



Sexy PF

August 1992

Please note that we are no longer accepting subscriptions for more than four issues. Please see page 4 if you are (re)subscribing.

In March, we sent EMI a report we had spent some months compiling, listing every possible inclusion for a set of rarities and 'hits' (our A-Z was a by-product of this research).

We asked that any release showed respect to fans by not forcing them to buy albums they already had in order to obtain the rarities (à la Kate Bush's 'This Woman's Work').

Our preferred formats were either that of Eric Clapton's 'Crossroads' (hits mixed with unissued and rare tracks) or Jethro Tull's '20 Years' (hits represented in live, radio session or single variants, plus rarities).

We also expressed our wish to participate in the compilation (track selection, documentation, etc), as the fanzine A New Day helped with the excellent Tull box.

We now learn, from the recent Radio One interview (see elsewhere this issue) that EMI and the Floyd are indeed working on such a box. But not only have Pink Floyd declined our offer of help, they have also refused to discuss the contents with us.

Comments David Gilmour made during the interview suggest that more than one album is being re-mastered for the set. We hope the demos unearthed for the interview (Learning to Fly, Comfortably Numb, Money and Gilmour playing Like A Rolling Stone - details in our next A-Z update) are also included, for if such rare material is omitted, a wonderful opportunity will be wasted. As Gilmour said, "the punters would like to hear them".

If Floyd instead 'do a Kate Bush' and force fans to buy all or many of their albums for a second (or third!) time, just to get a few goodies and Storm Thorgerson's book, then it will be a sad day for the band.

The answers to recent competitions appear to the right; winners' names will be published next issue. Meanwhile, the sole correct entry for our Sam Brown competition came with no name or address! If the winner gets in touch, we'll happily send their autographed TAP. We know the handwriting, so no cheats!

ANDY MABBETT
61 MEYNELL HOUSE
BROWNS GREEN
BIRMINGHAM B20 1BE
ENGLAND
TEL: 021 523 3816

BRUNO MACDONALD
64 CLEVELAND ROAD
SOUTH WOODFORD
LONDON E18 2AL
ENGLAND
TEL: 081 989 3602

DAVE & CAROLE WALKER
81 FOSSDALE MOSS
LEYLAND
PRESTON PR5 3WS
ENGLAND
TEL: 0772 456 508

THANKS: to Ken Langford, the Mabbetts and MacDonalds, Michael Papacoda Jr. for the great coupla tapes, Record Collector, HM Lynn Swanson and Elliot Tayman... Belated credit to Simon Grossett for the pic on page 3 of TAP 54.

ANSWERSANSWERSANSWERSANSWERS

Guitar: The Rockestra was on Wings' 'Back to the Egg'.

Panamericana: Several of you pointed out that NONE of the towns listed are in Mexico; Raymondville and Mason being in Texas. Since O'Rourke was a figment of Bart "I've got GCSE Geography, me" MacSimpson's imagination, we accepted either version as the correct answer.

Sam Brown: 'Think About Your Troubles' was from Harry Nilsson's stupendous cartoon caper 'The Point', the best concept Waters never wrote.

Andy

Bruno

Dave

SUBSCRIPTIONS BACK ISSUES

ROGER WATERS AMUSED TO DEATH

New Album

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Subscriptions for the next four issues, including post and packing, cost:

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Please state with which issue the subscription is to begin. We always issue a reminder when a subscription is due for renewal.

Back issues 42 (with exclusive Nick Mason interview), 43, 44 (with Berlin/Knebworth '90 reviews), 45, 46 (with exclusive Dan Reed interview), 47 (with exclusive Roy Harper interview), 48, 49 (the Beatles special), 50, 51, 52, 53 (including Marillion and Fish), 54 (with exclusive Sam Brown interview) and 55 (The Wall movie special) are currently available (issues 1 to 41 are sold out).

We regret that some issues are slightly creased, and hope this does not impair your enjoyment. Prices, including postage and packing, are:

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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Therefore, a complete set of the above fourteen 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, International Money Order or bank draft 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 6-10, 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 issues 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.

LAMB CUTLETS

Yecchy Yes and gawd-ELP-us aside, GENESIS are the only of Floyd's proggy peers to last into the 90s. In recognition of this achievement, TAP is proud to present Roger Waters' tributes to his favourite pop combo:



CAROLYNE & ROG BEAM FOR THE O CAMERA.
JILL AND PHIL LOOK FOR THE EXITS...

"Recently I was reading an interview [with] one of the guys who's in Genesis... and he mentioned Pink Floyd in it. There was a whole bunch of stuff about how, if you're listening to a Genesis album, you really have to sit down and listen; it's not just wallpaper, not just high-class muzak like Pink Floyd or 'Tubular Bells'... and I thought, Yeah, I remember all that years ago when nobody was buying what we were doing...

"I may be quite wrong but my theory is that if Genesis ever start selling large quantities of albums now that Peter Gabriel - their Syd Barrett, if you like - has left, the young man who gave the interview will realise he's reached some kind of end in terms of whatever he was striving for and all that stuff about good music is a load of fucking bollocks."

<Nick Sedgewick interview, 1975>

"I was a bit disgusted by some of the things that went on [at Live Aid] - like Phil Collins flying about on Concorde. I couldn't quite see how anyone could do that. How could they rationalise that with what the event was supposed to be about?"

<Creem interview, 1987>

"I thought (the star-studded revival of) 'Tommy' was reduced dramatically by the inclusion of Billy Idol and Patti LaBelle and Phil Collins.

"I find the ubiquitous nature of Phil Collins' presence in my life irritating anyway..."

<Rolling Stone interview, 1990>

"That awful Genesis syndrome: Let's milk everything down to the last cent and do absolutely anything that we can and prostitute ourselves totally in a mad, crazed carousel of calumny and selling that has no end..."

"When you see the videos they make, the stuff that they do - taking their trousers down, making horrible jokes; just reducing rock 'n' roll to the level of the worst burlesque there ever was... and this is supposed to be a progressive band... that had its roots in 'The Lamb Lies Down on Broadway' and with Peter Gabriel and his great work and here they are now.

"They produce this rubbish and it's all over our lives, blasting at us from every billboard, every TV set..."

"I can't understand why they do it. Maybe they've just got no imagination at all. Maybe they don't understand what any of it is about. Maybe they've got completely caught up in the rollercoaster of Phil Collins' voice and all that Hollywood-acting-celebrity bullshit and they don't understand that what they're doing is help to destroy what it is that they must have loved and wanted to join in the first place!

"I wouldn't say this if I hadn't just seen a video of theirs called We Can't Dance - the most obnoxious, disgusting, puerile, pathetic piece of shit that I have seen in many... No it's not: it's no more disgusting and puerile than almost all of the rest of the stuff that's on there.

"But why do they do it? They're rich as Croesus... It beats me. Do they want to entertain? Are they the Soma (a tranquilliser in 'Brave New World' - Eds)? Have they read 'Brave New World'? Do they understand that they've reduced themselves to Soma?"

<"25th Anniversary Special", 1992>

RON LIKE HELL

The Floyd have always been an aloof bunch. You can count the musicians who could be said to have collaborated with them in any major sense on the fingers of one hand; Dick Parry, Clare Torry, Bob Ezrin, Michael Kamen are the only ones who spring to mind.

The most interesting of this select bunch is Ron Geesin, who you may know from his collaboration with Waters on *The Body*. You'll certainly recall his co-writing on *Atom Heart Mother*.

But who is Ron Geesin? The 48-year old Scot describes himself as a "sound architect, composer, performer, multi-instrumentalist, writer, poet, actor, clown, lecturer and designer, more than the sum of his parts". He's been a professional musician since about 1960. He knew all the Floyd and still counts Roger Waters as a friend.

However, there's more to Ron Geesin than an ancient connection with our aging idols. Ron's music is worthy in its own right and his later work - exemplified by the *Funny Frown* album (see review later) - is a lot more deserving of your money and attention than *drivel* like *Momentary Lapse* or *"The Wall"*.

His story begins in 1943, when Mr and Mrs Kenneth Geesin bore a bouncing baby boy. By 11, Ron had taught himself harmonica and become enamoured of harmonica wizard Larry Adler. This interest in Adler drew Ron to syncopated music - especially jazz.

"About ten years later I met Larry Adler and I thought he was a right prat," recalls Ron. "Never mind, you can't keep people as idols or friends all the way through your life; they usually get debunked at some point." (There lies a lesson for us all).

Jazz and the harmonica led to the banjo, then piano... By 17, Ron had only one pop record, an Elvis 78. He was into jazz: Earl Hines, Bessie Smith, Louis Armstrong and, particularly, tuba player Cyrus St Clair ("He places notes in space like giant pearls")... and The Goons, to whom he listened on a wireless under the bedclothes. It couldn't be long before

this off-the-wall teenager got into trouble and, sure enough, he was booted out of school for "backchat".

Thus began a career as an itinerant musician. Thanks to a talent for confrontation and comedy, Ron found himself in demand. "Performing is like going to war with the audience," he says, "If you're good, you never actually make physical contact with them but you get damn close."

Ron is an obsessive archivist and has recorded in great detail his dealings with the Floyd. The first member he met was Nick Mason, through a mutual friend, in 1968. Mason lived in west London's Notting Hill Gate and, given Nick's avant-garde leanings, it's hardly surprising that the two got on well. About a year later, Ron began playing golf on a regular basis with Roger Waters.

Were you aware of Pink Floyd's music before you met Nick in 1968?

No, other than it would have been a name that I'd have seen about. I did some gigs with them just as an opener. One was a cash gig and I'd never seen so much money in my life. Were you aware of the "underground"?

Certainly, because I performed at the Roundhouse and Middle Earth a fair bit, in all kinds of different gigs. I was a "performance artist", not a pop performer or supporter in any way. I tended more towards the real underground art scene. One of the easiest places a person can hide is in the avant-garde. There, you can actually make an excuse for almost anything you're doing. There were one or two funny people about at that time who were masters at that.

Nicky Mason was a very nice chap. They were all very nice, I suppose, until they all got on each other's wick. Then they were very un-nice! What, if anything, did you think of the Floyd's music?

Well, it has a large, commanding presence with a lot of what I used to call "astral wanderings". One thing I didn't like about Pink Floyd music was that it lacked melody... which of

course was an advantage in some ways, because the listener would provide the melodic lines as a thought process on top of the "cloud layer" the group used to put out.

Theirs' was an interesting-shaped cloud layer, but nevertheless nicely woolly round the edges!

Has their music got better or worse over the years?

I couldn't answer that. I have no particular favourite period or album. Do you think they - or any particular member - has made a lasting contribution to the musical or more general cultural well-being of the world?

Nice one! The Floyd have never incited anyone to violence, so from that point of view they have made a contribution to the world! They were always quite a peaceful orchestra, even with Roger screaming his head off as he still tends to do.

They've made a big sound and the pacing of their concerts, relying on the "calculated coldness" factor, has always been pretty good. There's also been their manipulation of the medium.

This is quite a loaded question. If you're referring to "The Wall" in Berlin, I have to say; a nice move, a good idea, but I don't think it contributed to the world's well-being.

Why were Pink Floyd so successful and why do they continue to be so?

I partly answered that earlier by saying that the lack of melody was a positive factor. This is because a melody dictates a way and the Floyd allowed the listener to impose his or her way on top of their work.

As for them continuing to be successful, I don't know that they actually are. The image they set up through the various chemistries of

the various individuals through the years has continued to be successful. But I saw the Venice performance and thought, this is disgraceful! It had no spirit, no passion - it was just a machine maintaining an image.

But did you ever think they would achieve that sort of success?

I never really thought about it. I was always too busy thinking about what to play next on the piano. I'm not a disc jockey-type commentator; I don't really predict anybody's success or failure. I look at things on a different level, the level of spirit and passion I mentioned earlier.

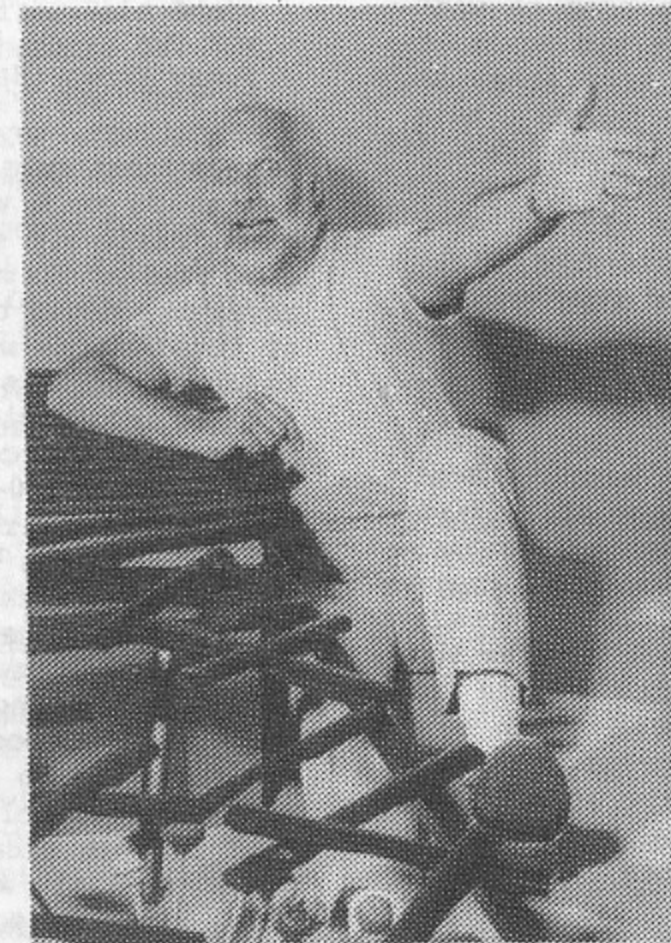
Do you ever listen to *Atom Heart Mother* or *The Body* these days?

I never listen to *Atom Heart Mother*. I hear it sometimes because my son plays it and I hear it drifting through the house. The only time I hear *The Body* is when it's been part of my work, when I've had to give a lecture or send a tape of it to somebody who hasn't heard it.

I still like *Atom Heart Mother* because it sends me a few grand a year in royalties and it was fun to do. There's some good melodies in there of mine. I don't

know if I actually like it; in fact, I said to Steve O'Rourke right after they'd finished it at Abbey Road, "Right, we can go back and do it properly now". It was never really completed properly, I thought.

As for *The Body*, I suppose some of the techniques I used could be seen as being rather dated now. But it was a great, fun piece to do. The collaboration between Roger and myself was also great fun and in some ways I wanted to carry on and do another one with him. I felt we complemented each other well. I've always thought AHM was immeasur-



RON GEESIN (PIC: TONY PENROSE)

ably improved by your contribution.

Well, it wasn't anything before I came to it, and it was a bit more afterwards.

I never knew that people thought I "saved" the piece. There was no piece before I came along. I know they did a version without the brass and all that stuff, but AHM is only really as it appears on the album.

At that time the group were creatively exhausted, simply because of the pressure on them to constantly perform concerts and create albums to justify the huge outlay EMI had made on them. They were getting popular but they just couldn't come up with this next thing. There was no other reason why they would have asked me to get involved if they couldn't have come up with the goods themselves.

They wanted me to stick a lot of big brass and choir on it. That's what they were trying to do... they wanted a big piece - and they got it. Finally, do you have any comments on events in the Floyd camp since 1985?

I think I've encouraged Roger to leave the Floyd ever since I first met him - not that my encouragement would have had any weight at all! I saw him as one of those individuals, one of those creators who could carry on through; although he obviously found that from his point of view the Floyd was a convenient vehicle to carry his ideas. As I said, I thought the Venice performance was soul-less, spirit-less. They [the post-Waters Pink Floyd] are just maintaining a comfortable living.

So, there's more to Ron than Floydian connections. As well as composing music for ads, exhibitions and films, Ron has created multi-media works; notably the Tune Tube, a huge installation inside which a person can stand and generate colours and sounds through different movements.

Of his LPs, As He Stands is the best and best known: a collection of pieces from the early '70s. Its most famous cut is the jokily bleak To Roger Waters, Wherever You Are, composed, as Ron told TAP in 1986, in answer to Rog's "astral wanderings".

His current project, Bluefuse (12 different 12-bar blues in 12 different keys) should be well worth

hearing. But meanwhile...

RON GEESIN: A DISCOGRAPHY

A Raise of Eyebrows (Transatlantic, '67)... John Peel Presents Top Gear (BBC Transcription Disc, '69)... The Body (Harvest, '70)... Atom Heart Mother (Harvest, '70)... Electrosound (KPM, '72)... As He Stands (Ron Geesin Records, '73)... Electrosound Vol. 2 (KPM, '75)... Patruns (Ron Geesin Records, '75)... Right Through (Ron Geesin Records, '77)... Atmospheres (KPM, '77)... Magnificent Machines (Themes International, '88)... Funny Frown (Headscope, '92).

Kevin Whitlock

Funny Frown (Headscope HEDCD001)

At college, my friends and I had a half-serious rule that any song under 3 mins 33 secs was too short to be taken seriously and could be safely dismissed as frivolous pop. But this certainly doesn't apply to the work of Ron Geesin, which is more likely to played on Mars than on Radio One.

Ron's latest gift to interplanetary culture is a collection of short pieces from 1980-'90; some 'touched-up' for their first commercial release. The pieces are drawn from film and TV soundtracks to, most interestingly, testing new equipment!

The odd drummer and saxophonist aside, everything is played by Ron, who also composed everything bar Vivaldi's Largo in D. The music defies pigeon-holing, but the overall feel is more accessible than some of Ron's earlier work (making it an ideal starting point for the curious TAP reader) but still 'experimental'. Comfortably Numb it ain't!

That said, most is enjoyable, tuneful, occasionally humorous and always thought-provoking. (Andy Mabbett)

Funny Frown is available from Headscope Records (Scotsford Road, Heathfield, E. Sussex TN21 8TU) for £12.50 inc. worldwide p&p and a discography. Ron will autograph copies on request. Headscope can also supply: Ron's only other CD, 'Magnificent Machines', for £10; the last 30 original, numbered pressings of Patruns and As He Stands - each £8 (again including p&p, a discography and autograph); plus 'The Body' on video (VHS, PAL) for £12.

FANZINES

SPIRIT OF RUSH: Headlong Rushing zine #18: £1.70 (UK) from 23 Garden Close, Chinbrook Road, London, SE12 9TG.

WHERE'S ERIC?: El Clapton, etc. £1.75 (UK) from Tony Edser, 74 Lowbrook Drive, Woodlands Pk., Maidenhead, SL6 3XR. Pros and Cons features welcome!

THE MARMITE ROLL: Various Indie stuff 'n' nonsense. 50p from W. Demetriou, 40 Brightling Road, London, SE4 1SQ.

SOUTHERN CROSS: Reborn Black Sabbath zine. #6 £1.50 (UK) from Pete Scott, 102 Queens Pk Gdns, Cheshire CW2 7SW.

EVEZINE: An All About Eve fanzine, amazingly enough. SAE for details to 12 Avebury Drive, Bridgwater TA6 4UR.

FULL QUOTA: 24-hour boogie Status Quo zine. #2 - £1.75 (UK) from N. Lisle, The Flat, Merton College Sports Ground, Manor Road, Oxford, OX1 3UQ.

HOT ASH: New address for the Wishbone Ash fanzine: G. Carter, 186 Herschel Crescent, Littlemore, Oxford OX4 3TZ.

DONOVAN'S FRIENDS: Will be featuring DG's work on Donovan's next album. Contact PO Box 1119, London SW9 7JW.

STOP MESSING ABOUT!: Kenneth Williams & Sid James zine; essential for Carry On/TV comedy enthusiasts. Contact 27 Brookmead Way, Orpington, BR5 2BQ.

WEARING & TEARING: Luvly Led Zeppelin zine. £1.70 (UK) from Mark Archer, 30 Brook Road, Manchester, M14 6UF.

CONTROVERSY: Pistol-packing Guns N' Roses zine. £1 (UK) from Sarah Jane Holt, 22 Beaumont St, London W1N 1FF.

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

THE PINK FLOYD COLLECTORS NETWORK:... for traders in all stuff Floydian. Contact Paul Houlston, Flat 1, 17 St Clements Road, Bournemouth BH1 4DU.

PINK COLLECTORS: Italian zine, not to be confused with the above. Contact D. Alberto, Borgo Treviso No 120, 31033 Castelfranco V.TO (TV), Italy.

VIEW FROM THE BEACON: Mike Oldfield zine. £1.50 (UK) from Peter Evans, 15 Inwood Avenue, Surrey CR5 1LP.

CHRONIC TOWN: New REM fanzine. £1.50 (UK) from 'Chronic Town', 27 Oriol Drive, Old Roan, Liverpool L10 3JL.

NEW GANDY DANCER: Anything instrumental. SAE for details to 85 Napier Road, Swalwell, Newcastle, NE16 3BT.

FULL CIRCLE: The "Byrds-flavoured fanzine" from Chrissie Oakes, 61 Silverbirch Close, Bristol, BS12 6RN.

DREAM NATION: Madfunking Prince zine. #11 £1 (UK) from Dream Nation, PO Box 106, Walsall, West Midlands, WS1 3HJ.

VOYAGER: New Tangerine Dream fanzine. £8 for 4 issues (UK) from Niall Dew, 40 Melrose Street, Bradford, BD7 3EW.

FACE THE MUSIC: All about hellraisers ELO. £3 (UK) from 50 Rushton Road, Cobridge, Stoke on Trent, ST6 2HP.

THE WAITING ROOM: Slaphead & Sons aka Genesis. £1.25 (UK) from P. Morton, 83 Oldfield Road, Sheffield, S6 6DU.

CK'S POP FORUM: From Deep Purple to the Wets! 30p (UK) from D. Williams, 28 Millbrook St, Swansea SA6 8JY.

Please mention TAP when writing to any of the above, and remember an SAE or IRC if requesting details. All are UK-based unless otherwise stated.

A BIZARRE COLLECTION...

In 1993 Sheffield City Museum will be the venue for an exhibition of the social history of popular music, which will run from January to March, with a possible extension until June. They would like to hear from anyone who would be prepared to loan any of the following items; prized paraphernalia - as worn/used by 'the stars'; complete period outfits; objects which typify the popular scene from 1950 to the present, and special collections of posters, fanzines, autographs and other ephemera. If you can help please 'phone Paul or Julien on 0742 768588 or Kim on 0742 722106 or write to Sheffield City Museum, Weston Park, Sheffield S10 2TP, England.

DR. DAVE'S PROBLEM PAGE

Give a big hand to the most common questions besieging TAP Towers, with Dave Gilmour's answers drawn from his July 28 '92 Radio 1 appearance and an excellent interview from the August issue of Musician (please see page 2 of TAP 55 for back issue details)...:

IS RICK WRIGHT BACK IN THE BAND?

I'm very happy for Rick to be part of it all, but... it's still my life, and a lot of my life, and I didn't fight my way through all that lot just to start handing out larger chunks than they deserve to anyone who comes around (laughs). If that sounds ruthless, it's not - it's just the hard reality. Rick is happy to sail off on his yacht and be part of this thing and earn very good money out of it. He doesn't like shouldering responsibility, so it's a very good arrangement.

WHAT ABOUT A NEW ALBUM?

We haven't started it yet but we're thinking about it... Maybe September, October, we'll trundle down to the studio and have a listen to a few old bits and pieces that we've got lying around... Late next year is as early as one can hope for, as I've still got to write it and rehearse it and record it... A concept record? Umm, I'm considering all sorts of things and that's one of the things under consideration, yes. I've kind of got one, but I'm certainly not going to tell you about it (laughs).

WHAT ABOUT THIS BOX-SET, THEN?

It's due to be released in October; something the record companies have been asking us for. We're putting out a selection of our albums - not all of them, for some reason best known to the record company and price structures. We've been doing a book for it, some new artwork and we've gone back to the very original master tapes, which I've been digging out of vaults, to re-master them to digital.

I've been checking that all the tapes are the absolute original master recordings and they're going off to be mastered hopefully better than they've ever been done before.

This was something that Roger has agreed to... It was just when it got down to the details of it, it changed a little bit... He's been arguing about who should do the artwork... We've argued that Storm Thorgerson should do it, who's done most of the artwork for most of the albums that are going into the box-set - and Roger doesn't think that he should be doing the artwork... so it's turned into one of those silly arguments.

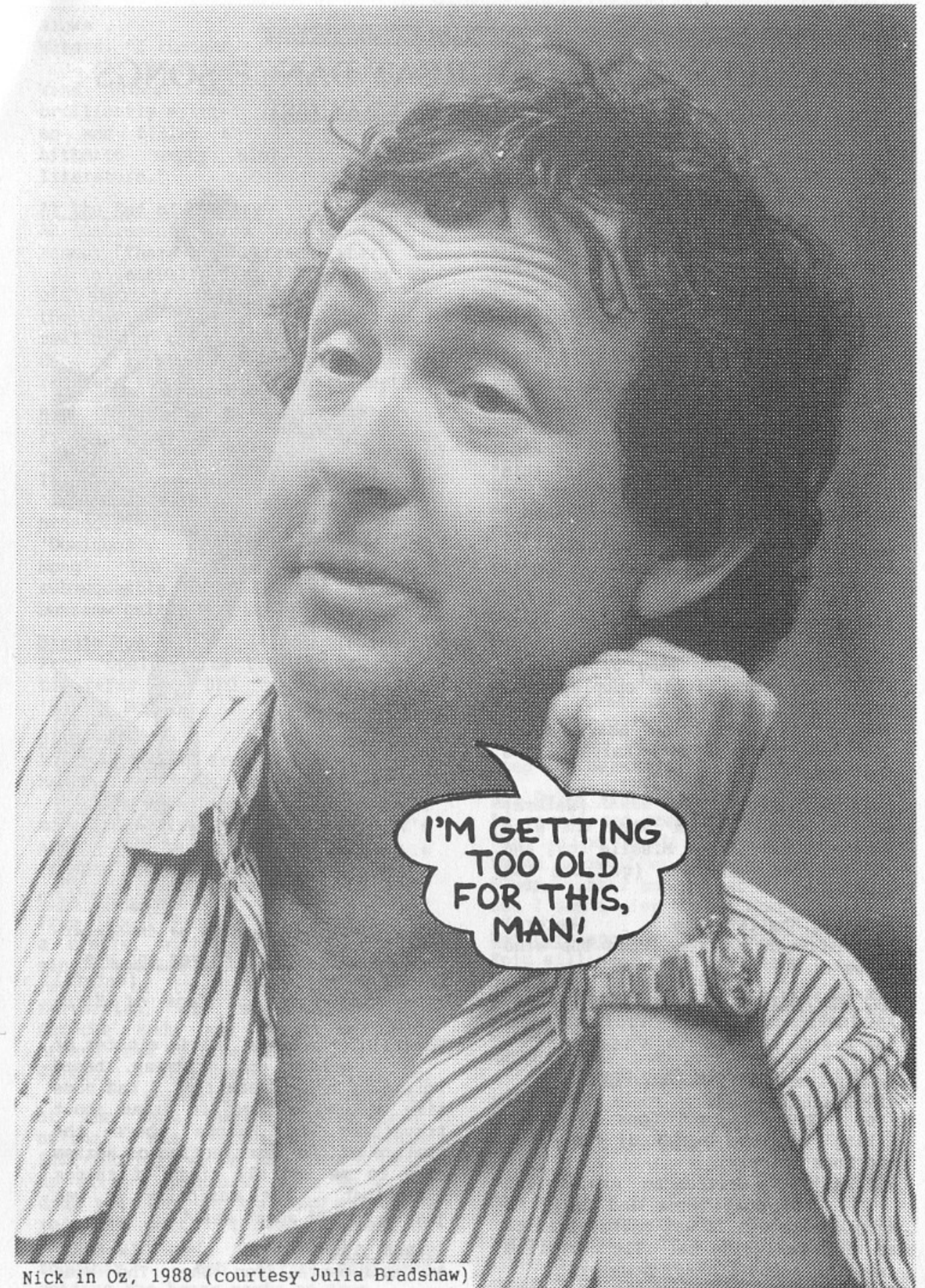
SO ARE YOU GUYS STILL FIGHTING?

Any time Roger can think of something to fight us over, he threatens us with a law-suit but it never seems to quite get to it. So... we kind of ignore it and hope it'll go away.

Meanwhile... "Pink Floyd" were represented by Durga McBroom and Gary Wallis at 'Rock For Leukaemia' at the Oxford Apollo on July 18. Readers Jamie Martin and Tony Adams spoke to Wallis, who explained the band's absenteeism: "Dave got called away for a meeting, Richard didn't want to play and as for Nick, they already had Ian Paice and myself on drums."

He also commented on the new album rumours: "We did five songs a couple of months back - a couple based on songs from 'La Carrera Panamericana' (but) they just couldn't get it together; couldn't get themselves motivated. They're getting old now... If they can't get it together next time, then I think that will be it. They don't want to spend months in a studio, then go out on a two or three year tour. Their personal lives suffered a bit - so did mine. If they decide on a massive tour, I won't be there."

Finally, US newsletter ICE reports: "Volume 10 of On The Radio/Westwood One's promo-only Rarities On Compact Disc series [is] a disc entitled 'A CD Full Of Secrets'. It includes 17 Floyd obscurities, among them See Emily Play, Flaming (single version), Biding My Time, Money (1981 version), Not Now John (obscured version), When the Tigers Broke Free and Run Like Hell (live in 1987). (Elliot Tayman)



Nick in Oz, 1988 (courtesy Julia Bradshaw)

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

This A-Z omits the amusingly-titled but space-consuming Geesin only-credited tracks from 'The Body', the Jokers Wild material and 'Live At Berlin' stuff. All tracks sung by the author unless otherwise noted.

Against The Odds (Wright)
From 'Wet Dream'.

Wright: "There's a lot of things in the songs... questioning where my roots are, where I want to live, whether I should be in England. It's all about this place in Greece. 'Against the Odds' is about this village where I originally went on holiday and now it's my second home."

Ain't No Sunshine (Bill Withers)
Performed at soundchecks on David Gilmour's 'About Face' tour.

All Lovers Are Deranged (Gilmour/
Townshend)

From 'About Face', sung by Gilmour. A US 12" promo single couples this with 'Blue Light'.

Gilmour: "I call it my heavy metal track... Mick Ralphs likes that one."

American Bomber, The (Waters)
An instrumental from 'When the Wind Blows'. The Russian Missile (qv) and The British Submarine (qv) use the same theme.

Anderson Shelter, The (Waters)
An instrumental from 'When the Wind Blows'.

And The Address (Mason/Fenn)
An instrumental from 'Profiles' and the b-side of 'Lie For A Lie'.

4.30 AM (Apparently They Were Travelling Abroad) (Waters)
From 'The Pros and Cons of Hitch Hiking' and the b-side of the 'Pros and Cons' single.

Waters: "I've written an explanation of what (Pros and Cons) is about, although it was quite clear to me what was going on. The narrative is by no means linear, however."



<Above> THE PROS & CONS OF CENSORSHIP

4.37 AM (Arabs With Knives and West German Skies) (Waters)

From 'The Pros and Cons of Hitch Hiking'.

Waters: "(The album is) 40 minutes of waking and dreaming, based initially on a dream that I had some time before: a specific dream about travelling in Europe where the spectre of the resurrection of Nazism came to me and all kinds of things like that... but basically it was just a record about sex."

Attack, The (Waters)
An instrumental from 'When The Wind

Blows'.

Waters: "I thought 'When the Wind Blows' was brilliantly written and filled a hitherto empty slot in English literature."

At the End of the Day (Mason/Fenn)
An instrumental from 'Profiles'.

Mason: "There is one track where we actually ended up using an old eight-track. I think it's 'At the End of the Day'; we used some really old tape, a sort of original demo of it, because we couldn't quite recreate the feel on later attempts."

Baby Lemonade (Barrett)
From 'Barrett', the Peel Sessions EP and French promo LP 'A Good Harvest'. It was also played for a Radio One 'Sounds of the Seventies' session, broadcast February 1971, with 'Dominoes', 'Terrapin' and 'Love Song'. The name 'Baby Lemonade' was subsequently adopted by a "Glasgow buzzsaw guitar outfit" (NME).

Birdie Hop (Barrett)
From 'Opel'. The title is rumoured to refer to UFO co-founder John 'Hoppy' Hopkins.

Black Ice (Mason/Fenn)
An instrumental from 'Profiles'.

Mason: "I made 'Fictitious Sports' more as an exercise. There's more longevity in 'Profiles'... it's strong enough to be accepted as a 'proper' record."

Blue Light (Gilmour)
From 'About Face'. Also released as a single, with no success. A US

single couples instrumental and vocal remixes of the track, by Francois Kervorkian, who later worked with Depeche Mode and Kraftwerk among others (see DG interview, TAP 15).

Gilmour: "'Blue Light' is in fact two separate tracks recorded at the same tempo. Afterwards, neither was interesting enough individually, so we just hacked them up with a scissors, made up a new drum part and got the bass player to redo his part. It was hundreds of pieces of 2" tape just stuck together. Bob Ezrin suggested putting the brass parts on them."

"There wasn't going to be a

DAVID GILMOUR: 'Blue Light' (Harvest)

Remarkably non-Floydian Moody Blues-meet-Modern Romance feel to this one. Definite dancefloor possibilities, although Gilmour's lazy, lacklustre vocals will probably prevent people from really gettin' down.

<Above> KERRANG! MARCH 8-21 '84

solo; it was just going to be a fade-out. I was finishing the vocals on the last day of recording before we mixed. For the amusement of Bob Ezrin and the engineer in the other room, I made a silly speech, and they left the tape running after the vocals ended. So that's mixed in there slightly. Bob said, 'Now that you've got that silly speech on there, maybe we should stick a little guitar solo on the end'. So I said okay. Then we thought, how can we do it? We were in a mixing room. We didn't have any amplifiers with us, so we just plugged a Rockman into the mixer. Those Rockmans are great.

"'Blue Light' is not the lyric I'm proudest of on this record. It's a signal for danger: on top of police cars there's a blue light... I can't really illuminate on the song. It's a double meaning really: everything in the song pertains to either a girlfriend or to our illustrious leader, Margaret Thatcher... but only in a vague way... not particularly deep and meaningful, that one."

Bob Dylan Blues (Barrett)
An unreleased song recorded in 1970. The lyrics boast: "I've got the Bob Dylan Blues/I've got the Bob Dylan Blues/My hair and my hat's in a mess/ but I don't give a damn about that."

Body Transport (Waters/Geesin)
Epic silliness from 'The Body'.

Boo To You Too (Carla Bley)
From 'Fictitious Sports' sung by Robert Wyatt and chorus.

Mason: "What I obviously hope is that people who are interested in the Floyd might give it a listen, simply on the grounds that it's relevant to the band."

Boom Tune (Barrett)
Joe Boyd: "I was looking for a follow-up to the Purple Gang's 'Granny takes A Trip' single and so I asked Syd to give me a tape of his songs. He had some really cheerful, melodic, wonderful tunes; one of

which was 'Boom Tune', which the Purple Gang were definitely going to do. But somehow it never happened, and I lost the tape." It has been speculated that this may be an alternative title for 'Here I Go' [qv], in view of the latter's line, "What a boom this tune".

Breathe (Waters)
From 'The Body' and the 'Harvest Sweeties' promo album. The song may have inspired the track of the same name on 'Dark Side of the Moon'.

British Submarine, The (Waters)
An instrumental from 'When the Wind Blows'.

By Touching (Wright/Harris)
From 'Identity', sung by Dave Harris. Wright: "I know the criticism of computers is that they take the soul out of music, but I don't see it. Music is an expression of something inside of you. It doesn't matter whether you play it on a piano or program it into a computer as long as the result - the song - is the way you want it to be."

ZEE
Identity (EMI)
DAVID GILMOUR

About Face (EMI)
THE (OH-so-deep) "We don't want no education" Pink Floyd brigade are at it again. Rick Wright (ex PF keyboards) has joined with Dave Harris (a remnant from the dishevelled Fashion) to form Zee and paw all over a Fairlight computer together. This wonderful machine produces sounds that are exactly like 'real' instruments but, alas, the humans don't match up to its skills. The record is snobby, swotty and dull - the work of those who still need to grow out their spots. David Gilmour (ex guitarist PF) is too sad for rock'n'roll: he's melancholic and uses the 'majesty' of the solo guitar to make his own disillusionment sound pretentious.

Rachel Wilde

Can't Get My Motor to Start (Bley)
From 'Fictitious Sports', sung by Karen Kraft with spoken contributions from the band and guests. Mason: "Carla knows that I've got a particular weakness for cars - an obsession shared with Mike Mantler, her husband. We spent an awful lot of time, when we should have been recording or engineering, talking about cars, so I think she felt that was extremely well-suited!"

Cat Cruise (Wright)
An instrumental from 'Wet Dream'.

Chain Of Life (Waters)
From 'The Body'.

Clowns and Jugglers (Barrett)
An alternative version of 'Octopus' [qv] from 'Opel'. Malcom Jones: "He called it 'Clowns and Jugglers' and decided to call it 'Octopus' later."

I'd have preferred it to be called 'Clowns and Jugglers' actually; I think it's a much nicer title." Barrett: "I thought the Soft Machine (three of whom play on this track - Eds) were good fun."

Confusión (Wright, Harris)
From 'Identity', sung by Dave Harris. Released as a single, with an extended mix on the 12", but without any commercial success, so a planned video for the song was scrapped.

Cruise (Gilmour)
From 'About Face' and the b-side of the UK 'Blue Light' single. Gilmour: "I can't feel it in me to commit myself to nuclear disarmament, but there are specific aspects of the (anti-nuke) campaign I'd agree with. One is not having cruise missiles in our country and particularly not near where I live! But it would be immoral to expect America to retain nuclear weapons in

<Below> NME May 12 '84

order to protect us when we don't keep them to protect ourselves. It's a difficult question."

Cry From The Street (Gilmour/
E. Stuart)
From 'David Gilmour', sung by Dave.

Cuts Like A Diamond (Wright/Harris)
From 'Identity', sung by Dave Harris.

Dark Globe (Barrett)
From 'The Madcap Laughs'. Another version, titled 'Wouldn't You Miss Me' [qv], appears on 'Opel'... and Roger Waters sings it in the bath. Peter Jenner: "I think Syd was in good shape when he made 'Madcap'. He was still writing good songs, probably in the same state as he was during 'Jugband Blues'."

Malcolm Jones: "I always liked this one, actually."

Deafinitely (Gilmour)
An instrumental from 'David Gilmour' and the b-side of the 'There's No Way Out of Here' single. The US CD inexplicably adds "It's" to the title. Gilmour: "The basic writing is, I think, quite good (on the album). I'm very happy with all the stuff. I could have spent a lot more time honing the ideas down and making it a bit more compact... but I really wanted to get in and do it fast. I was only three weeks recording it and it does show a little bit." The song also appears on a four-track promo sampler for the 'David Gilmour' LP, along with 'Mihalis', 'Short and Sweet' and 'So Far Away'.

Deep in the Blues (uncredited)
Instrumental performed by Gilmour at the 1984 Guitar Greats show. A song of this title has been recorded by Count Basie; further details welcome!

Dolly Rocker (Barrett)
From 'Opel'.

Dominoes (Barrett)
From 'Barrett'.

Gilmour: "The song just ended after Syd had finished singing and I wanted a gradual fade so I added that (end) section myself. I played drums on that, by the way." Jerry Shirley: "Dave was with Syd trying to get a lead guitar track, but Syd couldn't play anything that made sense. In a brain wave, Gilmour turned the tape around and had Syd play guitar to the tracks coming at him backwards... The backwards guitar sounded great; the best lead he ever played. The first time out and he didn't put a note wrong."

Do Ya? (Bley)
From 'Fictitious Sports', sung by Robert Wyatt. Steve Kincaid (Manager, Our Price records, London): "The Nick Mason (LP) sleeve looks like a Picasso painting and... reflects the sort of music it is."

Drop In From The Top (Wright)
An instrumental from 'Wet Dream'. Wright: "Doing this album has helped me get back my creative energies for the next Floyd thing." A French promo 12" couples this with Gilmour's 'No Way'.



RICK "JUST LOOK AT THAT TIE" WRIGHT
4.58 AM (Dunroamin, Duncarin, Dunlavin) (Waters)
From 'The Pros and Cons of Hitch Hiking'. The song briefly uses the chord sequence from 'In the Flesh'... Waters: "Actually that tune's not from 'The Wall', it's from 'Pros and Cons'. When we were recording 'The Wall', I needed a melody suddenly because it was developing as a theatrical idea. I thought: hang on a minute, there's one in 'The Pros and Cons'; you could take it out of its quiet self and treat it very monolithically and bombastically and it would sound

completely different and it might work. So I tried it and it did work in its new context, but for me it never lost its identity as this quiet, dreamy tune that was the beginning of 'Pros and Cons'.

"Actually, I make the reference later on, in the middle of side two, at the end of 'Dunroamin, Duncarin, Dunlavin', when the truck driver is throwing the hero out of his cab. I get the orchestra to play it and it resolves to E minor, so we actually do play it once like 'In The Flesh', which is just... a joke... for people who remember 'The Wall'."

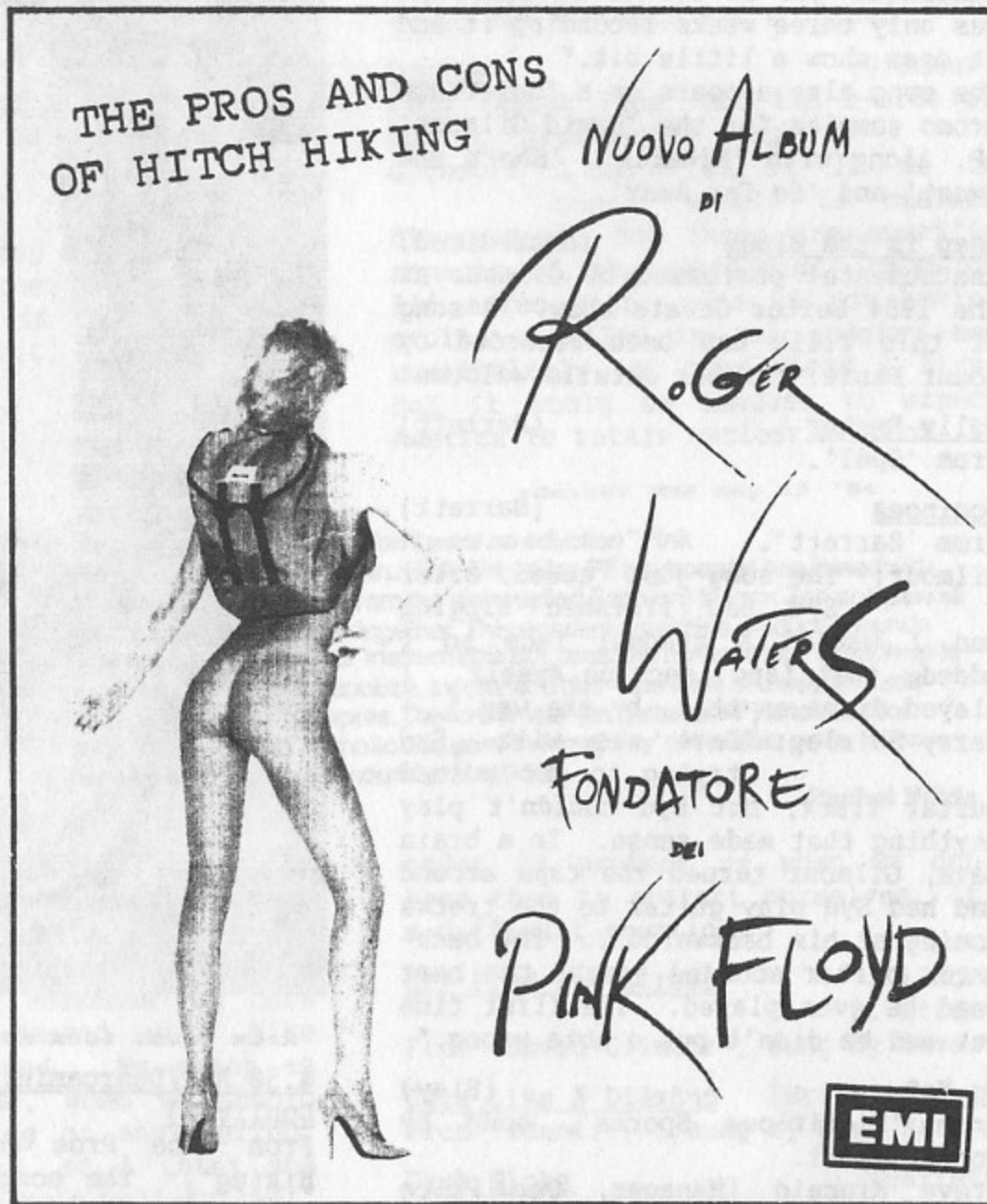
Effervescent Elephant (Barrett)
An alternative title for...

Effervescing Elephant (Barrett)
From 'Barrett' and the Peel Sessions EP. Apparently one of the first songs Syd wrote, it was played at his appearance with Gilmour and Jerry Shirley at Olympia on June 6 1970; a set that also included Terrapin, Gigolo Aunt and Octopus. Barrett: "(Performing) would be nice. I used to enjoy it; it was a gas. But so's doing nothing.

It's art-school laziness, really."

5.06 AM (Every Strangers Eyes)
From 'The Pros and Cons of Hitch Hiking'. Released (and, apparently, simultaneously deleted) as a single, the song later enjoyed more prolonged exposure on the KAOS tour. Mason: "He played the demo tracks for us and we thought it best he record it as a solo album. I suppose

if we'd said 'Oh please, please Roger, can we record it?', we probably would have, but it was something he had to get off his chest and I'm glad he did, even if (the LP) hasn't been commercially successful." Cherry Vanilla, the song's "waitress" (and the hitch-hiker on 'Apparently They Were Travelling Abroad' [qv], isa self-styled 'rock chick' who has previously worked with Andy Warhol,



Bowie and Vangelis, releasing two LPs of her own in the late 70s, on RCA.

Eyes Of A Gypsy (Harris)
From the 'Identity' tape, the b-side of the 'Confusion' (qv) and, in a dub edit, the 12" edition of the latter. Wright: "Musically, Floyd and Fashion (Dave Harris' former band - Eds) were at opposite ends of the spectrum and I suppose it was a bit

odd at first when Dave said he could remember going to Mother's in Birmingham to see us perform when he was fourteen; but, from the moment we actually started working together, we realised just how close we were."

Fallout, The (Waters)
An instrumental from 'When the Wind Blows'.

Feel (Barrett)
From 'The Madcap Laughs'.

Gilmour: "It was like one side of the album was six months' work and we did the other tracks in two and a half days. The potential of some of those songs... they could have really been fantastic."

Folded Flags (Waters)
From 'When The Wind Blows', sung by the author and Clare Torry.

Waters: "One of the problems with the whole of the political structure - and particularly that of North America, born out very much by Reagan - is that people enter politics because they want to be rock stars or, in Reagan's case, film stars. He never managed it so he became the President of the United States instead..."

"He'll do anything for a pat on the back from the electorate and, by god, it works. They love him. An extraordinary thing is that surveys conducted in the States now show that they go, 'Oh no, I don't agree with

<Below> THE GIPPER YUKS IT UP



his policies; the guy's obviously an idiot... but I like him and I'm gonna vote for him'. Which is what I call the soap opera of state. I don't know Reagan personally; he may very well be a nice chap... but he's senile."

4.56 AM (For the First Time Today 1) (Waters)

From 'The Pros and Cons of Hitch Hiking', sung by the author and Madeline Bell.

4.39 AM (For the First Time Today 2) (Waters)

From 'The Pros and Cons of Hitch Hiking'. The two halves appear on the b-side of 'Every Strangers Eyes', in correct numerical order.

Four Minutes (Waters)
From 'Radio KAOS', sung by the author and Clare Torry.

Waters: "I don't know if you've ever been on an aeroplane that you think is going to crash... I have. You just go to jelly... but you do get off it, thinking 'God, that's the last time I'm ever getting on a bloody aeroplane'."

Funky Deux (Wright)
An instrumental from 'Wet Dream'.

Get Back To Radio (Waters)
The b-side of the original 'The Tide is Turning' single.

Waters: "It wasn't like I had an idea: 'Oh I know, I'll write this piece about this spastic Welsh kid who gets moved halfway across the globe by the market forces.' I decided the time had come to start writing some new material and the first one was 'Get Back to Radio'. It just popped out and it went: 'Like an ember glowing in the dark, I had almost grown cold; frozen like a soldier standing at the flag-pole; Like a player they all said was too old; I had been tempted to hand in my key'... that was the first verse. 'But I am not alone; I feel that you are with me; I'll not be a packet of crap on MTV; I am a man; I will not be a number; Get back to radio.'

"It's not on the record although it's central to the theme... and KAOS all developed out of that."

Gigolo Aunt (Barrett)
From 'Barrett' and the Peel Sessions



EP.

Gilmour: "We had basically three alternatives at that point, working with Syd. One, we could actually work with him in the studio, playing along as he put down his tracks - which was almost impossible, though we succeeded on 'Gigolo Aunt'. The second was laying down some kind of track before and then having him play over it. The third was him putting his basic ideas down with just guitar and vocals and then we'd try and make something out of it all."

"It was mostly a case of me saying 'Well, what have you got then, Syd?' and he'd search around and eventually work something out."

Give Birth to a Smile (Waters)
From 'The Body'; the only entry in this A-Z on which more than three members of the Floyd appear. It also featured Roger's first significant use of female backing singers.

4.50 AM (Go Fishing) (Waters)
From 'The Pros and Cons of Hitch Hiking'.

Going to Live in LA (Waters)
The b-side of 'Radio Waves'. Played on the KAOS tour and once considered for inclusion on 'Amused to Death'.
Waters: "I don't want them to sit and think about (KAOS) deeply, unless they want to... If people care to read the lyrics and look at the map and follow the story and work it out, then all well and good."

"It can mean lots of different things to different people, but when I make a record, what I'm interested in doing is moving people in the way I've been moved by other people's records - and it doesn't have to be because there's some significant political or sociological comment in it."

Golden Hair (Barrett/James Joyce)
From 'The Madcap Laughs', 'Opel' and the b-side of the 'Octopus' single. The latter also includes an instrumental version of the song.

Barrett: "I've got books lying around at home: Shakespeare and Chaucer, you know. But I don't really read a lot. Maybe I should."

Here I Go (Barrett)
From 'The Madcap Laughs'.



<Above> THE GOLDEN-HAIRED JAMES JOYCE

Malcolm Jones: "He wrote it, I seem to recall, in a matter of minutes. The whole recording was done absolutely live, with no overdubs at all. Syd changed from playing rhythm to lead guitar at the very end and the change is noticeable. Syd, however, would change like that often... that accounts for the 'drop' during the solo, as Syd's rhythm guitar is no longer there!"

Hilda's Dream (Waters)
An instrumental from 'When the Wind Blows'.

Hilda's Hair (Waters)
An instrumental from 'When the Wind Blows'.

Waters: "The one that is the most successful is the scene at the end of the film, where they die; which was the thing I had most trouble with... in terms of the score. In fact, I should credit one of the keyboard players, Matt Irving, who, when I was starting to think about it, said to me - a very penetrating remark - 'Remember Spinal Tap?' I tried to remember Spinal Tap, where the guy is sitting by the piano and saying, 'This is a little tune... and it's a sad song, and it's in D-minor, the saddest of all keys'. That was our starting point, that D-minor... it's a strange piece."

Holiday (Wright)
From 'Wet Dream'.

Home (Waters)
From 'Radio KAOS'.
Waters: "There are a lot of different

concerns on this record but the main one is the automation of humans: a soldier who has to press a button and send the bomb flying. It's a thoughtless process and that's what frightens me, really.

"Ian Ritchie, who produced the record, is quite distressed that I didn't call (KAOS) 'Home', which for a long time was the working title, because one of the things that the record is about is what home is. Is home keeping out of the weather? Being reasonably well-fed? Being safe? Is home doing those things in the context of the family? We all think we understand what we mean by the idea of home. But is home the most important thing to a human being in the sense of belonging to a certain thing or person? Having that sense of security and the feeling you are not going to be moved on or blown to pieces? The feeling that you have the right to a continuous existence within the context of the society to which you belong from the moment you are born to the moment you die in order to arrange yourself into a good shape to die in?"

"I don't know..."

Hope (Gilmour/Harper)
From Harper's 'Whatever Happened to Jugula' album (Gilmour is only credited on the CD version). The

Sport for all

Sounds
June 13 '81

NICK MASON 'Nick Mason's Fictitious Sports' (Harvest SHSP 4116)

**

THE MOST (only?) admirable thing about this album is that reclusive millionaire Nick Mason has used his riches to produce an album of Carla Bley's band and compositions. He also brought in extra business for Bley's Grog Kill studios in upstate New York.

Modestly, Mason relegates himself to the drum-stool and producer's chair for this 'solo' work, allowing Bley's frolicsome jazzers to hog the limelight. The band comprises the nucleus of her 'European Tour' line-up; Messrs Mantler, Johnson, Sharpe, Swallow, Windo, plus additional appearances from Robert Wyatt (vocals), Chris Spedding and Karen Kraft.

The main problem with the album - and it's no fault of Mason's - is that Bley is quite clearly going off her rocker. After the earth-stopping 'Escalator Over The Hill', plus the lesser-but-still-considerable 'Tropic Appetites' and '13-3/4', she went into a convulsive laughing fit and hasn't emerged since

Music for an imaginary Gloria Swanson movie, music for cuckoo clocks in 9/4; the woman can't do anything without playing it for the laughs.

So, 'Hot River' sounds like one of those dreary Floyd dirges off 'Dark Side Of The Moon' (indeed, could pass for 'Great Gig' in the dark). 'Can't Get My Motor To Start' sounds like bad Beefheart. 'Boo To You Too' is an end-of-the-pier rock 'n' roll send up. 'Do Ya?' is a re-tread of the scenes from Cecil Clark's Hotel off 'Escalator'.

'Wervin'' is quite surprising, a sort of psychotic avant-garde treatment of Ornette Coleman's current ungainly style. It booms into a very demonic swing at the end. And 'I'm A Mineralist' could have come off the studio sides of 'Ummagamma', which could be seen as either a good or bad thing.

The bulk of 'Sports' simply tarnishes the memory of Bley's early works. If you can get hold of it, the 'extensive' biog is miles funnier than any of Bley's rather childish jokes. It gets so many things horribly wrong it'll become a classic in humorous writing. Really, Nick Mason would have done better putting his money in the Woolwich.

JOHN GILL

music is based on a song co-written by Pete Townshend and Gilmour for 'About Face', which was eventually released as the title track of Pete's 'White City' (qv) project. Unlike 'Hope', 'White City' features Gilmour on guitar, although the former does have a creditable DG impersonation by Roy Harper's son!

Hot River (Bley)
From 'Fictitious Sports', sung by Robert Wyatt and Karen Kraft. A clear-vinyl promo 12" couples this with 'Can't Get My Motor to Start'.

Mason: "Apart from being a fairly nonsensical song, it's really a Pink Floyd pastiche - as you might guess, if you listen closely. It has all my favourite cliches of the last 14 years as far as the drum track's concerned; Chris (Spedding) doing a slightly Dave Gilmour-style guitar; and a vocal track lifted straight off 'Dark Side of the Moon' - apart from where it disappears underwater."

How Dö Yöü Dö It (Wright/Harris)
From 'Identity', sung by Dave Harris.

I Can't Breathe Anymore (Gilmour)
From 'David Gilmour'. The song was performed at London's Roxy for a 1978 CBS promo video, along with 'There's No Way Out of Here', 'So Far Away' and 'No Way' (see Q&A, TAP 50).

I'm a Mineralist (Bley)
From 'Fictitious Sports', sung by Robert Wyatt.

I Was Wrong (Bley)
From 'Fictitious Sports', sung by Robert Wyatt.

Mason: "Originally, I had arranged to go to America and make an album using all sorts of material, but then Carla sent me a cassette with some of her ideas. It was very different from what she had done before and absolutely in line with what I like. So I thought it would be much better to do that than to struggle desperately to find things that work together."

If It's In You (Barrett)
From 'The Madcap Laughs'.

Israel (Fenn/Peyronel)
From 'Profiles', sung by Danny Peyronel.

Rick Fenn: "There was a time when we were considering it as an entirely instrumental album, but we had 'Lie For A Lie', which we wanted to go on, so we felt it needed another song to balance it out."

It Is Obvious (Barrett)
From 'Barrett'.

Gilmour: "We always felt that there was a talent there; it was just a matter of trying to get it out onto record so that people would hear it and, of course, Syd didn't make it any easier for us... It was very, very difficult; not really very rewarding."

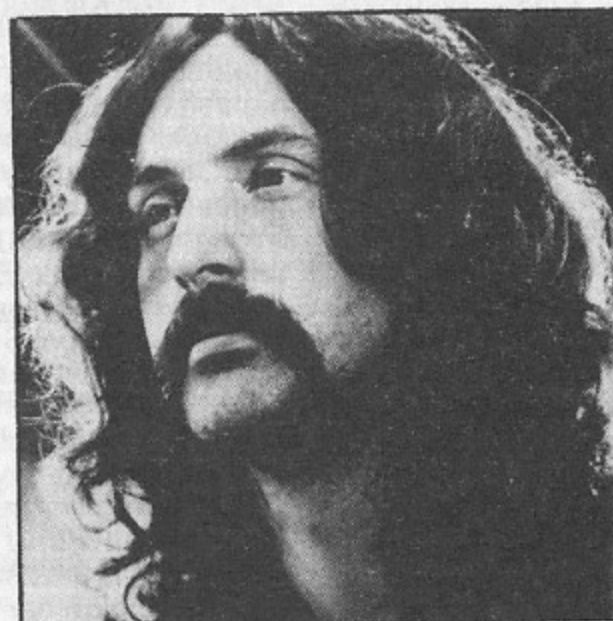
Just Before You Disappear (Barrett)
From the Barrett bootleg 'Melk Weg' (Milky Way). Anyone know what it is?

Lafayette Railroad (Little Feat)
A favourite of Gilmour's, which he apparently often performs at soundchecks. (courtesy Dave Mills)

Lanky (Part One) (Barrett)
An instrumental from 'Opel'.

Gilmour: "I've listened to 'Opel' and there's nothing on there that really illuminates very much or gives very much to anyone. I didn't approve of it, personally, but it's not my choice."

Lanky (Part Two) (Barrett)
The unreleased continuation of the above, consisting of a seven-minute drum track.



Late Night (Barrett)
From 'The Madcap Laughs'.

Barrett: "I always write with guitar. I've got this big room and I just go in and do the work. I like to do the words and music simultaneously, so when I go into the studio I've got the words on one side and my music on the other. I suppose I could do with some practice."

Let's Get Metaphysical (Gilmour)
An instrumental from 'About Face' and the b-side of the UK 'Love on the Air' single. Metaphysics ("That which comes after physics") is the branch of philosophy whose object is to determine the real, or true, nature of things, although the title itself refers to 'Physical' by Olivia Newton John, for whom Gilmour was often mistaken.

Gilmour: "I wrote out the chord structure and made a demo with a guitar line on it and I also recorded various melody lines that had come into my head. Michael Kamen, in arranging, used some of my melody lines and some of the guitar lines and incorporated them into the string parts. We had a click track and the strings were recorded first. We then did the guitar promptly afterwards."

"There's nothing like the sound of a real orchestra standing in the room. Having a whole orchestra playing something you wrote and standing in that room when they play it is magic."

Let's Split (Barrett)
From 'Opel'.

Lie For A Lie (Mason/Fenn/Peyronel)
From 'Profiles', sung by Dave Gilmour and Maggie Reilly. Released as a single with an extended, 12" mix.

Mason: "I think the single is a real single, but there's a problem in getting radio play over here. Let's face it, Radio One is the only station that counts, and they already have enough pressure on their playlists with real acts, like McCartney

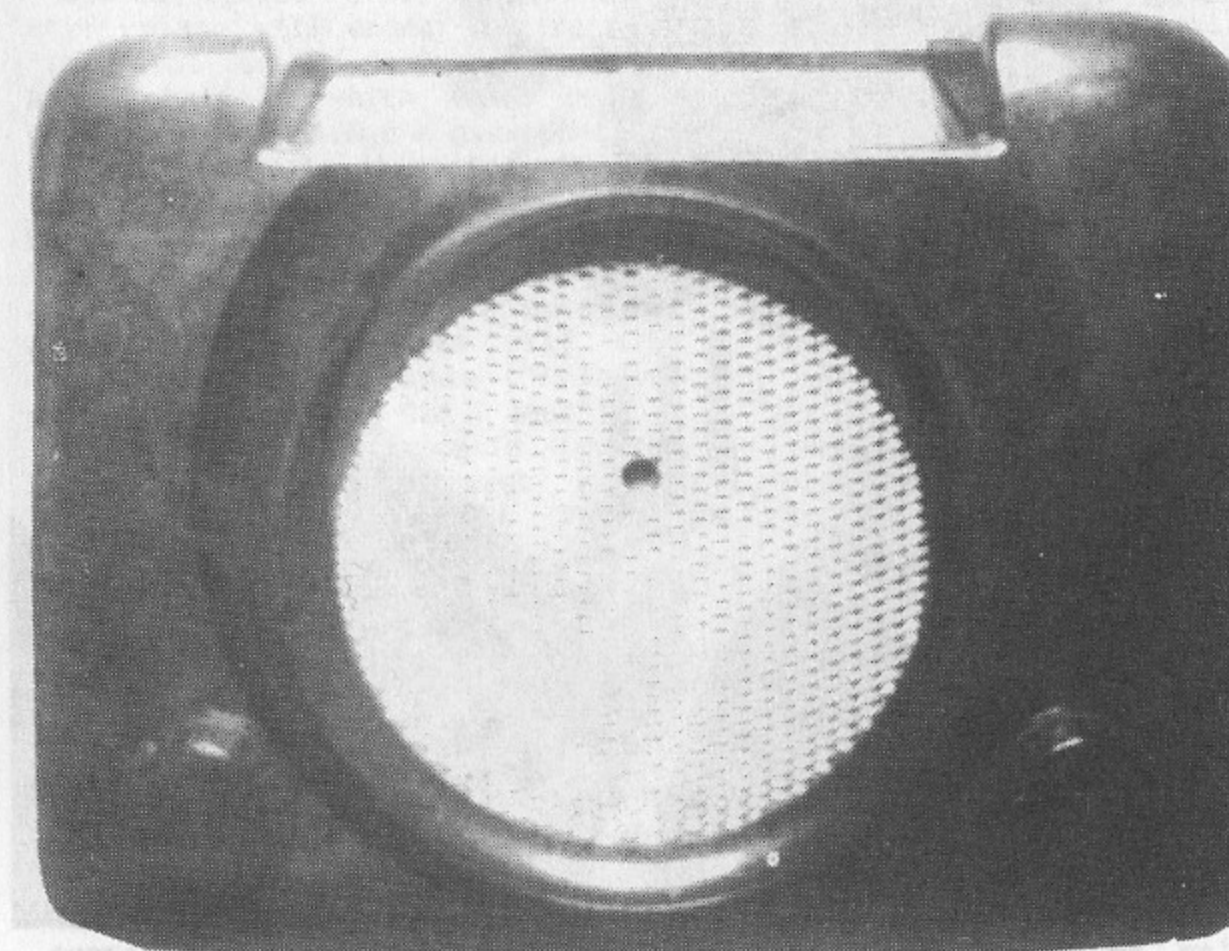
and Duran Duran, without odd spin-offs from ageing dinosaurs!"

Living Alone (Barrett)
An unreleased song recorded in 1970. The tape is believed to be owned by Gilmour (as is 'Bob Dylan Blues').

Long Gone (Barrett)
From 'The Madcap Laughs'.

Love On The Air (Gilmour/Townshend)
From 'About Face', sung by Gilmour. It was also released as a single and played at the Deep End gigs.

Gilmour: "I asked (Pete) for help because I was running short of time and even shorter of inspiration... I was very pleasantly surprised when I got the cassette back for 'Love On the Air'. I liked where he had put the line and how he had done the vocal. I had heard the vocal line in a completely different place and deliberately sent Pete a tape with no melody on it. It was just a completed backing track with no lines on it at all and no ideas as to what I thought the lyrics should be. He didn't have any restrictions. Of course, in some places which I intended to be instrumental, he put words on. 'All Lovers Are Deranged' was the same situation, only I



The
valve
radio-
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'Love
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the
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changed the placing of his melody and lyrics a bit."

Love Song (Barrett)
From 'Barrett'.

Love You (Barrett)
From 'The Madcap Laughs' and the Harvest retrospective, 'Art School Dancing: The Harvest Story volume 1'. Malcolm Jones: "Lack of adequate rehearsal gave the Softs' performances a rather ragged aspect, for which I must take responsibility... although I must add that over the years the erratic quality of these tracks has been what has endeared them to Barrett fans. I can't help feeling, though, that the Soft Machine themselves were not very proud of their contributions!"

Mad Yannis Dance (Wright)
An instrumental from 'Wet Dream'.
Wright: "I think most people would have expected me to do a sort of keyboard extravaganza, maybe similar to what I did on 'Ummagumma'. I decided not to do that because there was something in me that I wanted to get out. Certainly, in the future, I would like to experiment with keyboards on an album."

Maisie (Barrett)
From 'Barrett'. The title may have been inspired by either the series of 'Maisie' films from the 30s and 40s, or the 'Perishers' cartoon strip!

Malta (Mason/Fenn)
An instrumental from 'Profiles'.



The young (no, really) DG (courtesy Pete Anderson). A-Z continues next issue.

THE MADCAP'S LAUGH

AMUSED TO DEATH might be equally appropriately titled What's The Big Idea?, a question invited not only by Waters' usual conceptual embroidery but also his appropriation of Floyd sounds (synth/guitar passages evoking Shine On 1, Echoes pings on What God Wants III and, most transparently, the introductory crash from Get Your Filthy Hands Off My Desert).

In every other respect this is very much Waters' album; the passing years having diminished neither his ambition nor conviction (his vocals are now indisputably an acquired taste).

Opener The Ballad of Bill Hubbard, on which a war veteran "speaks about a fallen comrade he couldn't carry to safety", is an entrancing descendant of those eerie 'When the Wind Blows' sequences that set Jim and Hilda against ominous drones.

Run Like Hell-esque stadium chants introduce the stomping What God Wants I, about which many of you will have made up your minds after its premiere at Seville (it was also premiered as a single on Radio One on August 8).

Spoken lyrics over Nobody Home-style piano will endear admirers of 'The Final Cut' to Perfect Sense, the second half of which soars on the back of Rita Coolidge's guest vocals.

The album hits it stride with the brilliant The Bravery of Being Out of Range, which rocks like a warmer In the Flesh. Radio-unfriendly title aside, this would make an excellent single. Train-spotters will also enjoy the Sheep reference ("I looked over Jordan and what did I see?").

Bird-song and acoustic guitar introduce the bitter-sweet ballad Late Home Tonight (like Perfect Sense, divided into numbered halves).

Too Much Rope errs towards the sort of filler that Gilmour might have excised had this been a Floyd record, its lyrical clumsiness evinced by the chorus' "Give any one species too much rope and they'll fuck it up".

What God Wants II proves Waters is beyond learning that a Big Idea might not sustain more than one song. Still, people who enjoyed the rhyming

of sex and semtex in part one will no doubt be agreeably gobsmacked by part two's gigolos and giraffes! I prefer part three, which follows and removes all the gratuitous bombast.

The jaunty Watching TV, a duet with (I presume) Don Henley, is one of several songs betraying the influence of Bob Dylan, although I doubt Dylan would allow the heavy-handed "She's symbolic... because she died on TV" through the filter. The 'she' is an "imaginary girl in Tiananmen Square" with whom Waters (somewhat over-ambitiously) purports to empathise.

Any misgivings are mitigated by the closing trio. Three Wishes owes a little to Gabriel's Mercy Street, and its charming guitar (presumably Beck, although Steve Lukather also stars on the album) and Waters' melodic vocals could well send it into the Top Ten Solo Songs of our next Readers' Poll.

It's a Miracle (the title's ironic, Queen fans) is the sort of thing that might have resulted from Waters and Wright remaining friends, all keyboard washes. The review copy offers no clues, but I'd guess one verse documents Waters' involvement with the Bastille Opera music: "An earthquake hits the theatre/but the operetta lingers/the piano lid comes down/and breaks his fucking fingers". Hey, if I'm wrong, it's still funny.

The joyful Every Strangers Eyes-type climax of the title track belies its gloomy prognosis (the '88 rumours were wrong: there's no happy ending).

Amused continues the style heralded by 'The Final Cut' and maintained by 'Pros and Cons' and 'When the Wind Blows'. Those who considered 'KAOS' an aberration will be reassured, though I miss that album's cohesion; he needs a less indulgent producer. But after the faith-shaking Wall 1990 fiasco, I'm delighted with a number of songs that showcase Waters' true talents and prove that, at his best, he needs no interpreters. (Bruno M)

(Our thanks to Genevieve at Columbia for the tape. Readers' reviews of the album are welcomed for TAP 57...)

Q & A

Before we start, an appeal from a Mr A. Mabbett of Birmingham:

I need to buy or borrow the following for research purposes: 'Gigolo Aunt' or the 'Plutonium Express' LP (Razor RA27, 1983) by John Knox; Alfa's eponymous 1977 LP (EMI); Dream Academy's 'Life in a Northern Town' promo video. Can anyone help?

Normal (ish) service now resumes...

Richard Webb (address mislaid, but presumably Crawley, Sussex) asks:

Where did Pink Floyd perform in Crawley in April 1967?

The Starlite Club; is it still there?

Has Roger explained why he wore those awful red trousers, with tassels (see Miles, early '67)?

Because he's a hep cat.

Fernando Gomes (Loures, Portugal) asks:

Does the Syd Barrett fanzine 'Terrapin' still exist?

No... and back issues are rarer than dodo droppings. For information on Terrapin and Opel, please see TAP 40.

Adam Fletcher (Bispham, Blackpool) and Keith Pickford (Milton, Weston-Super-Mare) write:

I have a pink vinyl, Australian 'Dark Side of the Moon', which claims to be quadrophonic. Is it any different to the normal mix and how much is it worth?

This limited edition (#Q4 SHVLA 804) was released to coincide with the Floyd's 1988 Oz dates. According to an article by Ken Langford in TAP 20, DSotM is the "least interesting" of the three quad Floyd albums (the others being Wish You Were Here and Atom Heart Mother). "It seems to rely on changing the levels of the stereo mix, which has been remixed and duplicated in the rear channels," wrote Mr Langford. In his own defence, remixer Alan Parsons wrote: "...it was essential that adaptation to four-channel should not make it inferior to the conventional two-

channel stereo version as a musical performance; nothing should be added, nothing taken away, so that apart from its existence in the quad medium it should sound musically the same." Value-wise, we can only warn "caveat emptor". We certainly wouldn't pay £40 for a copy, Mr Fletcher!

Keith Pickford also writes:

I have a video claiming to be a crew member's tape of the Floyd rehearsing for the 'Lapse' tour. The band are some way from the camera and the editing is bad, so when a cut occurs, the music cuts too. Where is it from?

It was filmed in hangar C at Pearson International Airport (a bonded area, i.e. in international territory and therefore exempt from customs duty on sound equipment - Floyd being, as you can imagine, strapped for cash), in Toronto, during rehearsals in August/September '87. The film was allegedly for the band to see how the show's highlights looked from the audience's viewpoint, hence the erratic editing.

Dan Svensson (Täby, Sweden) and M. v. d. Brand (Schyndel, Holland) ask:

Can the books 'Crazy Diamond' and 'Original David Gilmour' be ordered from the publishers?

Yes; send an SAE or IRC to one of the Music Sales addresses (at the end of TAP 50's Q&A), requesting a catalogue and order form (please mention TAP).

Mike Watson (Murwillumbah, New South Wales) writes:

In Miles, the Raving and Drooling bootleg is said to be the same as British Winter Tour 74. However, the NME piece in TAP 51 describes the latter's "quite reasonable" sound quality, whereas my copy of Raving and Drooling sounds horrible and has almost no bass. Are these two bootlegs different recordings of the same concert?

Not for the first time, it seems that Miles' bootleg discography is wrong. Andreas Kraska's 'The Records' says that British Winter Tour was recorded at the Trentham Gardens on November 19 '74 and Raving and Drooling (which must indeed be a strong contender for Most Unlistenable Floyd Bootleg) was taped three days earlier at Wembley.

Tim Pullin (Bradford-on-Avon, Wilts.) writes:

On my 'Wet Dream' LP, 'Strawberry' is engraved in the run-off grooves. Does anyone know why?

This inscription appears on most, if not all, copies of the LP. It's probably just the name of the mastering service, who needed to wake themselves up after hearing the record.

C.J. Otter (Newport, Gwent) asks the question that's been keeping all of us at TAP Towers awake at night:

Have you got the new address for the Gong Appreciation Society?

No. If anyone out there knows, will they PLEASE write in and put us out of our misery?! Oh, thank you!

Eric Wayne Morrison (Outside the asylum, Colorado Springs) asks:

Do you think if every fan wrote to both Roger and David and asked them to release a huge box set of relics, they might consider it?

No (some answers are pretty simple).

Are you aware of any remixes of Mason and Fenn's 'Lie For A Lie'?

There was an extended mix on the 12".

'Crazy Diamond' lists Barrett covers by other bands. I have never heard of Syd songs called 'Upside Down' (The Jesus and Mary Chain) or 'Indian Summer' (London PX). Is that a typo in the book?

Indeed - both ought to be in italics; i.e. non-Barrett sides.

Also, did you notice that the book said no-one knew who put the backwards message in 'The Wall'? I thought it was Roger.

Right; even backwards, it sounds like Roger! Furthermore, our fab artist Joseph Chamniss assures us that, towards the end of the message, you can hear someone shouting "Roger, Carolyne's on the phone!".

What was on the green mouldy tape mentioned in the Radio 1/See For Miles item in TAP 53's Medialog?

It was the versions of 'Interstellar Overdrive' and 'Nick's Boogie' from the 'Tonight Let's All Make Love in London' reissue (see review, TAP 46); the interview wasn't exactly topical!

Eric would also like to clear up his loogy-blowing ("Sorry" he says) and other stuff from TAP 53's Q&A:

Actually, I did not hear an orchestra at the end of DSotM. I turned it up to 10 on my Japanese CD and at 1:41 on track 9, I heard what sounds like people talking. So all I will actually admit is that I hear something.

Didn't we declare this debate closed?

Now, Chris Mawson (Hatfield, Herts.) answers one of Eric's Qs from TAP 53:

Re: the squeaky voices on 'Scream Thy Last Scream' - a voice at the start says "What's this?". It sounds like Roger, probably having a lyric sheet thrust into his hand! No other words are decipherable, except near the end of the last verse (before the final "She'll be scrubbing..."): a voice says "Oh, we're well out there" (i.e. out of sync, not out on Cloud 9!). This can just be made out on bootlegs such as 'The Singles' CD, not least because the track has been mastered slow.

Chris also asks:

Why not produce a photo special from all the rare pics of Syd and early Floyd TAP seems to have?

Coz then we'd have to go back to endless variations on the 'Dave Gilmour with Stratocaster' shot - zzz, right?

Justin Sawon (Upper Sturt, South Australia) writes:

My 'Beyond the Wildwood' CD, on Imaginary/Communion (COMM 14CD), is a picture disc (the cover is reproduced on the disc in horrible olive green and blue). Are all copies (CD and LP) pic-discs?

The non-European CDs are on Communion and therefore may all be pic-discs - can anyone confirm? All the LPs, as far as we know, are on black vinyl.

Someone whose address we mislaid and whose signature is illegible asks:

What do you know about David Palmer's Objects of Fantasy CD?

Reviews of this Floyd tribute (live and on CD), plus an interview with Mr Palmer, can be found in TAP 40.

George Loaf (Chalfont) asks:

What are the links between Chris Spedding and the Floyd?

Mr Spedding's career commenced in the

Harvest band Battered Ornaments. He became a well-respected session man, working for Jesus Christ Superstar (the soundtrack, not the man himself!), Bryan Ferry, Michael Mantler (though not at the same time as Nick Mason), Donovan and many more.

Spedding's 'Guitar Jamboree' consists of him name-checking, then imitating, many of his heroes, from Hendrix to Keith Richards. While these and his Clapton and George Harrison riffs are instantly recognisable, his Gilmour, which predates the 'Comfortably Numb' style that we all know and love, is less so (Originally on his eponymous 1976 LP [RAK SRK519], the song has resurfaced on EMI's retro CD 'Motor Bikin' [#CDP 797549 2]).

Despite this disappointment, Spedding played on Roy Harper's 'The Game', which Gilmour was unable to complete (see the Best of TAP 6-10). He later joined Roy's live band and also plays on 'Fictitious Sports' - notably contributing Gilmour-esque guitar to 'Hot River' (see our Solo A-Z).

TAP's one and only Czech reader, George Zupka, asks:

Do you know anything about the track 'Red Phone' (credited to "Cliff & Gardwin") on the French LP, "Pink Floyd - rendering by The Sixting Music"?

Sorry, no. If anyone can supply any information at all about this record, we would be very glad to receive it.

John Carter (Llangefni, Gwynedd) asks:

On the video 'Rock 'n' Roll - The Greatest Years - 1967', is it Syd Barrett or Dave Gilmour in the clip for 'See Emily Play'?

It's Mr Gilmour. Roger and Dave can also be seen failing miserably to cover for Syd in other promos, notably the dire 'Apples and Oranges' (incidentally, our review of the above video can be found in TAP 34).

To conclude, a question that sort of redefines what Q&A is all about... Please welcome a cameo from veteran TAP contributor, Edo Bertolotti:

I would like to clear up once and for all something about the lyric of 'San Tropez'. The origin of this problem was a book of lyrics

and Italian translations published in Italy in 1978: 'Pink Floyd' by Walter Binaghi (pub.: Arcana Editrice). The final line of the lyric is "I hear your soft voice calling to me, making a date for Rita Pavone".

Rita Pavone is an Italian singer; she was very famous in the 60's. So, how is it possible for her name to be in a Pink Floyd song? Then, we found that almost all of the lyrics in this book had a lot of errors; we concluded, after some investigation, that it was a terrible mistake and the right words had to be "Making a date for later by 'phone".

I've listened to the song many times but I'm not English, so I cannot distinguish the words. If Waters sings "Rita Pavone", he doesn't pronounce it well because it sounds different in Italian.

Rita Pavone appeared on TV on 19/12/90. The host said, "I know you're quoted in a Pink Floyd song". She replied "Yes, that's true. It was in an old song from 1976 (sic), in the style of the Beatles. Pink Floyd saw me in Cannes many years ago."

To conclude, I want to say that if it's a mistake, I may have perpetuated it! In 1981, I began the first Italian Floyd fanzine, called Pinky. Issue 2 ended with the question "Why is Rita Pavone in the San Tropez lyric?", plus her picture.

I sent a copy of the fanzine to a guy called Red Ronnie; he's very famous now - he presented the Berlin show for Italy. In 1981, he wrote about music magazines, mentioning that he had received Pinky and read about Rita. I remember him reporting it on a TV programme! Since then he has become famous for his programmes of 'revived' Italian artists from the 60's, in many of which Rita Pavone participated. He probably told her about the Floyd song.

After this long and boring letter I just want to ask: Is it "Later by phone" or "Rita Pavone"???

It's "Later by 'phone". But could it be Rita Pavone that Eric can hear at the end of 'Dark Side of the Moon'?



TAP SMALLS

FOR SALE: the Jokers Wild 7" (see TAP 50). Dealer Greg Van Dike says the person in Cambridge who sold it to him claimed it was one of two test pressings, as the white labels are hand-written (50 copies of the single were released privately; Clive Welham confirms they had printed labels). Tracks are Why Do Fools Fall in Love and Don't Ask Me (Greg was reluctant to allow the labels to be copied, for fear of forgery). The quality is apparently fine and the asking price is £600. Interested parties (NO TIME WASTERS, PLEASE) can contact Greg on 0752 773531. Please mention TAP.

WANTED: All Floyd material, esp. When the Tigers Broke Free 7". Good prices paid. Contact Christian Borchgrevink, Glaservegen 111, 3700 Skien, Norway.

FOR SALE: Knebworth 1990 programmes back in stock for £7 inc. UK p&p. Also, one copy of German 'Masters of Rock' LP including Arnold Layne, See Emily Play, Candy and a Currant Bun, Apples and Oranges, It Would Be So Nice, Paintbox, Julia Dream, etc. Offers invited. Please contact Andy Mabbett at his editorial address.

FOR SALE: 3-track demo tape by young, Floyd-influenced band PHYSICAL DRAG. £1.50 from Paul Dunn, 148 Masseyfield Road, Runcorn, Cheshire, WA7 6AB.

WANTED: Rare Floyd and Waters videos (VHS). Contact John Miller, Puy de Mont, 87700 Aixe-sur-Vienne, France.

FOR SALE: Two of Waters' basses - a marked but otherwise pristine Carvin (£750) and a 1967 Precision as used in 'Live At Pompeii', with authentic cigarette-burn in head-stock (watch it go in!) (offers around £1000). Contact Doug Siddons, Sandco Music, 3 Mitre Court (off Southside Street), The Barbican, Plymouth, PL1 2LD (Telephone: 0752 252 465).

WILL TRADE: 1974 tour comic for any pre-'77 progs. Contact Pete Howard, 20 Hartley Road, Nottingham, NG7 3AD.

FOR SALE/TRADE: Live in Berlin 2-CD & original Wall programme. -Send \$2 for

complete list to D. Taylor at PO Box 1054, Greenwood, Indiana 46142, USA.

FOR SALE: The Wall movie story-board (see TAP 55). 35, 12"x16" pages of lyrics/illustrations. Not bound, and showing signs of age, but otherwise excellent. Offers around £100 to Bruno at his editorial address. Please send SAE/IRC for list of other Floyd (and others) stuff for sale.

WANTED: Madcap Laughs LP. Contact Christoph Schindler, Wiesenstr. 8, W-8525 Uttenreath, Germany.

DESPERATELY WANTED: David Gilmour's About Face video (VHS), or details of where to get a copy. Contact Gillian Hendy, 22 Camden Gdns, London, NW1.

FOR SALE/TRADE: Q #s 11 (Rog cover), #23 (PF cover), 48 (Rog/PF cover) and 56 (Simple Minds cover). Offers, or will trade for Q #s 1, 2, 4 and/or 5, or any Tori Amos material. Contact Bruno MacDonald at editorial address.

WANTED: Rosebud/Discoballs and Zee LPs in excellent condition. Contact Ian Pearson, 33 Thorfinn Terrace, Thurso, Caithness, Scotland KW14 7LL.

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

WANTED: Addresses for Magick Mushroom Band and the Ozric Tentacles; 'Space' (KLF spinoff) CD + Orb 'Aubrey Mixes' CD and CD/12" singles. Please contact Andy Mabbett (address on p2).

FOR SALE: Discarded artwork from AMLoR: two contact sheets of the beds on the beach, 4 10"x8" B&W prints, 2 6"x4" colour photos, track listings and credits and logo artwork. Chris Knapman, who kindly sent us copies to use in TAP, invites serious offers to 40 Worcester Road, Walthamstow, London E17. Closing date 31 Oct '92.

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



MEDIA LOG

DAILY TELEGRAPH (May 25 '92): Carter review - "...the show reached its nadir when the duo performed - apparently without irony - their own version of one of the most inane pieces of twaddle ever recorded by a major rock group: Pink Floyd's *Another Brick in the Wall*, with its unbearably silly chorus...". (HH)

HOT PRESS (May '92): An 'A-Z of Acid' included, among Red Dragons, Microdots et al, 'Pink Floyds' ("Reputedly very strong..."). (HH)

CHANNEL 4: May 20 '92 - Item on Magritte in 'Channel 4 Daily' included the wit and wisdom of Storm Thorgerson and shots of *Wish You Were Here*'s cover. Storm's comments about the cross-fertilisation of Magritte and Hipgnosis were accompanied by groovy guitar - anyone know what it was?; June 6 '92 - 'Mister Roadrunner', Jools Holland's musical quest thru the American South in search of the "lost chord", included *I Put A Spell On You* by Gilmour, with Mica Paris (vox), Holland (piano), Pino Palladino (bass), ex-Bleeding Heart Matt Irving (keys) and Squeeze's Gilson Lavis (drums); probably accounting for one of the decidedly un-Southern filming locations of *Shepherd's Bush* and *Battersea*. (HH)

GLR (Mar 29 '92): Blackie Lawless on the new WASP album 'The Crimson Idol' - "Pink Floyd meets The Who... they had a train-wreck and I popped out!" (Older readers may remember Blackie comparing his 'The Last Command' album to "Pink Floyd meets WASP" back in 1985). (HH)

THE WORLD (May 22 '92): Report on the first of 1992's amateur productions of 'The Wall', this one by The Widnes Satellite Theatre in Cheshire. (PD)

ITV: May 27 '92 - Soundtrack to ecological 'The Last Show on Earth' included a specially-composed contribution from Mr Gilmour; June 13 '92 - Dave appeared with Tom Jones on the latter's 'The Right Time' show, playing Prince's *Purple Rain* (also featuring Tim Renwick, Jodi Linscott and Gary Wallis). (JS)

AUTOSPORT (May 14 '92): Ad from Mason's Ten Tenths company for the Proteus C-type Jaguar driven by Nick and Valentine Lindsay in *La Carrera Panamericana* (a cool £49,850 including an autographed *La Carrera*... video) and Nick's 1990 *Panamericana* vehicle; a 1954 Lancia Aurelia B20 (£29,850 but no video!). (JS)

ROCK WORLD (#2, July '92): Double spread of five colour shots from 'The Wall Live In Berlin' in 'The Great Outdoors' rock festival photo supplement + INXS' Michael Hutchence picks 'Dark Side of the Moon' for his essential Top 12 ("Mind-numbing stuff, though it's more about the time and history and stuff. I think Pink Floyd are great and the whole concept album thing is great... INXS have often joked about doing a concept album"). (HH)

NME: June 20 '92 - Myth-making from *The Family Cat* ["When (Floyd) were doing *Interstellar Overdrive* they put the guitars on the floor of the studio and let the feedback take over while they left the room"]; June 27 '92 - quotes from the *Saw Doctors'* Pearse Docherty ["We have creatures onstage... 20-foot high puppets based on mythical giants from the west of Ireland. It makes us look like a kind of ethnic Pink Floyd"] and *House of Love's* Guy Chadwick ["The one band I would like to see... is Pink Floyd; they are THE stadium band, really"] + Carter USM interview ["We're a band that sounds exactly like Pink Floyd, we are... and at the same time people say we're the best band they've seen since *The Clash*. So if we're exactly the same as *The Clash* and Pink Floyd, we must be pretty unique... in a strange sort of way"] + *Sisters of Mercy* gig review ["(Andrew Eldritch) nods the band into *Comfortably Numb*, a song, in (Eldritch's) words, 'about having to get blitzed before being able to go on stage'; cue sardonic smile!... as ever with *Sisters* cover versions, *Kommandant Von Eldritch's* finely tuned sense of camp brings out hidden nuances of humour and pathos. 'I wanted to start the whole show with *Comfortably Numb* because it was the most arrogant thing I could think of,' Von says afterwards"]. (HH)

THE LEDGE (#14, May 1992): Interview with 1981 surrogate band guitarist Andy Roberts ("I took over from *Snowy White*... that was a brief but lucrative stint

in the big time") in this Fairport Convention zine (details from: Ian Burgess, 83 Windway Road, Llandaff, Cardiff, S. Glam.). (HH)

AUTOSPORT (June 18 '92): Problem-solving for the 'Armchair Enthusiast' ("Can't see out the back of your Ferrari F40? Does the central spar of the engine cover block your view through the rear-view mirror? Fear not: Nick Mason's film and TV hire company Ten Tenths has developed and produced a replacement rear window incorporating an additional central row of louvres which allows the driver to see clearly behind" - phew!). (JS)

THE GLOBAL SATELLITE NETWORK (May 25 '92): "Pink Floyd: the 25th Anniversary Special" aired on US radio. Hosted by Jim Ladd, the six-hour special (five hours minus ads) featured music and interviews (with Waters, Gilmour, Mason, Bob Ezrin and Storm Thorgerson), centring on 'The Wall', Syd and 'Dark Side.'

Rog, who dominated the show, was often hilarious, not least when slagging everyone from Donald Trump to Mötley Crüe or pretending to be schizophrenic (tasteless but amusing).

Of Floyd's plans, Dave said: "...don't hold your breath or anything... you can go buy Roger's before our next one comes out (laughs)." (BD/MP)

THE GUARDIAN (June 26 '92): 'Europe' report of Cesare De Piccoli and Maurizia De Min, "on trial for allowing a Pink Floyd concert in Venice". (HH)

MALADY MAKER (June 6 '92): Orb's Alex Patterson on PF comparisons: "I've only ever liked two of their albums, *Meddle* and *Dark Side*... They weren't really a big influence on me." This from a man who had *Battersea Power Station* on the cover of Orb's debut album, is launching the next at the Planetarium and whose *Blue Room* single lifts several bars from *Echoes*! Anyone care to list the Floyd samples on KLF/Space/Orb stuff? Please write in! (AM)

HELLO! (#209, July 4 '92): Report of celeb tea party and gala in aid of a bone marrow charity. The Stars Ball at London's Café Royal featured music from the *Feramones*, with whom Gilmour, Mason and Eric Stewart jammed. Enquiries about the charity to: Donor Section, Anthony Nolan Research Centre, PO Box 1767, London NW3 4YR. (JS)

VOX (July '92): Chart compiled by London retailers (see cutting above). (LS)

SPIRAL SCRATCH (#23, '92): TAP's Q&A feature described as "sort of like an agony aunt column for old hippies". (AM)

Contributors: HH-Horror Head, PD-Paul Dunn, JS-Jousting Swordsman, AM-Andy Mattebb, BD-Billy Dyson Jr., MP-Michael Papacoda Jr., LS-Lynn Swanson. Adios

REISSUES

This month's best-selling CDs



The Floyd wait for 'Money' to come rolling in

1. Pink Floyd *Dark Side Of The Moon* (Parlophone)
2. Bob Marley *Legend* (Island)
3. The Beatles *Sgt. Pepper* (Parlophone)
4. Fleetwood Mac *Rumours* (Warners)
5. Simon & Garfunkel *Definitive* (Columbia)
7. Pink Floyd *The Wall* (Harvest)
11. Pink Floyd *Wish You Were Here* (Harvest)
34. Pink Floyd *Animals* (Harvest)

RELICS

US funk-metallers Primus include a dull, 5'26" cover of Have A Cigar on their 'Miscellaneous Debris' EP (Interscope Records, through Atlantic). (SJ)

RACING AROUND COMING UP BEHIND YOU AGAIN: Motorhead Mason tore it up at Silverstone on June 13, finishing second (in a Bugatti T35) in the Boulogne Trophy race and fifth (a Maserati) in the 1950s Sportscar event.

Nick's Maserati 250F appeared at Belgium's Spa-Francorchamps, on May 16/17, for the big historic meeting. Mason himself was absent, leaving deputy driver Gary Pearson to finish in Nick's customary second place.

Steve O'Rourke - apparently fully recovered from his Panamericana hiccup - comfortably won the Alpha Suisse Historic race (supporting the French Grand Prix) at Magny-Cours on July 5, driving a Cooper Maserati. Monsieur Mason, clearly not in the same league, finished 1 minute 20 seconds behind, in third place, piloting the Maserati 250F.

Finally, till next time, Nick finished second at the Tommy Petit Prix celebrity race at Silverstone on July 12. Starting from the last row of the grid, he enjoyed a race-long tussle with Barry McGuigan who finally won out at the last bend, sneaking up Nick's inside (don't try that at home, kids, or at least put some old newspapers down first). (JS)

London Life with Big Dave: April saw Mr G at the Hammersmith Odeon for a gig by chirpy dinosaurs Crosby, Stills and Nash. Next stop, the Town and Country Club on June 22, to perform Purple Rain, Knock on Wood and Great Balls of Fire with headliner Tom Jones; returning to Hammersmith to see Mick Jagger and other gnarled legends on June 28. He was also due to attend the UK premiere of 'Wayne's World' at the Empire Leicester Square on May 21, though good taste may have prevailed as our spies failed to spot him. "Pink Floyd" also graced the hotel used by Guns N' Roses and Prince during their June dates in London. PF, however, eschewed TV-chucking and lingerie parties in favour of negotiating record contracts. With the money lavished on the Jacksons, Madonna, the Stones et al, who would deny our penniless Pink pals a slice? (TG/JS/IR/Q)

Talking of Guns N' Roses, as we weren't, the shotgun bluesers took to doodling bits of Mother before Paradise City at their recent Euro gigs. (JS/JC)

Of his Bob Ezrin-produced 'Berlin' album, the notes accompanying Lou Reed's excellent compilation 'Between Thought and Expression' say: "If there are any Lou Reed fans who also happen to like Pink Floyd, they might have noticed that the strings on Sad Song reappear on Comfortably Numb while the woodwind ending of Caroline Says - 1 can be heard on the song (Outside) the Wall." (SJ)

"Barrett" is name-checked on Song for Randy Newman Etc, from the new album by New Zealand's The Chills, 'Soft Rush' (on Slash/London). Syd himself is the subject of a new US best-of, entitled 'Octopus'. Details, anyone? (Q)

Seamus and the famous piano notes from Echoes open and close the comedy film 'Rosencrantz and Guildenstern' (available on Buena Vista Home Video, 1990), with Richard Dreyfuss. Floyd are credited for Seamus but not Echoes. (NM)

The Gilmour-starred Understanding Women (see Relics, TAP 54) reappears on Elton John's new album, 'The One' (Rocket 512 360). DG also plays on 'Growing Up in Public' (we're back to Lou Reed again), the new album by actor/pop star Jimmy Nail, on WEA, at the behest of Nail collaborator Guy Pratt. (Q)

NME's 'Ruby Trax' album, with Carter's cover of "their favourite #1 single of all time", Another Brick 2, is to be released in September. Available thru NME by mail order initially, it will be in shops a month or so later. (SJ)

Canadian band The Grapes of Wrath have taken to covering See Emily Play live in a bluesy-rock style. Time to turn in that Juno award, lads! (DJ)

Included in late Free/Back Street Crawler guitarist Paul Kossoff's record collection was a green demonstration-label copy of Apples and Oranges. (DC)

'One World, One Voice', the environmental concept in which musos contributed to a "musical chain-letter" (released in 1990, but ignored here) has been re-



TOM, TIM, JODI & DAVE LIVE AT THE T&C, JUNE 22 '92 (TRACY GANAPATHY)

issued. Gilmour appears, though his contribution, filmed aboard the Astoria, is better appreciated on the video (BMG) than the album (Virgin). (JS)

Another piece of news we've been trying to put off publishing...: A Spanish TV host, introducing the Seville broadcast, said that, in a press release, Waters had announced his intention to rewrite and play 'The Wall' - "in a more synthesised way". Further developments awaited with trepidation... (MCF)

'The Wall' made another "welcome" appearance as the basis of Waters' hour-long set at the Walden Woods gig, providing In the Flesh, Another Brick in the Wall 2, Mother and, as reported in TAP 55, Comfortably Numb. (SJ)

The 1991 Voights New Price Collectors Guide for Bootlegs includes 522 Floyd entries, behind the Stones (1301), Fabs (813), Led Zep (649), Dylan (615) and Broooce (585). There are also eight Gilmour entries and eleven Rog, plus one Gilmour/Waters! These cover 13 pages and include details of country of origin, edition size (where known/applicable) and, of course, price (in German Marks).

As no grades, track listings or dates appear, and different recordings with the same title are not distinguished, the book is less useful than it might be (nor is it as accurate as one might hope, although this is to be expected in works of this nature, our own Incomplete Guide included).

While not for casual readers, or even fans digging into Floyd's opera (did you know the plural of opus?), this should be of interest to dealers in such (illegal) items. For prices and details, write (enclosing an SAE/IRC and mentioning TAP) to Indigo, Postbox 620 144, D2000, Hamburg, Germany. (AM)

Our Fish feature in TAP 53 earned the recognition of none other than Mr Dick himself. The scaly Scot rang TAP Towers to give it a fins/thumbs-up. (Eds)

Andrew Eldritch made good on his resolution to open a show with Comfortably Numb (see Medialog) when, on the last night of The Sisters of Mercy's '92 tour at Birmingham NEC on June 27, the band claimed their rightful cover version. Andreas Bruhn took the solos note-perfect (adding his own flair and feedback), backed by ex-All About Eve guitarist Tim Bricheno and drum machine Doktor Avalanche laying down the familiar rhythm in thunderous style... topped off by Eldritch's wringing every last shred of anguish from the lyric (etc-Eds). (AR)

BGO Records have rereleased the first two Edgar Broughton Band albums, 'Wasa Wasa' (BGOCD 129) and 'Sing Brother Sing' (BGOCD 7). Both are 'Peter Jenner productions for Blackhill Entertainments', with the former featuring American Boy Soldier, which opens with a Careful...-style octave on bass. (AM)

The Hamish MacDonald Mix of recent hit Papua New Guinea by The Future Sound of London (an Orb for people who don't like Tangerine Dream) samples the small furry animals from Several Species... TAP recommends the CD single (Jumpin' & Pumpin' CDS TOT 17) - its eight mixes last over 38 minutes! (SJ)

EARTHRISE (Polygram TV; CD #515 419-2) was released on June 1 for the Earth Love Fund: not another Wacko Jacko whim, but an environmental group, particularly concerned with rainforests. Indeed, it's the "Official United Nations Earth Summit Album" - you can picture Bush and Major bopping to it in Rio!

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Along with tracks by the likes of REM, U2, Peter Gabriel/Kate Bush, etc, it features the album version of Learning to Fly (including the first part from Dogs of War!) and, making its CD debut, the all-star Spirit of the Forest (first released as a 7" on Virgin VS 1191 in 1989) on which Mr Gilmour warbles the third line (appropriately "For millions of years, this has been my home") and joins in the choruses. Other Pink-tinged participants on Spirit include Kate Bush, Sam Brown, Joni Mitchell, Andy Fairweather-Low and Louise Goffin.

One of ELF's trustees is ex-Bleeding Heart Nick Glennie Smith, co-producer of Spirit and associate producer of 'Earthrise'. The album credits 'design' to Storm Thorgerson and is accompanied by a compilation video and book in which he no doubt had a hand. The video (Weinerworld WNR 2027) features the Learning to Fly promo that mixes the native American scenes with the Floyd on-stage (including Scott Page on guitar) and ends with a rainforest documentary.

**** IT'S COMPETITION TIME AGAIN! ****

To win one of two copies of the 'Earthrise' video - kindly donated by ELF - simply tell us who wrote Learning to Fly. Send your answers to Andy Mabbett.

For more details of ELF, contact them at 18 Well Walk, London NW3 1LD, although if you really want to help the environment, you could avoid swanning around Mexico in petrol-guzzling sports cars. Bet the next Pink Floyd album doesn't come in a recycled card sleeve! (AM)

TAP will be at the November 28 VIP Record Fair at Birmingham's Hummingbird - why not pop along for a chat with the bearded wonder Andy Mabbett? (Eds)

Reader Tom Dunn has pointed out that this summer sees 'Piper at the Gates of Dawn' celebrating its silver anniversary. We hear you, Tom - altogether now: "Lime and limpet green...", "I've got a mouse...", etcetera domine. (Eds)

Sidgwick and Jackson released a paperback edition of Nicholas Schaffner's 'Saucerful of Secrets' (see review, TAP 49) on June 26. An imaginative press release claimed: "They refuse all requests for interviews [Only those from TAP - Eds] so they can continue to live anonymously in remote parts of the country [London?! - Eds]. Yet come concert time, amazed Wembley officials find themselves having to return thousands of cheques as each rare appearance [A mere 200 from 1987 to 1990 - Eds] sells out overnight [There were several thousand tickets left when the Floyd played Wembley in 1988 - Eds]... They were an obvious choice when it came to choosing a band to commemorate the official end to the Berlin Wall [So it was a Floyd gig after all! - Eds]. The Pink Floyd story is effectively that of the thinking person's bravura 'happening'."

Every effort has been spared to bring the text up to the standard of the US edition (printed from the final, rather than intermediate, draft); indeed, S&J were still unaware of the errors when we contacted them recently.

Nonetheless, the book is essential reading for Floydites, so...

**** FOR THE SECOND TIME ON THIS PAGE, IT'S COMPETITION TIME AGAIN! ****

To win one of fifteen copies kindly supplied by Sidgwick and Jackson, just name the b-side of Floyd's first single. Answers to Andy ASAP, please. (Eds)

Leonard Cheshire

Lord Cheshire, founder of the Memorial Fund for Disaster Relief, died of motor neurone disease on July 31. He was 74. After his wartime career as a bomber pilot, for which he won the Victoria Cross, Cheshire established homes for the disabled in 45 countries. He is survived by his wife and two children.

In 1990, Roger Waters said of Cheshire: "He demonstrates a complete lack of selfishness, extraordinary energy and loads of compassion." (Eds)

Jeff Porcaro

Jeff Porcaro, drummer with Toto, died recently of a suspected heart attack. He was 38. Porcaro played on Mother, About Face and Amused to Death. (Eds)

Contributors: SJ-Sweet Jane, JS-Jive-talkin' Stanton, TG-Tracy Ganapathy, IR-Ian Rule, DC-David Clayton, DJ-Denis Joly, AM-Andy Mabbett, Q-(Nicked from) Q, MCF-Manel Calza Frias, AR-Ade Rixon, NM-Name Mislaid, JC-Justin Campbell.

* OK, WE CAN THINK OF A FEW REASONS. BUT LET'S NOT MENTION RAY *A*P*E*R AGAIN...

