded that our former US rep, Ken Langford, still has limited quantities of back issues and Best Of's available. See his ad in TAP 53, or send an SASE to him at 16385 West 8th Avenue, Golden, Colorado 80401, for details of which issues are still available.



PTOLEMAIC TERRASCOPE: Robert Wyatt, Caravan, etc + free 7". £2 (UK) from 58 West End, Wiltshire, SN12 6HJ.

NEVER FOREVER: Cuddly Kate Bush zine. #17 is £1.60 (UK) from D.N. Williams, 28 Millbrook St, Swansea, SA6 8JY.

KONTAKT: New Peter Gabriel zine. #4 £1.75 (UK) from M. Smith, 3 Coldmece Cottages, Coldmece, Stone, ST15 0QN.

KEEP ON ROCKIN': "The 70s revisited". £2 (UK) from KOR Publications, 13 Heswall Avenue, Merseyside, WA9 4DR.

THE LEDGE: Zine/fan club for Fairport Convention. Contact Ian Burgess, 83 Windway Road, Cardiff, CF5 1AH.

UNIVIBES: International Hendrix zine. IRC (UK SAEs invalid) to C. Glebbeek, Coppeen, Enniskeane, Co. Cork, Eire.

BOYS ABOUT TOWN: The Jam/Paul Weller zine; £1.20 (UK) from David Lodge, 5 Sherbrook Gardens, Dundee, DD3 8LY.

HAWKFAN: Veteran Hawkwind (+ related) zine. £1 (UK) from Brian Tawn, 29 Cordon Street, Wisbech, PE13 2LW.

BACKGROUND: Progressive stuff from demos to Yes. Contact BM, Dommeldal 7, 5282 WB Boxtel, The Netherlands.

FACELIFT: Canterbury Scene (Caravan, Wyatt, Hillage, Gong et al). Issues 1-8 £1 (UK) each from Phil Howitt, 39 Nicholas Road, Manchester, M21 1LG.

FREE APPRECIATION SOCIETY MAGAZINE: £5 for 6 issues from D. Clayton, 39 Staverton Road, Nottingham, NG8 4ET.

THE OCCASIONAL GENTLE GIANT NEWSLETTER: 4-ish sub NKR 70 or £6 cash (UK) from Classica Forlag AS, Ragnhilds gt. 10, N-7030 Trondheim, Norway.

MLC: Madonna zine. \$CAN 22 (\$CAN 18 in US/Can) from PO Box 1213, Station B, Downsview, Ontario, Canada M3H 5V6

FULL QUOTA: New STATUS QUO magazine. £1.75 (UK) from N. Lisle, The Flat, Merton College Sports Ground, Manor Road, Oxford, OX1 3UQ.

THE ORGAN: Anything from prog rock to thrash. £1 (UK) from Sean Worrall, PO Box 790, London, E17 5RF.

FACE THE MUSIC: A new address for the ELO zine (£3 in UK): 50 Rushton Road, Cobridge, Stoke On Trent, ST6 2HP.

TUMBLING DICE: Rolling Stones zine. £1.50 (UK) from T. Carty, 9 Collingwood Close, Westgate-on-Sea, CT8 8JD.

SOUTHERN CROSS: Spooky Black Sabbath journal. Send SAE/IRC to Pete Scott, 53 Davenport Avenue, Crewe, CW2 6LG.

ALMOST PREDICTABLE, ALMOST: Depeche Mode zine. £1.50 (UK) - 71 Trinity St., Oswaldtwistle, Lancs., BB5 3QB.

WEARING & TEARING: Led Zeppelin zine. 4-ish sub £5.75 (UK) from M. Archer, 30 Brook Road, Manchester, M14 6UF.

BEST OF BOWIE NOW: English language Bowie zine. NFL30 (Europe) from PO Box 9103, 1006AC Amsterdam, Holland.

FEATPRINTS: Little Feat fanzine. \$2²⁵ (US) from Linda Gibbon, PO Box 603, Mt. Airy, MD 21771, USA.

117: Various psychedelia. SAE or IRC to 18 Icknield Close, Ickleford, Hitchin, SG5 3TD.

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.

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FLASHES FROM THE ARCHIVES

Last year, whilst talking to people at record fairs, I first heard of a collector who had been a regular follower of Floyd when they first started but who had lost interest in their music by the time that they released 'Dark Side Of The Moon'. This, in itself, is not so remarkable as there are many such people around. However, this one particular fan had, allegedly not only recorded all of their concerts with Syd but had also filmed some as well.

This was quite interesting as a story but was quite blatantly untrue - wasn't it? It was because of the possibility that the story could be an exaggeration based on some fact that I attempted to track down the legendary collector. After several months of being passed from name to name I eventually tracked him down and got him to agree to a meeting in his local pub. So, I curtailed my editing activities, sallied forth and infiltrated his local hostelry to discourse on his agglomeration of Pink Floyd memorabilia.

As seemed likely, the stories I had heard were indeed a gross exaggeration of the facts. However, the facts were that he had recorded several Floyd concerts between 1967 and 1971 (17 to be exact) and did have 2 of them on film (albeit silent).

This, as you might imagine, came as quite a shock to the system and I had to calm my nerves with a good long quaff of ale. I then proceeded to elicit as much as I could about the tapes. All the concerts recorded were on reel-to-reel (the old version and not, unfortunately, the modern hi-fi equivalent) and were in their entirety. Yes I hear you cry but which concerts were they, do they shed new light on Floyd's musical

heritage and DOES HE STILL HAVE THEM ?

Well, to spare you further anguish, yes he does still have them but that is only the tip of the iceberg. The content is something else and we will get to that shortly.

As my interest was instantly apparent and I was obviously appreciative of the relevance of these tapes, he agreed, on condition that he remain anonymous, to let me see the films and hear some of the tapes. So we agreed to meet the following week at his house.

When I got there, he had a projection screen set up and the old two-reel tape recorder out, so I knew I was in for a real treat.

The two concerts which were filmed are both from 1967 and show the early Floyd in all their glory complete with moving slide projections. Unfortunately, none of the tapes are labelled with anything other than year and group which makes cataloguing difficult. As I said before, both are silent (and in black and white) and one is badly underexposed but they make for fascinating viewing. The only drawback is that they are in 8mm and take up several reels so that every few minutes you have to change reels which breaks up the flow. Anyway, this shows the band at their early best

with a minimum of equipment, the type of clothes shown in Miles and Syd with his mirror telecaster and wonderful stage presence.

After that I thought that the tapes might be a disappointment but they were, quite simply, a revelation. The majority are from 1967 and all are of very good quality.

Of those that he played me, there were a bewildering variety of titles that have never appeared on record. Some of the unreleased tracks I recognised: 'One In A Million', 'Vegetable Man', 'Old Woman With A Casket', 'Seabirds' and 'Reaction In G' were all there. Some of the titles from the early set list shown in Miles were there as were several tracks very familiar to me and several that were totally new to me.

Songs like 'Matilda Mother', 'Flaming', 'The Gnome', 'Candy And A Currant Bun', 'Take Up Thy Stethoscope', 'Bike' and 'The Scarecrow' are all there in reasonably familiar form. Longer pieces such as 'Interstellar Overdrive', 'Astronomy Domine', 'Pow R Toc H', 'Set The Controls ...' and 'Careful With That Axe Eugene' were all there in gloriously different form (especially such early versions of 'Set The Controls ...' and 'Careful...'). Even 'Arnold Layne' and 'See Emily Play' were present on a couple of the tapes thus disproving all claims that they were never played live.

The most interesting songs were the ones that were totally new to me. Most of the tracks were not introduced or had their introductions drowned out by audience noise. However some

titles I could make out and I will be detailing these further in a series of articles reviewing the tapes in greater detail. In these reviews I will be describing the various new tracks (such as 'The 4th Harlequin Of 30 Days', 'Charlatan' and 'Take The Cake Walk') and looking at the differing versions of familiar tracks. I will also try to illustrate the articles with stills from the films.

The other concerts were taken mainly from 1969 and 1970 and include complete concerts featuring 'The Man' and 'The Journey' pieces. They also contain such live gems as 'Ibiza Bar', 'Sisyphus', 'A Spanish Piece' (a marvellous vocal performance by Dave), 'Summer 68', 'If', 'Julia Dream', 'Paintbox' (weird live) and a bizarrely improbable 'Several Species.....' featuring a tremendous Pict performance by Roger. There are also one or two passages which appear to have been reworked as later pieces - one sounds very reminiscent of 'Dogs', another must have been one of the early ideas for 'Echoes', and one reminds me of 'The Gunners Dream'. If this latter is the case then how many more unreleased ideas may yet see the light of day? These concerts will also be looked at in the future. In the meantime I will try and get to hear some more of these tapes.

Dave Walker

*All titles discovered on these tapes will be added to the end of the 'Collection Of Great Dance Songs' series of articles together with any other tracks which we may have accidentally missed out.

BROWN SUGAR

You may remember Sam Brown from her appearance at Knebworth, or the fact that David Gilmour has appeared on both of her albums. Her career, however, has much more to it than that. Coming from a very musical family, she began session work at an early age, eventually working with Spandau Ballet, Dexy's Midnight Runners, on Jimmy Page's The Firm's debut album, with Jon Lord and on Tina Turner's Break Every Rule.

Smaranda (SM) and I (AM) had the enjoyable task of interviewing Sam at the Wolverhampton Civic Hall, before her gig there on October 12, 1990. I started by expressing surprise that Sam had not been introduced by David Gilmour at Knebworth. She replied:-

Occasionally, I don't introduce my band, not because I think it's only me up there or something, but sometimes it just doesn't feel right. I don't think that was bad at all; I was very glad to be doing it.

I met Dave through my Mom and Dad when I was 14 - probably younger, but I can't remember. Dad had a studio in Chigwell, in Essex (not Chigley! - Eds) and I think it was one of the first 24 tracks and I think that Dave must have been working there.

Dave says Dad was always phoning him to borrow equipment and stuff, and he wouldn't get it back for years, so he was friends with Mom and Dad for years, and still is. He just used to see them on birthdays, and he quite often comes over at Christmas time and we met him through that.

One day, I think it was Mom's 40th birthday party - ten years ago now - when I was 16 and had been writing songs for a couple of years, Mom was going "Go on, Sam, get up and give us a song". Everyone was as pissed as farts, so I got up and stumbled through a song and Dave was great, he said "If you ever need any help...".

He just took an interest and was very helpful. He wasn't just saying it, he's not that sort of bloke. He's so quiet that I don't think I'd ever heard him speak before then.

That was it, we just kept in touch. He's not a close friend of mine, just someone that I've known for years and has always been very helpful.

I was 12 when I did my first professional session, for the Small Faces: three tracks on a 1978 album, '78 In The Shade', with Mom (Vicki and Sam's father Joe had played on their 1977 LP, 'Playmates' - Eds).

I did quite a lot of work with Steve Marriott, doing backing vocals at gigs, over the next five years.

I went on to sing in a couple of jazz bands. One was doing Dixieland, which I loved, the other was the National Youth Jazz Orchestra, which I hated, and was dreadful in. I sang terribly, but it was good training. You'd get there and they'd give you a flute part and tell you to read it. I only did it for three weeks, then thought 'Bugger this, I'm off!'. I took O-levels, but not with much interest as I had a lot of work. I did a television series when I was 15 or 16, for three months, called 'Let's Rock', which I think was only shown in America. I was just like a chorus girl. It was good experience.

When I was 17 I decided to live in London and get full-time work. I'd been writing for two years. I'd met Lisa Denton who manages me; we got on great as soon as we met. It was all very slow and she said, basically, I couldn't get signed, being a female artist. It was very difficult to do so at that time. Certainly my songs were nowhere near commercial - it was very strange stuff!

I started working full time: a few tours, lots of backing vocals, had a great time. I absolutely loved it.

AM: DID YOU DO UNUSUAL THINGS IN THAT PERIOD - OUTSIDE THE ROCK MAINSTREAM?

There were lots of things. People always pick up on those, which are quite boring.

AM: YET THEY'RE IN THE PRESS RELEASE?

Well, the press release is complete rubbish. I was really embarrassed when I read it. You've quoted some of it in there (TAP 43) which is just horrible. 'Long time friend and admi-

ner': sounds terrible, doesn't it?

AM: WELL, I DID PUT THAT, SARCASTICALLY, IN QUOTES!

Thank you very much. I used to do some hysterical things. You know when you see a musical? Well, a lot of stuff is on backing tapes. You go into a studio for three hours and record 14 songs, reading as you go... an absolute nightmare. It's horrible and no money at all, but great fun if you're with people you like working with. Again, it's good experience.

I first worked with David Gilmour on 'About Face', with my Mom, at Hook End (Then Gilmour's studio - Eds). We did Cruise - I think it was just the one song. Then I did the Colombian Volcano Charity Concert with him. I didn't do the tour with

him, although I would have liked to. It was about that time that I started listening to Pink Floyd, after I heard his solo album. I loved it!

I finally signed a record deal in May '86, when I was 21. A year after that I put my first album out, and it became a hit in May '88. Dave was on tour when I recorded it and we had to fly out to New York, because that was the only time he could do it. That was Green Street Studios in Greenwich Village, just the one day. We went to Madison Square Gardens and saw the Floyd. That was the beginning of the tour that finished at Knebworth.

We had This Feeling and I'll Be In Love which we thought he'd be brilliant on. I really wanted him to play on it, he'd been so helpful. The way



we work in the studio is to get the right people for the job: you don't get people in and tell them exactly what to play, or you'd end up with a very boring record. We just played him the songs and said 'off you go'!

It wasn't the intention then to release one as a single; I can't think like that. Everything I've done that has been commercial has been unintentionally so. Not that I'm against being commercial, but we just make the music the way we want to, really. In fact, I picked tracks I thought wouldn't be singles, because I didn't want to seem to be 'cashing in'.

I did a video for *This Feeling*, but without Dave. I didn't really want to ask him... I didn't really feel it was right. To me it's the music that's important and anything else is extraneous - again, it would have been taking liberties a bit.

We finished the second album at the end of last year, just before we went on tour, in November. Dave was about and it was more, on this album, that I really wanted him to be on it because it's always nice to see him and he is great at what he does.

At that point we'd become much more of a band and most of the guitar was already done by Paul Bangash, who plays with us. I didn't want to oust him for the sake of having somebody famous. I love the vocals Dave did on Kate Bush's 'Dreaming' album (on *Pull Out The Pin* - Eds), and I could hear that sound on one of the songs, so I got him down to do that.

Apart from five weeks last year, 'April Moon' is the first album I've supported live. It was all very heavy promotion and I think I've made an awful lot of mistakes in that respect - having said that, I am where I am: I've got as far as making a second album, which I'm very pleased about.



Regarding Knebworth, Dave spoke to my Mom and asked if we would both do backing vocals. As far as I can gather, he'd asked loads of people to do it, like Clare (Torry) and Durga (McBroom). It was great: really nice. Led Zeppelin were good (Sam performed their classic Rock And Roll later in Wolverhampton - AM): good rock 'n' roll. Singing in the rain like that - I loved it. It was probably the biggest show I've done, though I toured with Barclay James Harvest once; they were quite big shows.

I hate stadium shows. Pink Floyd at Madison Square Gardens was great, and their show definitely got a lot better as time went on. I hated Wembley Stadium; I don't think I'll ever go

and see a gig there again. I really disliked it: the sound was horrible, you couldn't see anybody. Then I went to Docklands which was really good. It was a great band: Guy Pratt's brilliant and Jon - and they're all really nice people.

I've known Guy through various people for quite a while. The Dream Academy I met him through. Dave got me

involved in that and they asked me to do a video with them, for *Life in A Northern Town*. There's another as well (Sam sings on *Bound To Be* from their Gilmour-produced debut - Eds). They're nice, Nick (Laird-Clowes) is great fun. I also met Gary Wallis through Dream Academy - he's lovely.

My best friend Margo (Buchanan - Eds) is signed to London records and had a single out, which Jon Carin had a hand in producing and I went with her to New York, where I met him.

Nick Mason is great, really friendly and jolly. I've met Dave and Nick's families - millions of kids! Rick Wright I've never really known, I chatted to him for the first time ever, really, at Knebworth. I

don't know Roger Waters at all.

I've produced Mom's next album on my own, which was quite a big thing for me: my first production work. She's really popular in Holland. AM: THERE'S A 'MR E. GUEST' ON 'CAN'T LET GO' ON HER LAST ALBUM. THAT WOULDN'T BE A CERTAIN GUITARIST OF OUR MUTUAL ACQUAINTANCE, WOULD IT?

It might well be! He's definitely on one track; I just can't remember which (RCA confirm it's *Can't Let Go*; previously a hit in Holland, where it appeared on Vicki's eponymous first album - Eds). The lack of credit is probably down to Dave. He's also on one track on her new album.

I don't have any more work with Dave planned, but he's a lovely man and I'd love to... I think he's one of the best. He's very charismatic, he's a brilliant player. If you choose the right music for him he's always great. It's always nice to see him, so I hope so, yeah. One of my biggest regrets is that I couldn't do the Floyd tour. I was asked, but I'd signed my record deal and you can't really take two years off.

I've never done any of Dave's infamous pub concerts, but if I hear of any I'll let you know (I intend to hold Sam to that! - AM) but I've done a couple of charity concerts with him. One was the 'Red Balloon Ball' at the Natural History Museum (on 27 April '89 - Eds). I can't remember what it was in aid of (Vicki and Joe Brown appeared, as did Gary Moore [guitarist on Vicki's *Lady Of Time*], Clapton, Mark Knopfler, Phil Collins, etc. Vicki helped organise this fund-raiser for The Lung Foundation. More information is welcomed - Eds).

The other was 'The Concert By The Lake', that happened for two years. This very rich family have a massive, natural amphitheatre, by a lake. Each year they pick a different charity and put a concert on, in their back garden as it were.

They have huge fireworks; it's fantastic. It's a private affair and tickets are about £50. It's usually the first of July. Dave did the first of those, which I did as well (but not in the same band). Eric Clapton did it, Phil Collins. It's not just jamming. Everyone gets a tape and we rehearse for two days.

It's not a case of Pink Floyd doing a set, then Clapton doing his... we go on as a band. At the Museum, people just played their songs, or a cover or whatever, with a basic band (That may answer a recent Q&A about Gilmour and Clapton on stage together - Eds). AM: I'VE READ THAT YOUR FAVOURITE NIGHT IN IS A GLASS OF WINE, A BATH AND LISTENING TO PINK FLOYD...

Campari and orange actually - or a cup of tea! I love knitting, and gardening as well. I love eating too, and I haven't eaten yet today.

I loved 'Momentary Lapse' - I think it was a great album. I can't say I miss Roger, but I don't know the man and I've never heard anything bad said about him (Maybe Sam should ask Dave for a few comments! - Eds)

I also loved the film of *The Wall*, as a person who doesn't take drugs. I thought Bob Geldof was brilliant in it - it was nice to see him keep his mouth shut for that length of time! AM: EVERY 12" AND CD SINGLE OF YOURS HAS HAD THREE EXTRA, PREVIOUSLY UNRELEASED SONGS - A MOST COMMENDABLE POLICY. IS THAT GOING TO CONTINUE?

Thank you; yes, it is. It's difficult, because it takes time to write and record. It just happens that I'm quite prolific. I've got three extra songs on the CD of the album: that's 12 or 15 extra for each album; another album's worth. I'd like to make an album of the b-sides, to be honest. I'd like to keep doing it. In fact, I can't see us not doing it. SM: WHAT DO YOU THINK ABOUT YOUR VIDEO COMPILATION?

I was pushed into it by A&M, as a little money maker; I strongly regret not refusing to do it. The quality's dreadful, the graphics are really awful. I spent a whole day filming links, which we couldn't use because the quality was so bad. There were lots of clips of us in the studio which were good fun, a little insight into how things work in the studio... and they didn't use any of them.

I think videos are a great idea, but that was just banged out. It's unnecessary. They've got the title of one song wrong and they chopped off two of the intro's. It's highly indicative of what A&M are about since the beginning of this year.

I never had any problems with A&M



until this year. Unfortunately, I've had more problems this year than in the four I've been with them, due to a change of personnel. They're still good people, it's just different attitudes and ways of seeing things. I'm sure it'll work itself out.

I've been signed for a third album, unless something goes horribly wrong; like they try to push me into using a producer I don't want. I'm too old now, life's too short. I want to have kids (Form a queue! Behind us! - Eds); I like my garden; I can always play the piano and sing and write and always will. I'll also always enjoy the production side of things.

The music industry is a very small part of music. If you go into any home it's likely you'll find a drum, or a CD or cassette player or a piano or something. Music is worldwide and the music industry isn't. It's more and more just one huge marketing ploy. That's what I love about Pink Floyd. I can't think of anyone who's presented and preserved themselves as well, and always done, it seems, what they want to do; put across an artistic, intelligent alternative to the pap that goes on.

AM: YOU'VE USED A LOT OF STYLES, ESPECIALLY ON THE FIRST ALBUM, WITH BLUES AND AN ALMOST MUSIC-HALL NUMBER. WHAT WERE YOUR INFLUENCES - IS YOUR RECORD COLLECTION THAT WIDE?

No, 'cause I split up with my boyfriend recently and he took all the records! They were mostly his, I suppose. I'll listen to anything (Bet you couldn't cope with Andy's Third Ear Band CDs - Eds).

There are song-writing influences and singing influences for me. Singing it's Lorraine Ellison, Thelma Houston, Lowell George and some jazz

singers like Ella Fitzgerald, but I can take or leave that kind of music. From a songwriting point of view there are millions of people. I think Sting's a brilliant lyricist.

AM: OH, "DE DO DO DO, DE DA DA DA"...

I was thinking more of 'Synchronicity'! I like Kate Bush, she's great, Rickie Lee Jones, Joan Armatrading.

SM: I REMEMBER SEEING YOU ON WOGAN...

Don't ask!

AM: OK... TELL US ABOUT WOGAN!

I was actually blackmailed into it. I had Jonathon Ross' show and Wogan lined up. Ross' viewing figures were 1.5 million, Wogan's 10 million. Wogan's people 'phoned and said "If you do the Ross show, you don't come on ours", so I said Fuck Wogan!

I was in Ireland doing interviews and got a call from A&M's Head of Promotions, saying: "I've made the decision for you and I've pulled the Ross show". I went up the wall, as one would. I got back next day and talked to the band: it seemed the choice was to do no TV or do Wogan.

It was the first single off the album. If it was just me, I wouldn't have done it, but it was the band, my co-writer, the people at the record company, who'd worked hard to get it. So I did and now I regret it, really.

Also, there's two teams on Wogan, who apparently compete with each other. When I was on they said, Will you do an interview? 'cos my Dad was playing in the band. I said, yes, but my Mom's on in four weeks, promoting her own record - as long as it won't affect that. "No problem, won't affect it at all", they said.

A big stink was kicked up, because I complained bitterly. It went to the top of the BBC and the next thing we know, they've pulled my mom's show. She was going to be on talking about her cancer, and Dad was going to be on with her, doing her single. The reason was that it was the other production team. It was a nightmare.

Quite apart from that, Wogan never looked me in the eye, didn't speak to me before or after the show.

Can I just say that the reason I did this interview is because, in my experience, anything to do with Pink Floyd is well organised (you haven't seen my filing system! - AM) and has nice people.

Sam Brown Selected Discography

Sam has recorded many sessions as a backing vocalist, too many to be listed here. The following feature Sam and David Gilmour. # for CD version unless stated.

Sam Brown: Stop! (A&M CDA 5195)

Gilmour plays on This Feeling and I'll Be In Love; see review, TAP 33.

Sam Brown: This Feeling [Single] (A&M AMCD455)

Different version to album track.

Sam Brown: April Moon (A&M CDA 9014)

Gilmour sings on Troubled Soul; see review, TAP 43.

Sam Brown: The Videos (Channel 5 AMV 869)

Includes This Feeling.

Vicki Brown: Lady Of Time (RCA PL74522)

UK release on vinyl only, CD in Holland (RCA PD 74522). Gilmour, as Mr. E Guest, plays on Can't Let Go. Sam provides backing vocals and is thanked in the credits for her "love and inspiration".

Vicki Brown: About Love And Life (Polydor 847 266-2)

Released in Holland only. Gilmour plays on I'll Always Be Waiting, co-written and co-produced by Sam.

David Gilmour: About Face (Harvest CDP7 46031 2)

Sam and Vicki sing on Cruise.

The Dream Academy: The Dream Academy (Reprise 9252652)

Sam sings on the Gilmour-produced Bound To Be.

Various: Colombian Volcano Concert (Hendring video NEN 2 086)

Sam sings in Gilmour's band for Run Like Hell, Out Of The Blue and Comfortably Numb.

Various: Spirit Of The Forest (single, 7" only; Virgin VS1191)

Sam and Gilmour are among the many celebrities on this charity single (see TAP 38). The Storm Thorgerson-

* COMPETITION * COMPETITION * COMPETITION * COMPETITION * COMPETITION *

Sam kindly signed five copies of TAP for us to give away as prizes, and set her own question: "On the b-side of 'As One' is a song called 'Think About Your Troubles'. Who wrote it and what cartoon does it come from?" Send your answer to any editor. You can enter when ordering back issues, etc, but your entry MUST be on a separate sheet, with your name and address - Andy Mabbett



VICKY BROWN. IN ADDITION TO HER WORK WITH DAVE GILMOUR, VICKI ALSO SANG ON ROGER WATERS' 'WHO NEEDS INFORMATION'

directed video features Gilmour, Sam, Fish, Peter Gabriel and Jon Anderson side by side.

Various: Knebworth - The Album/Video

Sam finally gets to sing with Pink Floyd - on all tracks.

The Best Of Hysteria 3!

Video (PMI MVN 9913183): Gilmour is on Together Again with Sam and Jools Holland, I Wish I Knew How It Would Feel, sung by Edwin Starr/Elton John, and Honey Dripper, with the Jools Holland Orchestra (the latter is also on Jools and Sam's single Together Again [IRS CDEIRS 170], although T.A. itself is a DG-less studio version).

Album (EMI CDP 7980212): contains live versions of T.A. and I Wish....

Amnesty International - The Big 30!

(see video review this issue)

Sam sings in Gilmour's 'house band' for many artists, including Gilmour's On The Turning Away; see TAP 53.

If anyone has a complete list of Sam's session work, we'd love a copy!

GUITARS N' BEARS

GUITAR (Warner Music Vision 7599 38251-3) is a 60-minute 'odyssey', hosted by US sessioneer Jeff 'Skunk' Baxter (of Steely Dan and, um, Gene Simmons' solo album fame). In his quest for the true nature of the six-string thing, Baxter traversed the globe, chatting to superstar chums... and the results are here to see.

While my D-grade Geography A-level hardly justifies criticism of anyone else's failings, it is intriguing to hear Skunk pay tribute to "London, England; home of the Beatles" and Birmingham, "a tough, industrial town just north of London".

He is on safer ground jamming with the amusing Hank Marvin and a host of other musos (from which non-whites and women are - fortunately for them - largely absent). Skunk's duet with Dave Gilmour (you guessed? Aw!) is a pleasant Wish You Were Here-esque instrumental, but given that its duration is better measured in seconds than minutes, you may not consider this video worth the effort or the expense.

Indeed, an hour of seated soloists is enough to try the patience of all but the most deranged six-string aficionado. What this video needs is Ace Frehley or Jimmy Page or Slash or Neil Young - for whom technique is so much less important than feeling - staggering around a stage, ever on the verge of genius or throwing-up.

Instead we have bores like Al Di Meola and Brian May; whose rhapsodising about the shape and sensuality of the instrument manages only to make guitarists sound even more socially dysfunctional than, well, fanzine editors!

Still, in our quest to bring you all fruits from the Garden of Floyd, we have secured 5 copies of 'Guitar', courtesy of Warner Home Video, so...

IT'S COMPETITION TIME AGAIN!

To win, just tell us on which album did 'Guitar' stars Hank Marvin and Dave Gilmour appear in a 'Rockestra'? Send your answers to Andy Mabbett.

bart macsmpson



Advertised recently was a new 'Pink Floyd' magazine, Spot the Bear, with "exclusive news of the 'Many Baboons' album". Anyone who sent off their 60p will have soon realised that the magazine is a spoof; a sales catalogue for Cordelia Records, dressed up as a fanzine.

The Floyd articles are, however, side-splitting (apart, it must be said, from the "Syd to rejoin Floyd" story). For instance, "Since leaving Floyd, Waters has written nineteen rock operas about envelopes"; "Waters left the band... because Rick Wright and David Gilmour kept hitting him" or "the most interesting (bootleg) heard recently... consists of an hour of negotiations between Pink Floyd's lawyer and someone from Polygram". A Rick Wright 'interview' adds to the fun ("Roger wrote to the office last April asking for his kettle back").

Whoever put the magazine together clearly has a good knowledge of both Pink Floyd and fanzinedom ("After writing this magazine we got so bored with the band that we couldn't bear to think about them for another minute").

While we are loathe to actually condone anyone who misleadingly advertises in this way (the moral being: if you want a reliable Pink Floyd magazine, with up-to-date news and in-depth analysis, stick to TAP!) readers who want a copy for their amusement (not recommended for anyone who has ever accused us of being 'biased' against either Pink Floyd OR Roger Waters!) can send 60p (£1 or 3 IRCs overseas) to: Cordelia Records, 25 Arnesby Crescent, Leicester LE2 6QZ. Tell 'em TAP sent you and that we do have a sense of humour!

Andy Mabbett



TAP SMALLS

WANTED: Correspondence with Floyd fans and When The Tigers... lyrics. Contact Ralf Zuhlke, Weberstr. 14, 0-3014 Magdeburg, Germany.

FOR SALE OR TRADE: Original Russian concert posters for Floyd in Moscow (\$10 each); Russian copies of Delicate Sound of Thunder (\$20 each); new Russian Floyd fanzine 'Reds Into Pink' (\$5 each). Will trade for official US/UK Floyd albums. Contact Oleg Mukhin, Room 3, St. Komarov-18, Kerch, 334502, Ukraine, USSR.

RIP would like to thank TAP and
its readers for all their help!

WANTED: Margo Buchanan single (London Records) prod. by Jon Carin + address for Hull music mag 'Where?'. Contact Andy Mabbett at editorial address.

FOR SALE: Knebworth '90 programmes (£7); Last few Mason and Fenn 'Profiles' LPs (£7); one each of the 'Objects of Fantasy' CD (£12.50) and 'The Tide is Turning [live]' CD single (£10). All new and unplayed, inc. UK p&p. Contact Andy Mabbett.

WILL TRADE: Berlin boxset (with booklet/CD/video/promo schedule) for TAPs 1-10, 14-17 & Opels 1-12; OR 'Seamus' and 'Comfy Numb' pic sleeve 7"s for TAPs only. Contact Kris Mavrakis, 44 Houghend Avenue, Manchester, M21 2SB.

WANTED: Original 'Tide is Turning' CD single. Will buy or trade for one of: On The Turning Away/One Slip/Learning to Fly CD singles or DSoT promo CD. Contact J. Campbell, 16 Kendal Rise, Runcorn, Cheshire, WA7 2QL.

FOR SALE OR TRADE: Live Wall photos ('81/'90). Will trade for tourbooks, videos and cover versions. Contact Steffen Grellman, Hellmundstr. 16, 6200 Wiesbaden, West Germany.

WANTED: Poems, etc, about 'The Wall' for a booklet to commemorate Roger Waters' 50th birthday. Contact Steffen Grellmann (address above).

FOR SALE: Over 70 Floyd and solo CDs; common and rare items. Send IRC or \$1 to Hannes Taucher, Marienbergweg 10, A-6633 Biberwier, Austria.

WANTED: Music for Atom Heart Mother, Relics and Meddle. Contact Mark Hawes, 5 Westhorpe, Cambs., CB5 0DJ.

FOR SALE: Australian/NZ LPs/CDs inc. deletions/collectables. Two IRCS for list to Shaun Linehan, 47 Brunel St., Mornington, Dunedin, New Zealand.

WANTED: Any Barrett, WYWH or AMLoR guitar music with tab and solo/leads. Photocopies accepted. Will trade for Floyd-related items. Contact Billy Dyson Jr., 90-4 Fillmore Street, Waterbury, Connecticut 06705, USA.

FOR SALE: One Slip pink vinyl 7" [EX condition] (£5.50) and DSoTM Capitol pic disc [VG] (offers). Contact Mike Lewis, 20 Langdon Road, Leckhampton, Cheltenham, Glos., GL53 7NZ.

WANTED: American living in England seeks correspondence with Floyd fans worldwide. Contact Chad Gorski, 20 SUPS/PSC 43 Box 817, RAF Upper Heyford, Oxen, OX5 3LN.

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

WANTED: TAP #37. Contact Michael Papacoda Jr., 16 Leatherman Trail, Hamden, CT 06518, USA.

WANTED: Does anyone know of a Clapton fanzine? Please contact Andy Mabbett.

WANTED: Barrett + Madcap Laughs LP. Contact C. Kamp, Weiherackerweg 46, W-8525 Rathsberg, Germany.

FOR SALE: Rare 'Zabriskie Point OST' LP (MGM CS 8120) in mint condition. Offers to Mike Schofield, 29 Clinton Cres., Aylesbury, Bucks., HP21 7JN.

WANTED: Any rare Gilmour recordings. Contact Cath Davidson, McNeill St., Mole Creek, Tasmania 7304, Australia.

WANTED: TAP #33. Contact Graham Elliot, 12 Yale Close, Claremont Wood, Sandhurst, Surrey, GU15 4UJ.

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

A COLLECTION OF GREAT DANCE SONGS

(THE TRACKS THAT ~~TIME~~ FORGOT)



TAP



Acoustic Pig (Waters)
Another bootleg listing for 'Acoustic Dog' [qv]/'Pigs on the Wing' [qv].

Alan's Psychedelic Breakfast
(Waters, Mason, Gilmour, Wright)
The sound effects were recorded in Nick Mason's kitchen.

Almost Gone (Waters)
Erroneous naming of the instrumental reprise to 'Another Brick... pt 3' on two bootlegs of 'The Wall' live.
(courtesy Keith Hill)

Another Brick in the Wall pt. 2
(Waters)
Russian flexi backed with 'The Trial'

Any Colour You Like (Gilmour, Mason, Wright)
A b-side in the various territories that released 'Money' as a single. 'Any Colour' is incorrectly listed in the 'Dark Side' guitar tablature book as 'Breathe (Second Reprise)' [qv].

Arnold Layne (Barrett)
The b-side of 'Point Me At the Sky' in Japan and of 'If' in Holland.

Biding My Time (Waters)
Roger played trumpet on the recording as he did at gigs (reckons Dave W).

Big Theme (Gilmour)
An instrumental from the 'La Carrera Panamericana' film.

Bitter Love (Waters)
An alternative title for 'How Do You Feel' [qv] or a joke by Laughing Rog because 'How Do You Feel' was inspired by a bitter lemon drink, Gini.

Blues Improvisation (uncredited)
Title applied to a blues instrumental on the 'Live in Denmark [sic] 1971' bootleg.

Blues Jam (uncredited)
Title applied to a blues instrumental

on one of the 'Embryo' bootlegs.

Breathe In the Air (Waters, Gilmour, Wright)
The full title of 'Breathe' [qv] as listed on the album label and CD of 'DSotM'. These also suggest the song is part two of 'Speak to Me' [qv].

Breathe (Second Reprise) (Gilmour, Mason, Wright)
Title given to 'Any Colour You Like' [qv] in the 'DSotM' guitar tablature book. The genuine 'Breathe (Reprise)' was added to performances of 'Breathe...' on the KAOS tour.

Brush Your Window (uncredited)
A bootlegger's title for 'One in a Million'/'Rush in a Million' [qv].

Careful With That Axe, Eugene (Waters, Wright, Gilmour, Mason)
The b-side of 'Point Me At the Sky' in Italy. An early version of the piece was used for the soundtrack of 'The Committee' [qv].

Carrera Slow Blues (Gilmour, Mason, Wright)
An instrumental from the 'La Carrera Panamericana' film.

Childhood's End (Gilmour)
The last Floyd song with lyrics not by Waters until 'A Momentary Lapse'.

Come On Big Bum (Gilmour, Waters)
Title given to 'Comfortably Numb' on set-lists for Gilmour's 1984 tour.

Committee, The (Pink Floyd)
Music written for the film 'The Committee', consisting of a series of instrumental segments and an early version of 'Careful With That Axe, Eugene'. Bootlegs of this material are lifted from the film soundtrack and thus also include dialogue.

Country Theme (Gilmour)
An instrumental from the 'La Carrera

Panamericana' film.

Cymbaline (Waters)
Sung by the author on the longer version used in the 'More' film. This version has different lyrics.

Death of Sisco, The (Waters)
A song dropped from 'The Wall' at Bob Ezrin's insistence. 'Sisco' may have been a journalist's typographical error (see Newsweek feature, TAP 46). The word in question may plausibly be either 'Disco' or 'Cisco'; 'The Cisco Kid' being the hero of a series of Westerns from 1929-1950 (and thus a possible cultural reference point à la 'Shane' in 'Pros and Cons').

Divisions (Wright)
Title of 'The Violent Sequence' [qv] on the 'Water's Gate' bootleg label.

The Doctor (uncredited)
An alternative title ('Comfortably Numb'?) or unreleased track from 'The Wall' sessions.
(courtesy Jon Rosenberg)

Dogs (Waters, Gilmour)
The lead vocals are shared by the authors.
(courtesy Ron Fleischer)

Dramatic Theme (Waters, Wright, Gilmour, Mason)
CD credit omits Gilmour and Mason.

Eclipsed (Pink Floyd)
We no longer believe this to be a correct title (see TAP 41 and Q&A, TAP 50), but would love to hear from anyone who can prove otherwise - Eds.

Education (uncredited)
An alternative title ('Another Brick in the Wall 2'?) or unreleased track from 'The Wall' sessions.
(courtesy Jon Rosenberg)

Electric Mind (Waters)
Title applied to 'Embryo' on the bootleg 'Big Pink'.

Eugene Axe (Waters, Wright, Gilmour, Mason)
Title of 'Careful With That Axe...' on the 'Water's Gate' bootleg label.

Fearless (Waters, Gilmour)
The b-side of 'One of These Days' in

the US and Italy.

Flaming (Barrett)
Sung live by Roger Waters in the 60s.

Free Four (Waters)
Single in Italy (b/w 'The Gold It's in the...'), the US (b/w 'Stay') and Japan (b/w 'Absolutely Curtains')

Get Your Filthy Hands Off My Desert (Waters)
Performed on the KAOS tour, not just the '85 'Pros and Cons' jaunt.

Gnome, The (Barrett)
B-side of the US 'Flaming' single.

Goodbye Blue Sky (Waters)
Argentinian promo 7" (backed with 'Another Brick in the Wall 2').

The Gunner's Dream (Waters)
On 'Pink Floyd Hits' (the Brazilian 'A Collection of Great Dance Songs') in place of 'One of These Days'.

Have A Cigar (Waters)
A single in the US, Japan, Italy and France.

Have You Got It Yet? (Barrett)
Manic track invented to confuse the rest of the group (see Miles).

Hero's Return, The (Waters)
This also appears on the b-side of 'Not Now John', as well as part two.

Household Objects (uncredited)
Unreleased recordings using household implements. A section using wine glasses can be heard at the beginning of 'Shine On You Crazy Diamond'.

I Am Quite Comfortable (Gilmour, Waters)
Title of 'Comfortably Numb' on an untitled bootleg of 'The Wall'.

If (Waters)
Single in the USA (b/w 'Fat Old Sun') and Holland (b/w 'Arnold Layne').

Improvisation (Waters)
Generic title for 'Sheep' on the 'A Mysterie Called Floyd' bootleg.

Improvisation (uncredited)
Generic title for 'Fingal's Cave'



[qv] on the 'Around the Mystic' bootleg (see TAPs 48 and 49).

In G (uncredited)
Alternative title for 'Reaction in G' [qv].

Instrumental (uncredited)
The 'Mystery Tracks' bootleg uses this title for both 'Reaction in G' [qv] and 'One In a Million' [qv].

Inter Over (Barrett, Waters, Wright, Mason)
Title of 'Interstellar Overdrive' on the 'Big Pink' bootleg.

Interstellar Overdrive (Barrett, Waters, Wright, Mason)
The version intended for 'Ummagumma' was pressed onto acetates and given to band members and friends. John Peel had a copy which he loved until it was stolen. Another version appears on a French EP.

Intro (uncredited)
Generic title of the opening piece in the 'Live at Pompeii' film - which is different from that on the two video re-releases. It has no official title but is clearly from the 'DSotM' sessions, as is the video intro.

Is There Anybody Out There? (Waters)
The dialogue on this track is from an episode of the US western 'Gunsmoke', called 'Fandango', viz:

Marshal Dillon: Well, we've only about an hour of daylight left; better get started.
Miss Tyson: Is it unsafe to travel at night?

Dillon: It'll be a lot less safe to stay here; your father's gonna pick up our trail before long.

Miss Tyson: Can Lorka ride?

Dillon: He'll hafta ride. Lorka! Time to go! Shangra, thank you for everything. Let's go.

Miss Tyson: Goodbye, Shangra.

Shangra: Goodbye missy.

Miss Tyson: I'll be back, one day.

Shangra: The bones have told Shangra.

Miss Tyson: Take care of yourself.

Shangra: Marshal, look after my missy.

David Gilmour alleges that Bob Ezrin wrote part of this track.

(dialogue courtesy Lynn Bunker)

It's Green (Waters)
Title of 'Green is the Colour' on the label of the 'Water's Gate' bootleg.

It Would Be So Nice (Wright)
Appears on the 'Masters of Rock' LP.

Jugband Blues (Barrett)
Exists in three official versions: the familiar UK stereo; the UK mono (on which the middle section has slightly more guitar and no vocals over the brass band); and the stereo mix from the Canadian 'A Nice Pair'.

Jupiter's Eye (uncredited)
An apparently unique instrumental from the 'Around the Mystic' bootleg.

Just Another 12 Bar (uncredited)
A live blues recorded in 1970 for the ill-fated 'Live in Montreux' album (see TAP 6 or the Best of 6-10).

Learning to Fly (Gilmour)
Believed to exist in an unreleased, alternative version with robotic vocals and acoustic guitar. (courtesy James Cressy)

Look At My Heart, Mother (Mason, Gilmour, Waters, Wright, Geesin)
Title of 'Atom Heart Mother' on the label of the 'Water's Gate' bootleg.

Main Theme (Waters, Wright, Gilmour, Mason)
The CD writing credit omits Mason.

Matilda Mother (Barrett)
The lead vocals are shared by Wright and Barrett. (courtesy Mike Watson)

Mexico '78 (Gilmour)
An instrumental from the 'La Carrera Panamericana' film.

Money (Waters)
Not "their biggest US chart hit" (TAP 45). Seven years after 'Money' made #13, 'Another Brick 2' reached #1. 'Money' also appeared on an Iranian EP with songs by Led Zep and Chicago.

Nile Song, The (Waters)
Single in France (backed with 'Ibiza

Bar'), Japan (b/w 'Main Theme') and New Zealand (b-side unknown).

One of These Days (Waters, Wright, Mason, Gilmour)
A single in Japan (b/w 'Seamus').

On the Turning Away (Gilmour, Moore)
Believed to exist in an unreleased, alternative version with "slightly different words and ghastly singing". (courtesy James Cressy)

Opening Tune (uncredited)
Title given by bootleggers to 'Stoned Again' [qv] and 'Instrumental' [qv].

Overture (uncredited)
Piece (à la the reprise on 'Another Brick 3' live?) recorded for, but omitted from, 'The Wall' movie.

Overture for Comfortably Numb (uncredited)
An alternative title or unreleased track from 'The Wall' sessions. (courtesy Jon Rosenberg)

Pan Am Shuffle (Gilmour, Mason, Wright)
An instrumental featured twice in the 'La Carrera Panamericana' film.

Pigs (Three Different Ones) (Waters)
On a 33rpm, Brazilian (CBS) promo 7".

Pink (uncredited)
An unreleased, early live piece.

Power Touch (Barrett, Waters, Wright, Mason)
Bootlegger's title for 'Pow R Toc H'. (courtesy Simon Webster)

Prophet (uncredited)
An alternative title or unreleased track from 'The Wall' sessions. (courtesy Jon Rosenberg)

Round and Around (Gilmour)
Believed to exist in an unreleased, longer version (about five minutes). (courtesy James Cressy)

Run Like Hell (Gilmour, Waters)
Reissued on a CBS 3" CD in 1989, coupled with 'Comfortably Numb'.

Run Like Fuck (Gilmour, Waters)
A title given to 'Run Like Hell' by

Waters at a performance of The Wall.

Run Very Fast (Gilmour, Waters)
Alternative title for 'Run Like Hell' on an untitled bootleg of 'The Wall'.

Small Theme (Gilmour)
An instrumental from the 'La Carrera Panamericana' film.

Sorrow (Gilmour)
Believed to exist as an unreleased instrumental. (courtesy James Cressy)

Synth Theme (uncredited)
An alternative title or unreleased track from 'The Wall' sessions. (courtesy Jon Rosenberg)

Time (Mason, Waters, Wright, Gilmour)
Russian flexi (with 'Money', 'On the Run' and a Russian song) and French promo 7" (backed with 'Breathe'). The term "quiet desperation" is from Henry David Thoreau's 'Walden, Or Life in the Woods', "his 1854 account of... living off the land as nature intended" (the original line being "The mass of men lead lives of quiet desperation"). (stolen from Q)

Us and Them (Waters, Wright)
Also appears on a Russian flexi with 'Shine On' and two Russian tracks.

Variation (Wright)
An early 'The Great Gig in the Sky' on the 'Beyond the Stars', 'Dark Side of the Moon' and 'Coming of Kahoutek' bootlegs (all: the Rainbow, 17/2/72).

You can find the A-Z in TAP issues:
40: Absolutely Curtains to Burning Bridges; 41: Candy and a Currant Bun to The End of the Beginning; 42: Fat Old Sun to The Hero's Return; 43: Hey You to It's High Time; 44: Jews Harp and Windchimes to Matilda Mother; 45: The Merry Christmas Song to Murderistic Woman; 46: The Narrow Way to Old Woman in a Casket; 47: On the Run to Outside the Wall; 48: Paintbox to Reaction in G; 49: Remember A Day to See Emily Play; 50: See-Saw to The Show Must Go On; 51: Signs of Life to Summer '68; 52: Sunshine to Vegetable Man; 53: Vera to Your Possible Pasts.

Any further corrections or amendments to the A-Z are still very welcome.

Q & A

We kick off with K. Whale (Shooters Hill, London), who asks:

What, if any, football teams do the band support or follow?

The only allegiance we can discern is Roger Water's early 70s fondness for Arsenal, presumably before his golf playing became an obsession.

However, of the terrace choir on Fearless, Rick Wright said: "We featured the Liverpool supporters because they're the best football crowd in the country for what we wanted."

Was this dissension responsible for the Rog/Rick split? Does it account for the PF Football Club's often poor showings? To these and many other questions, TAP says: "Er, dunno."

Justin Stanton (Croydon, Surrey) asks:

In the 'Dogs of War' promo from, I assume, Atlanta '87, there are three backing vocalists in front of Tim Renwick (one is Margret Taylor, another may be Durga McBroom) and a further two in front of Rick (one is sex-goddess Rachel Fury). Please explain.

This very question vexed your editors at their last gathering, prompting much debate and freeze-framing. Sadly, this sound and fury amounted to not very much at all. Does anyone know? Were they the Bleeding Hearts in drag, spying on the opposition?

Paul Bridgman (Chicago, IL) writes: I have a box-set called 'El Syd', with two 45's: Milky Way/Birdy Hop + Word Song/Opel; a limited edition of 200. It claims to

have been manufactured for The Friends of Syd Barrett Club, Italy, by Yorkie Records. The sound is as good as an official release. Is this a bootleg?

It may not be in Italy, where the copyright laws are very strange, but it certainly is everywhere else.

Noah Timan (Watsonville, CA) asks:

Who exactly sings lead vocals on Have A Cigar? Miles claims Roy Harper did it, Nick Schaffner says Waters was responsible.

Actually, Schaffner quotes Rog saying "[Roy] did it and everybody went 'Oh terrific', so that was that." Ta-da!

Are the out-takes from 'Zabriskie Point' available on anything other than bootlegs?

No. Maybe they'll be on a rarities box-set if such a thing ever appears.

Is the Opel album rare; I've seen the LP for \$16+, but one can get the CD for \$12. What's the deal?

Uh, the deal is probably that the vinyl has been deleted in the USA, as have The Final Cut, David Gilmour and KAOS LPs, making them "rarities".

Gordon M. Tomlinson (Horsforth, Leeds) asks:

How about an article on where to find the Floyd cover versions?

This is a good time to repeat that the reason we print those dull catalogue numbers in Relics and reviews is so that you can order such gems from record stores. Much as we would love to be able to establish our own mail-order service, we're too busy sailing our yachts and pleasuring our harems.

Will Smale (Abergavenny, Gwent) asks:

Could TAP organise the manufacture of a tee-shirt with the brilliant photo of Mr Waters from page 3 of TAP 43 on the front?

You must be joking (see above).

Why is the Islington Green School vocal credit not present on the Ultradisc version of The Wall CD?

To protect their job prospects?

James Yeomans (Ledbury, Herefordshire) asks:

What does K.A.O.S. stand for?

"Kindly Avoid Old Sour-puss", according to Andy Mabbett, who had nothing better to do. It actually represents

"chaos", using a four-character tag of a type commonly found in the names of US radio stations (hence the late, lamented 'WKRP in Cincinnati' - which once featured a snippet of Pigs [3 Different Ones], trivia fetichists).

A. Gauci (Harlow, Essex) asks:

Is Gilmour's music for Ruby Wax's programme (see TAP 53) available? No: a shame coz it's dead good (the music for 'La Carrera Panamericana' hasn't been released either).

Was Summer '68 ever played live?

No: just as well coz it's rubbish.

Tim Silbernagel (British Columbia) complains:

My copy of 'Obscured By Clouds' (Capitol ST-11078) omits Free Four, although it's listed on the sleeve/label as Track 2, Side 2. Wot's... Uh the Deal is in its place and is thus included twice (Track 5, Side 1 also). Is this common to all Canadian pressings?

Seems unlikely. However, 'Obscured By Clouds' may be CURSED. Proof? In his enthusiastic review of the album ("a lot... is classic Pink Floyd"), Sounds' Steve Peacock warned: "I may have a freak pressing... but it jumps on the first two tracks of each side". Mere weeks later, EMI answered another complaint in Melody Maker: "A modulation caused a few grooves to knit on What's The Deal [sic], but this would only come to light if the record was being played by a worn stylus." See; even then, record companies were trying to sell us CD!

Paul Morgan (Cadbury Heath, Bristol) asks:

Why, at the end of the Delicate Sound of Thunder movie, is there a credit to 'Faye' as the maid?

I can't see any maid in the film. Perhaps it was just a belated credit for her appearance on the AMLoR cover and other promotional material.

Mrs Linda Harding (Cramlington, Northumberland) asks:

Who is the male backing singer in David Gilmour's band on the Colombian Volcano concert video?

We're not sure. Can anyone help?

Who are Dave and Jill Carlin?

That's easier! The happy couple,



whose sprog-delivery we congratulated in TAP 51, are old friends of TAP. Dave, for his sins, coedits the Roy Harper magazine Hors D'Oeuvres, which can be yours for £1.30 (UK) from: 131 Whitham Road, Sheffield, S10 2SN.

Marc Malagelada (Barcelona) asks:

Are there any recordings of the five-man Floyd together?

Some sources claim the Floyd's set at the Rome Pop Festival on April 19 '68 featured a five-strong line-up, with either Barrett or Davy O'List. We believe neither were present: Syd had already left and, with Gilmour there, why would they need O'List?

However, Gilmour and Barrett may have both contributed to a couple of the same songs on A Saucerful of Secrets.

Darren Mevissen (Burnie, Tasmania) and Peter Agnos (Meadows, SA) write:

I have a white vinyl copy of AMLOR (CBS 7 48068 1), with a poster of Floyd live in Versailles, 1988. The cover differs from my Australian version (#460 1881): on the French (?) pressing, the man is on a bed with a pink blanket, breaking a stick, but on the Australian sleeve he is on a blue blanket, looking at a mirror. The tide is further out on the French cover, the dogs are in a different position and the whole picture is more sharply defined than the Australian one. How much is this worth, and is it actually a French pressing?

Yes - issued to coincide with Floyd's shows at Versailles (the poster is a mock-up), it was widely exported and thus only worth about £12.

As for Mr Agnos' suggestion that the fuzzy Australian cover was "accidentally issued", this may well be the case as CBS did the same thing in the US and made no attempt to recall it. This album should not be confused with the UK reissue, which included two posters and a ticket guarantee form in a bid to drum up business for the Floyd's shows here.

Mr Mevissen also writes:

I have 'Amsterdam '69', with the tracklist as noted in TAP 49's CD bootleg review. Are these songs all from the Dutch radio show of

September 17 1969 and do they represent all the songs broadcast? I'm not sure if I have a full version of 'The Man': 'Labyrinth' is not listed. I am further confused by the 'The Last Gadgets of Oxyminus' CD (also TAP 49) which includes 'Labyrinth' and has different running times.

The discrepancies between CDs are due to there being no readily-available guidelines as to what the songs OUGHT to be titled (except our A-Z), so bootleggers continue to misname 'em. The full list for the broadcast was:

<u>THE MAN</u>	
Daybreak [aka Grantchester Meadows]	(7:30)
Work/Afternoon [aka Biding My Time]	(5:30)
Doing It [drum solo]	(1:30)
Sleeping [instrumental; like Quicksilver]	(5:30)
Nightmare [aka Cymbaline]	(8:00)
Daybreak [instrumental; aka Labyrinth]	(3:30)

<u>THE JOURNEY</u>	
The Beginning	(12:00)
Beset by Creatures of the Deep [aka Green is the Colour segued into Careful With That Axe, Eugene]	
The Narrow Way pt. 3	(5:00)
The Pink Jungle [aka Pow R Toc H]	(5:00)
The Labyrinths of Auximenes	(10:00)
Behold The Temple of Light	
The End of the Beginning [two instrumentals/Celestial Voices]	

All timings are approximate as bootleggers often decide for themselves where songs start and finish.

As for what appears on what CD, we're afraid you'll have to judge yourself!

We'll end with the traditional DSotM rogue tune mystery. This issue's contribution is from Barry West (Stewartby, Bedford), who writes:

The song starting at 1:52 is not 'Ticket to Ride'. It sounds like 'You've Got a Friend'; you know, the bit that goes "You just call out my name, etc.". All you need is a good pair of headphones and the volume full blast.

Time to declare this debate closed...

THE POST WAR DREAM

Three years ago, TAP announced the Floyd's 1989 tour, on which they visited countries that had either not hosted them for 15 years (Belgium) or never seen them at all, such as Greece, Finland and Russia.

Russia was the vogueish destination of every image-conscious band, but, as The Times reported: "Whereas many groups... have blithely rushed to play the Soviet Union with no heed of the cost, Dave Gilmour kept his eye, as ever, fixed on the current account. 'We won't be leaving with bags full of useless roubles,' he told journalists... 'So we've got to earn money in Europe to play Russia'.

This special on the band's shows in Moscow begins with extracts from a press conference they held in Russia, translated from the 'Moscow Komsomoletz', June 9 '89, by Oleg Mukhin...

WHY ARE YOU ONLY VISITING THE SOVIET UNION NOW?

DG: Before, there was no chance. There is no transport in your country which could carry all our equipment... We always wanted to transport the entire show, the same as we play in America or Britain...

HOW WAS YOUR TRIAL WITH WATERS? WHAT IS HE DOING NOW?

DG: I don't want to talk about him. He is free and can do everything he wants. We were successful but his albums and tour failed... We think the name Pink Floyd is our name. We are three and he is the one.

WHAT IS THE AIM OF YOUR RUSSIAN TOUR?

DG: Of course not to make money. We are not interested in the income here - we usually count profit after the whole tour. We're sure there won't be losses.

IS IT POSSIBLE TO FILM OR RECORD YOUR MOSCOW CONCERTS?

DG: We will not give permission to shoot a concert film. The show has already been filmed and Soviet TV promised to show our New York concert in two or three months (They didn't show it - OM). Recording is forbidden too. The concert version is on

the live double album.

WHAT DID YOU DO AT BAYKONUR DURING YOUR VISIT TO RUSSIA LAST YEAR?

DG: We went to make a digital recording of the shuttle launch (see TAP 35 - Eds). Maybe this will appear on our next album. I thought we had to pay for this recording but no-one said to pay. We can say it was given to us (Maybe we should try to demand the money from them! - OM).

WHAT MUSICAL STYLE DO YOU PLAY?

DG: We play MUSIC. Nothing more. It's mad to divide music into styles and genres. Let journalists and music critics define the styles.

WHAT DO YOU KNOW ABOUT THE SOVIET ROCK SCENE?

DG: Absolutely nothing. I've heard a little old and pre-revolutionary music. We didn't think about collaborating with Soviet musicians. This time we have the sole purpose - to play for your audience.

WHAT IS YOUR OPINION OF HEAVY METAL?

DG: It's just another form of rock 'n' roll. We don't listen to it; it's difficult to say what it is.

HOW MANY TECHNICIANS DO YOU HAVE?

DG: We don't know. We've never been interested in it. Probably more than one hundred. We don't worry about it - we come to our instruments and just play (Ho ho - Eds).

COULD YOU SAY THAT IN MOSCOW YOU ARE LIKE ON THE DARK SIDE OF THE MOON?

DG: We are not on the moon... There is more beauty here than we thought. I think that the Soviet Union has a big and wide road ahead, but England is going the wrong way.

WHAT DO YOU LISTEN TO IN YOUR FREE TIME? WHAT IS YOUR OPINION OF THE SEX PISTOLS?

DG: We try to hear as much as we can. We are surprised by the creativity of Sting and Peter Gabriel. What about the Sex Pistols? It was a funny band. We liked them very much.

WOULD YOU TOUR SOUTH AFRICA TODAY?

DG: No. This will never happen.

«Пинк Флойд» LIVE!

Moscow, June 6, 1989: Bykovo airport; nearly three o'clock; raining. We managed the 2000 kilometre flight from Kerch; now we were in the capital of the USSR, four hours before the Pink Floyd concert. We had no tickets, but were confident that we'd see the famous musicians anyway. Our huge desire, heightened by the length of our journey, was now a ball which rushed along, flying to the mark: the concert.

Our haste was connected with the place where, for two nights already, a MYSTERY had occurred and thousands of people had come into contact with a dream. The traffic jam interrupted our reflections. The bus driver turned the wheel to find the way out - unsuccessfully. He decided to change the route, through the new Moscow regions. It was drizzling...

We watched, tired and cheerlessly, for the capital blocks. Despite the length of our route to the centre of town, we didn't see any billboard or advertisement about the Pink Floyd gigs. It seemed that the favourite stars often visit this city and the Russian publicity services were too tired to offer these amusements for the people...

At last we arrived at Olympic Stadium, where the concerts took place. We were surprised at the lack of fuss about the concert: the arches of Olympic inspired only indifference and calm. A few people stood near the box offices and gazed at their closed windows. Nearby was a plywood board on which it was written that the "Barruchehi" firm is the organiser of the Moscow shows. The words were written without any inspiration and the billboard looked like a publicity film placard in some country club, not in the city.

There was more sorrow with a rumour that the concert may not take place, because the previous concert, on June 5, had been cancelled after a local tragedy. There was no source of objective information.

An hour and a half before the gig, I saw the first ticket tout. He

wanted 15 roubles for one 8-rouble ticket. I asked to see his goods and saw the standard tickets, without any symbols or the name Pink Floyd on it.

Suddenly, many people appeared on the square in front of the stadium, all looking for tickets. The only question they asked was, "Have you got a spare ticket?". My friend queued for the box offices but they were closed. Later I bought two tickets: the touts sold them for 15 roubles and 25 roubles.

The crowd grew. Tickets now cost 30 to 50 roubles each. It was about half an hour to the show and we had time for ice cream. We found our seats on a big plan of Olympia and went to enter the stadium. A group of foreigners, apparently Bulgarians, bought tickets for 100 roubles. We saw people saying, "I'll buy a ticket for ANY money"! When I entered the stadium it was already dark. It was seven o'clock...

The audience stood still, waiting. I made my way through the rows and took a seat (I'm not still not sure I took my seat!) as Shine On You Crazy Diamond started. The show had begun!

My first impression is that I was seeing a DREAM. It was a real staging of my long-standing dream... when I heard about them, listened to their music. Now I could really see them, though without Waters! The dream was a reality. Sometimes I felt scared. Also, I felt a regret of the past, of wasted years. It was a very long way to meet the Pinks!

It was a wonderful dream! The audience met every song with great enthusiasm; it was quite clear they knew the band's work. Even Gilmour's addresses in English to the audience were received animatedly - it was amazing, because not many people in Russia know English. I think it was the warm and friendly atmosphere created by the musicians.

The concert was one whole show: they didn't switch on the general light between songs. Nobody bowed before the audience as they do at Russian bands' concerts. It was some

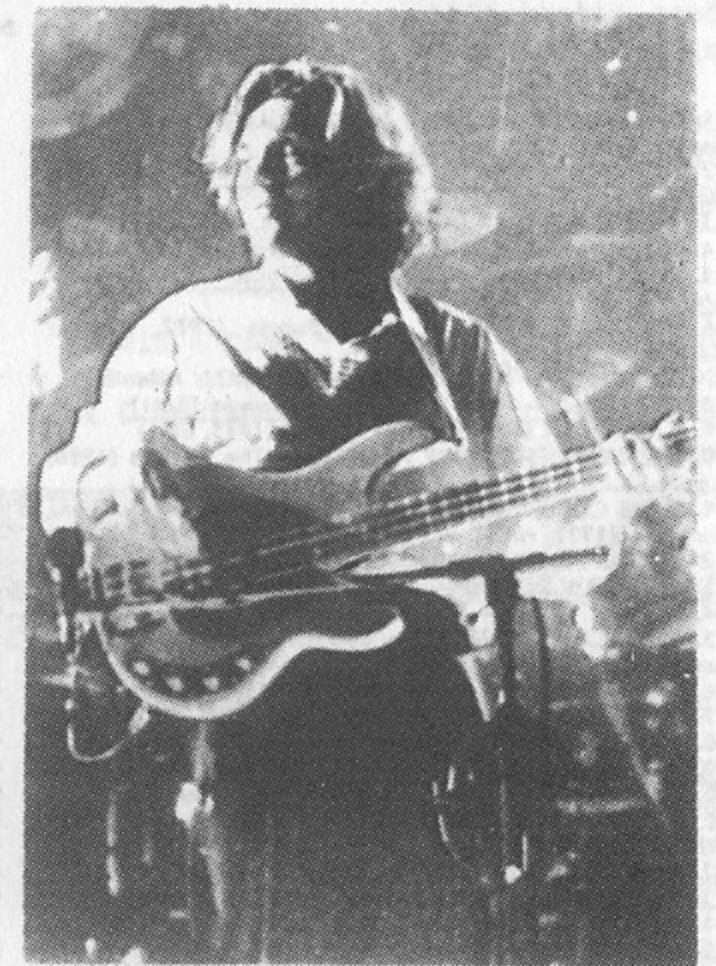
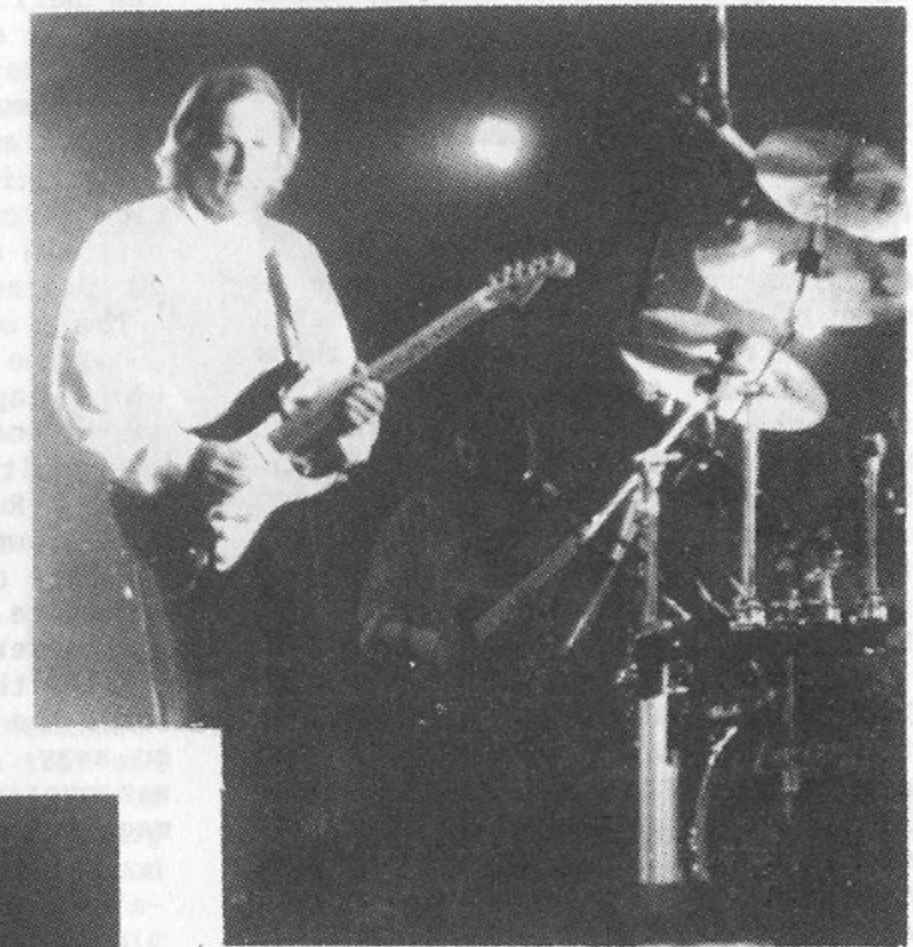


PHOTO COURTESY OF OLEG & SERGEY

witchcraft game. Gilmour prepared each song in the dark as the audience waited quietly: then two or three sounds or chords revealed his songs and the whole hall exploded!

I watched the musicians through my binoculars: their instruments, their emotions. Gilmour's face radiated pleasure. I saw irritation only once - when he sang Money. The sound of money on the tape woke some strange wish of the audience to make this sound LIVE and they began to throw their money on the stage. This avalanche of silver and copper made many unpleasant minutes for the band. Their expressions were perplexed and irritated. I don't know what Gilmour thought about it, but I'm sure he remembered all sorts of unprintable English words!

I knew about Floyd's light effects beforehand, but it's better to see them once than just to know. I was really in shock! The flying pig and bed were absolutely terrific too! It was also very interesting to look at the round video screen; in The Dogs of War, I had the impression that the

dogs, with their luminous eyes, were running onto the stage and out into the hall. Music, lights and video were so correlated that you felt on the border of reality and fantasy...

The musicians worked as gods. Gilmour and Page struck the audience with guitar and saxophone solos. Page's long hair flew behind him all over the stage. The vocalists worked as amazing machines.

There were many Russian servicemen among the crowd. They began to throw their caps onto the stage. Page caught one and then all the Floyd had them! It was unusual to see Gilmour with a Russian military cap on his well-known head: his eyes shone!

People cried. One old man cried so much, the tears rolled down his face. He'd never seen SUCH a concert.

After the show, the audience didn't leave the stadium. We didn't want to go away. But, finally, the concert was over. Thanks, Pinks! I had the magnificent dream!

Written by Sergey Mikhlick;
translated by Oleg Mukhin

POLL RESULTS FROM RUSSIAN MAGAZINE 'THE WORD', 1989

1. SGT. PEPPER'S LONELY HEARTS CLUB BAND — The Beatles (1967, Parlophone)
2. THE DARK SIDE OF THE MOON — Pink Floyd (1973, Harvest)
3. ABBEY ROAD — The Beatles (1969, Apple)
4. DEEP PURPLE IN ROCK — Deep Purple (1970, Harvest)
5. WISH YOU WERE HERE — Pink Floyd (1975, Harvest/EMI)
6. MACHINE HEAD — Deep Purple (1972, Purple/Harvest)
7. LED ZEPPELIN IV — Led Zeppelin (1972, Atlantic)
8. THE WALL — Pink Floyd (1979, Harvest/EMI)
9. A NIGHT AT THE OPERA — Queen (1975, EMI)
10. THE BEATLES (WHITE ALBUM) — The Beatles (1968, Apple, 2LP)
11. JESUS CHRIST SUPERSTAR — Andrew Lloyd Webber/Tim Rice (1979, MCA, 2LP)
12. LED ZEPPELIN II — Led Zeppelin (1969, Atlantic)
13. RAINBOW RISING — Rainbow (1976, Polydor)
14. RUBBER SOUL — The Beatles (1965, Parlophone)
15. PHYSICAL GRAFFITI — Led Zeppelin (1975, Swan Song)
16. BROTHERS IN ARMS — Dire Straits (1985, Phonogram)
17. LOOK AT YOURSELF — Uriah Heep (1971, Bronze)
18. LED ZEPPELIN III — Led Zeppelin (1970, Atlantic)
19. ANIMALS — Pink Floyd (1977, Harvest/EMI)
20. HAIR OF THE DOG — Nazareth (1975, Mountain)
21. BAND ON THE RUN — Paul McCartney and Wings (1973, Apple)
22. FIREBALL — Deep Purple (1971, Harvest)
23. PYROMANIA — Def Leppard (1983, Vertigo)
24. BURN — Deep Purple (1974, Purple/Harvest)
25. LED ZEPPELIN — Led Zeppelin (1969, Atlantic)
26. MADE IN JAPAN — Deep Purple (1972, Purple/Harvest, 2LP, live)
27. HELP! — The Beatles (1965, Parlophone)

28. IMAGINE — John Lennon/Plastic Ono Band (1971, Apple)
29. DEMONS AND WIZARDS — Uriah Heep (1972, Bronze)
30. LET IT BE — The Beatles (1970, Apple)
31. HOUSES OF THE HOLY — Led Zeppelin (1973, Atlantic)
32. THE DOORS — The Doors (1967, Elektra)
33. REVOLVER — The Beatles (1966, Parlophone)
34. SABBATH, BLOODY SABBATH — Black Sabbath (1973, NEMS)
35. RAM — Paul and Linda McCartney (1971, Apple)
36. PARANOID — Black Sabbath (1970, NEMS; 1971, Warner Bros.)
37. NIGHTINGALES AND BOMBERS — Manfred Mann's Earth Band (1975, Bronze)
38. PICTURES AT AN EXHIBITION — Emerson, Lake and Palmer (1971, Island)
39. IN THE COURT OF THE CRIMSON KING — King Crimson (1969, Island)
40. MAGICAL MYSTERY TOUR — The Beatles (1967, Capitol; 1976, Parlophone)
41. AQUALUNG — Jethro Tull (1971, Chrysalis)
42. SLIPPERY WHEN WET — Bon Jovi (1986, Mercury)
43. THE JOSHUA TREE — U2 (1987, Island)
44. BENT OUT OF SHAPE — Rainbow (1983, Polydor)
45. A HARD DAY'S NIGHT — The Beatles (1964, Parlophone)
46. TECHNICAL ECSTASY — Black Sabbath (1976, Vertigo)
47. MASTER OF PUPPETS — Metallica (1986, MFN)
48. GOODBYE YELLOW BRICK ROAD — Elton John (1973, DJM)
49. THE LAMB LIES DOWN ON BROADWAY — Genesis (1974, Charisma)
50. DOUBLE FANTASY — John Lennon/Yoko Ono (1980, Gaffin)

LA CARRERA AMERICANAGAIN

In spring sunshine rather than bleak midwinter, it's easier to look charitably on 'La Carrera Panamericana'; televised at Christmas (see review last ish) and now out on PMI video, #MVN 9913453.

This release is good news for anyone who missed the TV broadcast or concurred with TAP's "excruciatingly dull" verdict - for although this is still primarily aimed at car-buffs, it features more Floyd than the TV version.

There are more of Gilmour and Mason's comments (though not at the expense of the pink-mobile blondes; fans of whom will be pleased by their reappearance). With uncharacteristic gravity, Mason warns that en-route dramas distinguish this from other races: "Something is probably going to go wrong". Gilmour's mood is his usual "benign, everything's-cool-man" (Waters) self. How ironic that it was he and O'Rourke who plunged over a cliff (no footage of which appears here either; although hearing details of the accident still provides the film's biggest laugh).

Fortunately axed is that aggravating sequence of cars endlessly coming around the same corner. In its place is a chat with Gilmour, O'Rourke and Mason, mixed with old race footage. It's mildly diverting and I suppose some people might get a kick from seeing these interstellar timelords toddle off to bed in the small hours.



NICK MASON IN SAFETY-LAST SITUATION
(courtesy LOFTY & McFLY ENTERPRISES)

The music may have been resequenced (Carrera Slow Blues seems to have vanished, despite being listed), although I couldn't bring myself to suffer the TV version again to confirm this. I don't remember hearing Big Theme before - it's pretty good (Rog-watchers will note two credits for "Waters", for Run Like Hell).

This video won't convert carphobes, but at least it doesn't make you want to put a foot through the TV... and thanks to those fine folks at PMI:

IT'S COMPETITION TIME AGAIN!

To win a copy - Which of these is not a town in Mexico: Raymondville, Mason or O'Rourke? Answers to Andy ASAP!

BART MACSIMPSON



TAP PLUGS

SINGLE BASS comprise, as the name suggests, just Jennifer Moore and her bass guitar. The musicianship shouts 'virtuosity', while the mature writing and production (by Jennifer and Haze associate Warren Jacques) belie the fact that the 'Be Your Friend' LP is a debut - possibly because it was over four years in the making; during which time, she has honed her talents

in low-key gigs and support slots. See her if you get the chance!

Comparisons may be made with Billy Bragg, Michelle Shocked or Suzanne Vega, although none of these do her justice. Better to invest in the album on CD (£11.50) or MC (£8.50) (inc. UK p&p) from J.L. Moore, 103 Radford Blvd., Nottingham NG7 3BS. Please mention TAP when you write.

RELICS

The Jokers Wild LP offered for sale in TAP 50 has been sold to an anonymous collector in Germany for DM 2000 (about £670). Clive Welham has also confirmed the existence of a copy, sadly not for sale, autographed by each member of the band, at the time of its 'release', for Mr Gilmour's then-girlfriend. (CW)

As the recent Blue Pearl single Can You Feel The Passion? had no discernible Floydian relevance, here's an old Durga McBroom tale: on the Floyd's '89 tour, she, Rachel Fury and Lorelei McBroom were known as the Amoeba Sisters. £100 in used notes will get you the photos that explain why... (DM)

We were recently surprised to be approached by an advertising agency wanting the 'Crystal Voyager' video, for use (complete with Echoes soundtrack) in a TV commercial - for a toilet cleaner (this is NOT an April Fool joke!). (Eds)

The 'Knebworth - The Concert' videos (see Relics, TAP 46) are now available on LaserDisc. Volume 3 (Pioneer CMLP 6008) features the Floyd, Robert Plant and "Phil Collins and Genesis". The Floyd's two-song contribution is also available on its own, hard-to-find video (also through Pioneer). (AP/DW)

Puzzled by the answer 'Mike Schmidt' to question 5 of the TAP 50 quiz (see Isolate The Winner, TAP 52)? Well, how's this for obscure: during the In The Flesh? pre-gig/riot sequence, is a brief shot of a 7-Up billboard, featuring a moustachioed bloke clutching a bottle of the bubbly brew. The name on the poster is Mike Schmidt; well, he might play keyboards in his spare time! (MH)

Unlikely sampling ahoy! The Hangman by hardcore rappers Two-Tone Committee (on the Glasgow-based 23rd Precinct Records) appropriates the intro of - believe it or not - Sysyphus for its own. Where will it all end?! (DG)

With Marky Mark perhaps? Recent single I Need Money, by the brother of New Kid Donnie Wahlberg, sampled the cash register sound bites from Money. (AMo)

The Mock Turtles' excellent cover of Barrett's No Good Trying has reappeared again (sic). Originally from 'Beyond The Wildwood' and last seen on the Turtles' '87-90' compilation, the song is now also available on 'Out Of Time', the best of Imaginary's series of tribute albums (ILL CD 031). (DG)

The 'Where is the Madcap called Syd?' book (see TAP 35) is now out with a 3" CD. Copies are available for £13.49 from 'Wildgroup', PO Box 1882, Birmingham B42 1EH (credit card hot-line: 0827 261621); please quote reference SF 6969. They also have the original book, with a 7" single instead of CD, for £11.49, reference SF 6958. Europe: 2 x UK rates, Elsewhere: 4 x UK rates. (RC)

Sarah Jane Morris, Louise Goffin and Nick Laird-Clowes played a gig together at London's Borderline club on February 5. With a line-up like that, Gilmour HAS to have been present. Can anyone confirm it? (DG)

Gilmour contributes guitar to a track on Elton John's "greatest and rarest" box-set, 'To Be Continued...' (Rocket # 848 236-2 via Phonogram). Recorded at AIR Studios, July 1991, specially for the set, Understanding Women also boasts Pino Palladino on bass and Kiki Dee on backing vox. More details when we find someone daft enough to shell out up to £54 for the four-CD (or tape) set. (AM)

The run-out grooves on the 'Tonight Let's All Make Love in London' mini-LP (see Stop Press, TAP 52) have "Darkside of the Balloon? A Porky Prime Cut" on side A and "Wish You Werked [sic] Here? A Porky Primer" on the flip. (PH)

The mini-LP's sleeve states that 'Tonight...' is to be released on video. Meanwhile, there is also a US CD release of the original UK soundtrack LP (Immediate/Sony AK 47893), with the original front cover graphics. The track-list (which includes the abbreviated segments of Interstellar Overdrive) has been augmented by Eric Burdon and the Animals' When I Was Young. (KK)

The Wall movie is now available on Polygram CD Video (#081 252-1). (DG)

Gema Records' latest catalogue includes such jewels as imported 'Fictitious Sports' and 'Wet Dream' LPs at very reasonable prices. Write, enclosing the appropriate return postage, to Gema at PO Box 54, Reading, Berks., UK. Please mention The Amazing Pudding when you write. (DG)

Preparing for a European visit are Brazilian Floyd cover band Eclipse. Very active in their home country since last year, Eclipse have been invited over by Belgian promoters. The group prefer the psychedelic daze, but a sample set-list included Shine On..., Let There Be More Light, Paintbox, Wish You Were Here, Lucifer Sam, Wot's... Uh the Deal, Remember A Day, Echoes, Time and Summer '68. Others in their repertoire include Julia Dream, Arnold Layne, See Emily Play and Comfortably Numb; the selection from which depends on whether the audience is more "Wall-ized" or "Psycho"! (AC)

On New Year's Day 1992, the Memorial Fund for Disaster Relief issued a badge to mark the first World Memorial Day. The badges are made from redundant SS20 and Pershing II missiles, and feature a picture of the whistle used by Leonard Cheshire to launch the Berlin concert. To obtain one, send £2 to The Memorial Fund, 3 Throgmorton Ave., London, EC2N 2WW. Please mention TAP. (AM)

Recently released by Australia's Music World Video label: a 20-track compilation called 'Psychomania!' (GEMV-474). The cover lists Astronomy Domine and Interstellar Overdrive, but it actually includes clips of Set the Controls... and A Saucerful of Secrets (probably from 'Stamping Ground'; see Miles - Eds). The rest of the video's 82 minutes includes the Stones, Bowie, Soft Machine, Zappa, Hendrix, Captain Beefheart and others. (JR)

'Dark Side of the Pool' (Liquid Noise Records LP/cass only) is a compilation of less well-known Merseyside bands, including Dr Phibes, who contribute their debut studio recording, Lucifer Sam. If anyone can tell us where to obtain copies, or put us in touch with Liquid Noise, we'd be obliged! (AM)

The Wish You Were Here cafe featured in TAP 42 has been closed. (PB)

Further to TAP 51's Relics reference to the Stones' 1969 Hyde Park gig, Bill Wyman's autobiography 'Stone Alone' (Viking, £15.99; also in paperback) notes that among the backstage guests at the shindig were "Paul and Linda McCartney, Eric Clapton, Ginger Baker, Donovan, Mama Cass and David Gilmour". (AM)

A recent bill at London's Marquee (headlined by the Sex Gods) boasted Sheep On Drugs and Pimp Floyd. Abandon hope all ye who enter here... (DG)

Further to TAP 53's Fortran 5 Relics item, the band's 'Blues' album has two mixes of Bike: 'Sid Sings Syd' (5'52") and the 'Steve James Mix' (4'06"), the latter allegedly by Sid James' son. The album also includes a 5'54" version of Crazy Earth, complete with The Gnome sample (see Relics, TAP 47). (AM)

At the Winter Olympics in Albertville, France, Hungarian figure skater Kriztina Czako used Shine On for her display in the Ladies' Long Program. (BD)

In her show 'Stevie Wonder Felt My Face', which recently toured the North of England, Louise Rennison talked about Floyd's 1975 Knebworth gig; particularly her (and the doped-up crowd's) reaction to the crashing plane and fireworks. According to Rennison, her then-boyfriend was a Floyd roadie at Pompeii! (MS)

Dutch band The Nozens have covered The Nile Song on their first album. Can anyone supply further details and/or a review? (MV)

TAP 51's Relics item on the UK 'Saucerful of Secrets' book neglected to point out that it has only 18 pictures compared to the US edition's 34. (CD)

More tribute nonsense: The Alex Bollard Assembly's 'Pink Rock - Super Sounds of the Seventies' (Dutch CD; Star Inc. Music #86057; 1991), featuring faithful covers of One of These Days, Arnold Layne, See Emily Play, Let There Be More Light, Atom Heart Mother, Summer '68, A Pillow of Winds, Obscured By Clouds, Burning Bridges, Breathe, Time, Money, Us and Them, Wish You Were Here, Shine On You Crazy Diamond, Sheep, Another Brick in the Wall 2 and Run Like Hell (so no post-'Wall' stuff). All the tracks are abbreviated (with an average running time of four minutes) and the vocals are often reminiscent of Rick Wright. All in all, a very nice item while the Floyd are 'on holiday'! (BA)

Contributors: CW-Clive Welham, DM-Dave Mole, DG-Doppel Ganger, DW-Dizzy Wonderstuff, MH-Monty Hyphen, AMo-Andy Martino, RC-Record Collector, PH-Pete Howard, AM-Armtwisting Mogul, JR-John Rivers, AC-Aloisio Compelo, KK-Keith Klopp, PB-Peter Beasley, BD-Billy Dyson Jr., MS-Mark Saxby, MV-Mark Venema, CD-Cath Davidson, BA-Bernd Ahlgrim. and now, turn over for some fab medialog!



MEDIA LOG

AUTOCAR & MOTOR (Dec 18/25 '91): Three-page Mason interview, on cars ("I'm not worried about meeting Michael Jackson but I do enjoy it when Stirling Moss is around") and Floyd ("[Audiences] weren't ready for the psychedelic stuff we played. We weren't ready for it either: we couldn't play it..."). (LS)

RADIO ONE: Jan 16 '92 - Winners of a kaftan (no sniggering at the back) on Steve Wright's 'Fax-In' quiz were Aubrey Powell Productions. Surely ex-members of Hipgnosis don't pay so badly!; Jan 25 '92 - Kate Bush's Hounds of Love featured on 'Classic Albums'. Of the FX on Waking The Witch, Bush said, "I couldn't get a helicopter anywhere. In the end, I asked permission to use the (one) from The Wall... the best helicopter I'd heard for years!"; Feb 8 '92 - Broadcast of What God Wants/Comfortably Numb from Rog's Seville set; Feb 13 '92 - this ish's Simon Bates Award goes to Johnny Walker, who said "From a DJ's point of view, the best thing for a breakfast show is a segue. I'd start with 'Dark Side of the Moon', followed by 'Sgt. Pepper' and 'Tubular Bells'. Anyway, here's some Michael Bolton"; Mar 7 '92 - Fluff Freeman repeated BBC session selection (One Of These Days/Point Me At the Sky/Julia Dream/Let There Be More Light/Murderistic Woman/Embryo), last aired April 29 '89. (AM/HP/JS)

DAILY EXPRESS (Jan 30 '92): News item - "Two Venice councillors who allowed a Pink Floyd concert in St Marks Square are to face charges after 150,000 fans dumped tons of rubbish and damaged art treasures in the lagoon city...". (LS)

NDR II (Jan 18 '92): The German radio station broadcast 'In the Flesh', 'The Happiest Days of Our Lives', 'Another Brick in the Wall 2', 'What God Wants', 'Brain Damage', 'Eclipse' and 'Comfortably Numb' from Seville. (RZ)

RECORD COLLECTOR (#150, Feb '92): Floyd on CD retro, by Kev 'Lost and Found' Whitlock. See TAP 53's Q&A for Record Collector back issue details. (HP)

EVENING STANDARD (Jan 29 '92): Gossip item on Gilmour's purchase of "a one-bedroom flat in an unusual church conversion" in London. (GM)

DAILY TELEGRAPH (Jan 5 '92): Story on "bureaucratic incompetence" in Venice: "[The] disco-haunting Italian foreign minister instigated a [Floyd] concert... which caused such devastation that the army was required to clear it up." (SM)

CHANNEL 4: Oct 12 '91 - 'The Best of Hysteria 3!' included Gilmour-starred 'Together Again' (see Sam Brown discography elsewhere this issue); Mar 17 '92 - 4-second Gilmour appearance on 'Without Walls' feature on record-collecting (he added £45 to the value of a second-hand 'WYWH' by signing it!). (HP)

BBC RADIO SHROPSHIRE (Jan 10 '92): Some Andy Mabbett geezer interviewed on Chris Savory and Mike Adams' 'Record Collectors' show. Discussion revolved around TAP, the Jokers Wild LP and early singles. Autographs later! (AM)

SUNDAY EXPRESS (Dec 29 '91): Mason cameo in 'My First Share' feature; Jaguar in his case ("I'm not frightfully interested in the stock market but, being a great believer in cars, I made a compromise and combined the two"). (SS)

BBC2: Nov ? '91 - Nine Inch Nails' leader acclaimed 'The Wall' on 'Rapido', claiming it helped him through life!; Mar 21 '92 - broadcast of In the Flesh/The Happiest Days/Another Brick 2/Brain Damage/Eclipse/Comfortably Numb from Seville; April 6 '92: 'Ruby Takes A Trip' repeated. A BBC press officer said, "Dave did it because he was a friend of Ruby, or at least Ruby has admired him for a long time. There was talk of releasing it on record, but that didn't happen. The music's so wonderful; we had a press launch for the show and we put it on in the background, but everyone started to get really mellow, so we had to take it off and use something a bit more up-tempo to get the party going!". Wax's recent series does not feature music by Gilmour. (JC/AM)

THE WIRE (Feb '92): Ron Geesin feature ("Waters, who Geesin saw as the 'emotional substance' of the group... attracted him to working with [PF]"). (AM)

KERRANG! (#380, Feb 22 '92): Feature on this year's prog rock revival. Said scene veteran Geoff Mann, on record companies: "Their attitude is 'Can we make

money out of it?'. I imagine that their attitude to Dave Gilmour is great! They shout it off the rooftops if he wants to make an album!" 'Dark Side of the Moon' made it into a '10 Essential Prog Albums' list in the feature. (HP)
NME: Feb 22 '92 - 'Piper...' just missed a list of classic debuts, although Kate Bush's Gilmour-related 'The Kick Inside' did make it in; Mar 28 '92 - Blur interview ("You know you're becoming interesting when you start to interest interesting people. Like Storm Thorgerson... he says he sees in us something of the attitude... of Syd Barrett's Pink Floyd"). (HP)

THE SUN (Feb 7 '92): Appeal for a copy of the 'Another Brick 2' promo, from a Mrs Dart, whose daughter (now 27) was one of the children featured therein. Your heroic editors responded with information - watch this space! (T&BM)

DAILY MAIL: Feb 26 '92 - Possible explanation for 'Amused to Death' delay in gossip item ("After 17 years together, rock legend Roger Waters and his wife Carlyne are separated - and he is now completing a new solo record in Los Angeles where he has found another love. The couple, who have a teenage son and daughter and lived between homes near Richmond Park and Sussex, were regarded as having the most solid marriage in the volatile music business. A 'devastated' Carlyne says: 'There's no-one else in my life'"). (RM)

SUNDAY TIMES (Mar 15 '92): Item on the jailing of 'Pros and Cons' cover-star (and Corrective Party candidate) Linzi Drew "for peddling obscene videos...". "I would love to have seen the (Waters sleeve) picture stuck up in the windows of Corrective Party supporters," wrote the Grub Street commentator. (MH)

ITV (Mar 1 '92): Clement/La Frenais writing team (Auf Wiederschen, Pet/The Commitments) showed their deep grasp of rock n' roll when spy in 'Old Boy Network' said of fellow sleuth, "He eschewed work at college. Tried to join Pink Floyd. He figured the best way to get the girls was to be in a band". (JS)

TOP (March '92): Interviewed in Tower Records' mag by kuddly Kev Whitlock, Swans' Michael Gira sez: "I loved Pink Floyd up until 'Atom Heart Mother'. When I was a teenager I went to Europe with my father and I ran away and ended up at some festival in Belgium where I saw Pink Floyd play. It was around the time of the 'Ummagumma' period and they were doing Careful With That Axe, Eugene. It was really intense, violent and scary. But the thing I like most about them is their use of sound - that's what I admire them for..." (HP)

AIR DISPLAY INTERNATIONAL (#22, Feb-Mar '92): Front cover painting of Dave's Gnat (see TAP 49), plus items on The Intrepid Aviation Company, "formed in 1991 to manage and maintain Gilmour's rapidly-expanding collection of vintage and classic aircraft... These will be displayed by a group of dedicated and expert pilots, including... David Gilmour himself, whose training has followed the classic Stearman-Harvard-Mustang route of many combat pilots." (SL)

ROLLING STONE (Feb 20 '92): Feature on US singer songwriter John Prine - "(He) is in the process of recording a duet with another unlikely admirer, Roger Waters of Pink Floyd fame." (MCJ)

To conclude, a run-down of the previews to Channel 4's screening of 'The Wall' on March 6 '92, as a sort of introduction to next issue's Wall movie special -

DAILY MAIL - "...with Bob Geldof as a played-out singing star rescued from suicide by a fatherly manager"; **DAILY MIRROR** - "Many will be left cold, and some will be left deaf"; **TV TIMES** - "This really is a rocky horror show"; **TODAY** - "This is, as they say, one for the fans"; **DAILY EXPRESS** - "A stiff drink might help"; **RADIO TIMES** - "...the tale's self-absorption and misogyny overpower the sometimes impressive imagery"; **WEEKEND TELEGRAPH** - "Thunderingly unsubtle, though undeniably compelling... terrific music, even better animation sequences"; **SUNDAY TIMES** - "A stunning interpretation"; **A. N. OTHER TV LISTINGS MAGAZINE** - "...Parker said later, 'When I look at it now, I'm almost embarrassed. It's like when you're in an argument with somebody and you raise your voice and later wish you hadn't'." (HP/LS/JS)

Contributors: LS-Lynn Swanson, AM-Andro Meda, HP-Happy Phantom, GM-Grandma MacDonald, RZ-Ralf Zühlke, SM-Sonia MacDonald, SS-Stuart Surridge, JC-Justin Campbell, T&BM-Those Binder Mabbetts, JS-Juston Stantin, SL-Spencer Liddicoat, RM-Richard Mills, MCJ-Mark Joseph, MH-Monty Hyphen.