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CATALOGUE No: SEQ 1

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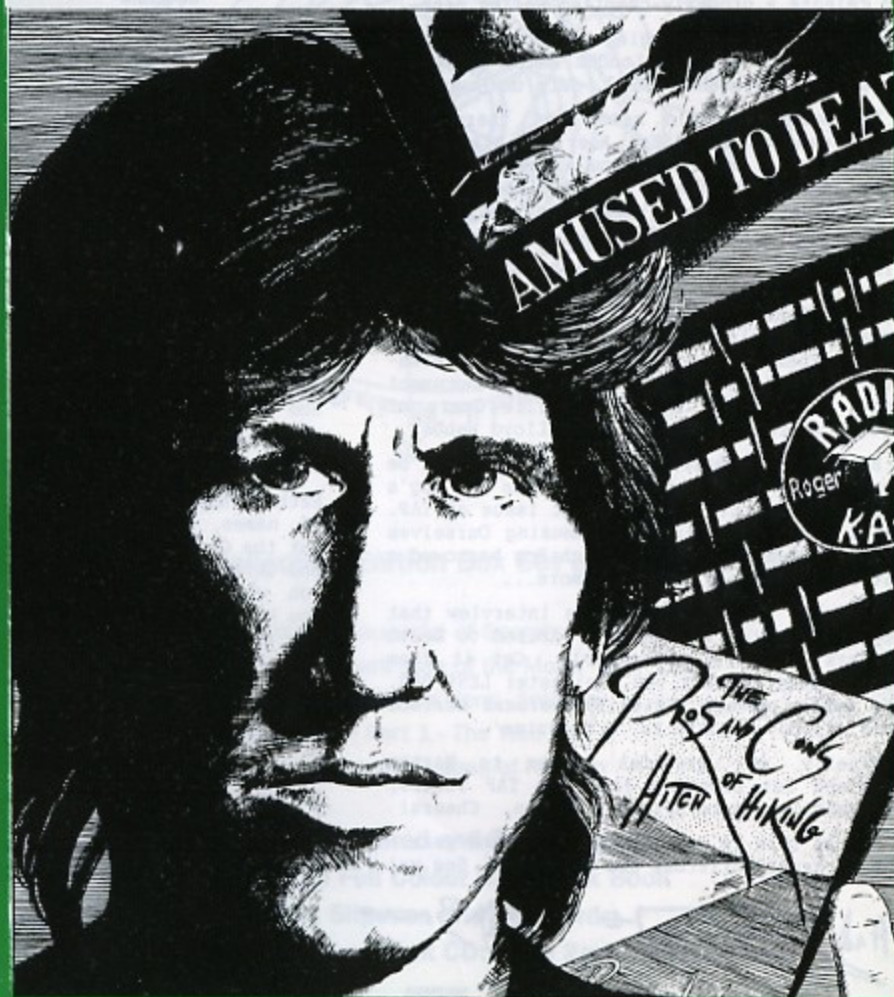
THE AMAZING PUDDING

THE ORIGINAL

Pink Floyd & Roger Waters

MAGAZINE ISSUE 57

ISSN 0951-8304





EroTAPica

October 1992

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

It gives us no satisfaction to confirm our prediction in TAP 56 that Pink Floyd's 'Shine On' box-set is a 'This Woman's Work'-type affair. Regrettably, there are no plans to issue either Thorgerson's book or the singles CD separately, although EMI would still like to release a properly-compiled Relics disc.

Gilmour will be flogging the box on BBC 1FM (November 7), Greater London Radio (November 9) and The Late Show (BBC2, date unknown).

US readers should note that there's no point sending us SASEs: American stamps are invalid over here. If you write from overseas and would like a reply, please enclose an International Reply Coupon instead.

Although you have all kindly ignored the errors in our Amused to Death preview, please note that we are aware it is P.P. Arnold on **Perfect Sense**, not Rita Coolidge. We blame damage inflicted on the MacSimpson ears by Public Enemy. Also, as is made clear elsewhere this issue, the lines said to document Rog's involvement in the Bastille Opera of course refer instead to Andrew Lloyd Webber.

However, the Bastille Opera affair will be covered in an interview with one of Rog's collaborators (!), in the next issue of TAP. We'll also be looking at 'Amusing Ourselves to Death', the book from which Rog borrowed a title and maybe a whole lot more...

Probably the most hilarious interview that Roger will give to 'promote' Amused to Death appears in Q #74 (November). Get it from Back Issues, PO Box 500, Leicester LE99 0AA, UK, making orders (UK:£2.50/overseas surface mail: £3.50) payable to 'Q Magazine'.

Finally, our grateful thanks to Martha Coupland for bringing light to TAP Towers, and enabling us to drink it all in. Cheers!

PS: As this is our last issue of the year - have a great Christmas and New Year. See ya!

Andy  Bruno  Dave 

ANDY MABBETT
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THANKS: to Joseph Champniss (front cover), Steve Davis at EMI, Billy Dyson Jr., Jo & Genevieve at COLUMBIA, Ken Langford, the Mabbetts and MacDonalDs, Michael Papacoda Jr., Record Collectorsaurus, Lynn Swanson, Elliot Tayman and Stamford Thompson...

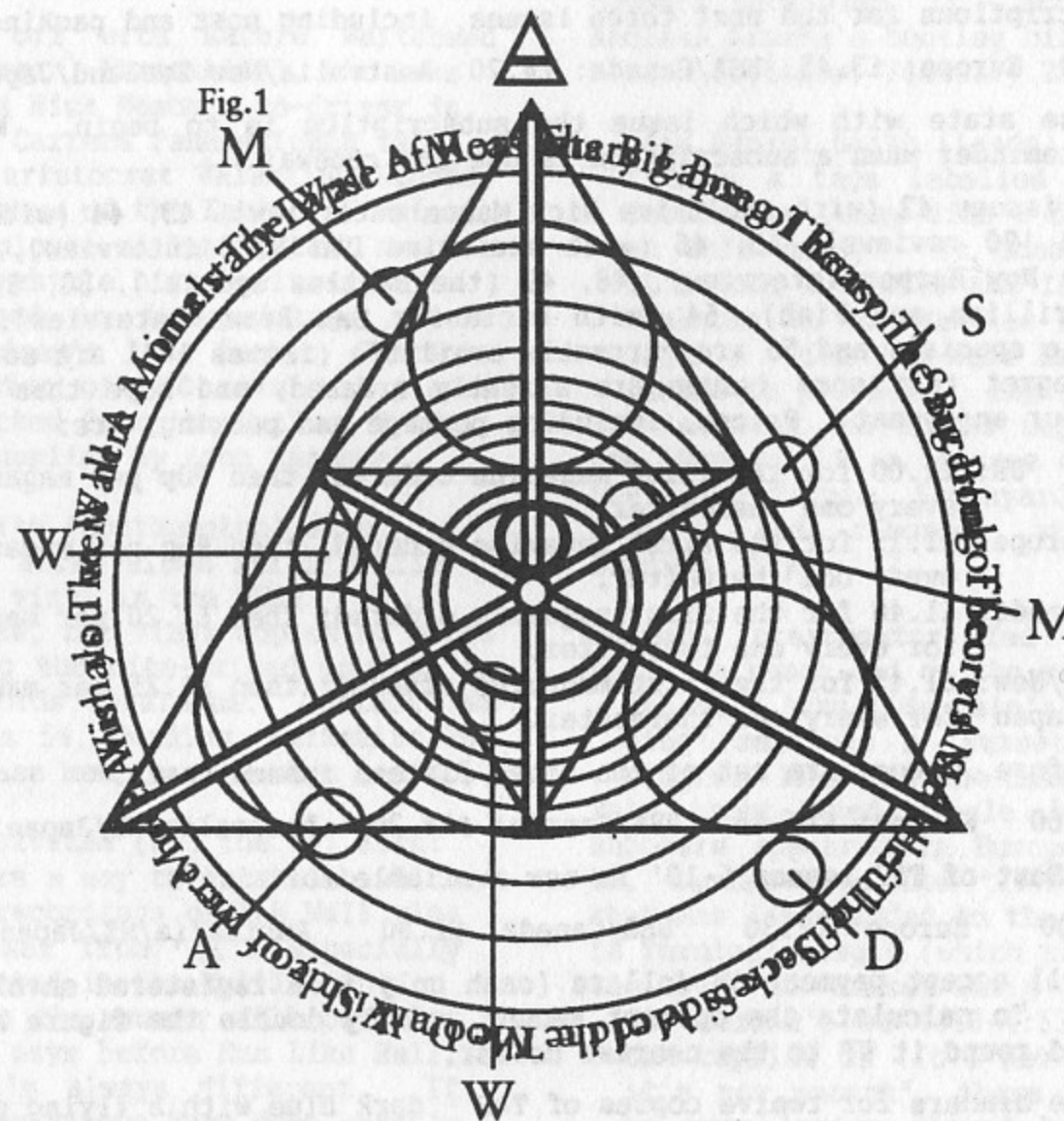
WINNERSWINNERSWINNERSWINNERS

Rather than run boring lists of names, we've just sent out the Carrera Panamericana and Guitar video prizes. If you won - Congratulations, you know who you are. The anonymous winner of our Sam Brown competition has still not got in touch. Is there anybody out there?

ESS*STOP PRESS*STOP PRESS*ST

Pink Floyd appeared at the Chelsea Arts Ball, at the Albert Hall, on October 11. Full review next issue (to be published early January).

Pink Floyd Shine On



Special Limited Collectors Edition Box Set of Eight Compact Discs

- Includes: A Saucerful of Secrets - Meddle
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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 (with Marillion and Fish), 54 (with exclusive Sam Brown interview), 55 (The Wall movie special) and 56 are currently available (issues 1-41 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:

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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.

Q & A

Kicking off with Kathie Whitehead (Saddleworth, Lancashire), who asks:

Who was Nick Mason's co-driver in the La Carrera Panamericana race? Dashing aristocrat Valentine Lindsay (29), nephew of the Earl of Crawford, is an employee of Ten Tenths, Mason's vintage vehicle hire business. Mason used to race vintage motors with Lindsay's late father, Patrick, a collector of old cars and planes (info nicked from the Mail on Sunday, kindly supplied by Lynn Swanson).

James White (Southampton) asks:

Is the Works album still available on vinyl in the USA? Don't know, but vinyl copies of Works are among the nice-priced goodies in Gema Records catalogue. Contact 'em at PO Box 54, Reading, Berkshire RG5 3SD (Please mention TAP when you do).

Tor Hulbakviken (not the UK) asks:

Is there a way to establish which dates recordings of The Wall gigs are taken from? (I'm especially interested in the Wallive CD). I guess the answer will be: what Waters says before Run Like Hell, coz it's always different. If so, does anyone have down exactly what he says on different dates? Waters' pre-'Run Like Hell' gags are indeed distinguishing features; other giveaways being varying renditions of 'Outside the Wall' or, at the first gig, the fireworks incident. Jon Rosenberg hopes to include a guide to these differences in the next edition of 'Journey Through Time And Space'. As for 'Wallive', keep an eye on our bootleg CD guide for details...

Similarly, Paul Dunn (Runcorn, Cheshire) writes:

I have an excellent 3-LP Wall bootleg, entitled 'And the Walls Came Down'. Could you enlighten me as to the date and venue, neither of which are stated? The only help I can offer is that before 'Run Like Hell', Roger says, "Do you like our pig? He's not a very nice pig... but he's a

big pig... This is for all the paranoids in the audience..." This album, more commonly found as an untitled album in the same crossed hammers packaging, is - according to Andreas Kraska's bootleg bible - from Nassau Coliseum, February 28 1980.

...and Daniel Smith (Leeds) writes: I have a tape labelled 23/4/77 California (they didn't do a gig on this date). It sounds like it's from a record and features: 'Welcome to the Machine', 'Have A Cigar', 'Wish You Were Here' and 'Shine On pts 6-9'. Any ideas? The location and tracks suggest it's the 'Danger' LP, a reissue of half of the 'California Stockyard' double bootleg and recorded at Anaheim Stadium, May 6 '77.

Master interrogator Ted Chadeayne (off the beach and on the case) asks: TAP 50's 'The Tide Is(n't) Returning' mentions a 'Sunset Strip' single. What are the details?

This short-lived single for speedy shoppers appeared in Europe and the US, backed with the "live" 'Money' that was later added to the 'The Tide is Turning' single (which also nabbed the cover of 'Sunset Strip').

In 'Sorrow', at 4:50-4:53, after the reprise of "It's not enough, it's not enough", there seem to be some lyrics played backwards (with something similar at 5:07-5:10). Any idea what this is? 'Ticket to Ride', perhaps?

What are the words David speaks near the end of 'Blue Light'? David's "silly speech" (see the solo A-Z) runs "I'm not awfully good at this funky sort of thing but, er... sometimes when the inspiration strikes, I can get down with the best of them". This is clearer on the US remix of the 'Blue Light' single.

What is the meaning of the last page in Miles: the picture of the question mark in the woods?

(Just kidding: it was actually one of the photos from a French publicity campaign for 'Animals', involving a herd of plastic pigs [see TAP 36] and meaning "Paul is dead". Simple, eh?)

Tom Dunn (Wigan, Lancs.) asks:

Is it 'cuddly' Dave Gilmour on the front cover of 'Profiles'?

A similar question inspired a Pudding competition, to win a signed copy of the LP (be honest; why else would you want it?), in TAP 13. Vernon Fitch's winning entry (picked by Mason himself) claimed the portly poser was: "Nick's auto mechanic... with all the money he's paid, you'd think he'd learn to stand on his own two feet!" Other suggestions from Dave Carlin and Alan Coren included: world famous overweight lead guitarist demonstrating considerable goal-scoring prowess in a recent charity match at Villa Park...; an extremely shy chap at the chiropodists'; world famous neurotic bass guitarist taking his first tentative steps onto a dance floor; Lord Lucan doing the hokey-cokey... and so on for another 18 suggestions!

Are there any official figures on what the Memorial Fund has raised or how many copies the LP sold?

The last report of which we are aware appeared in the December 1990 edition of Q: "...much wailing and gnashing of teeth as 'Live In Berlin' plunged out of the British Top 50 within three weeks of release and stalled similarly in America... UK sales had barely topped 20,000, a sorry tale in the light of the original's 1.2 million in its first month out... not to mention the \$3 million Polygram advanced... to ensure the concert did actually take place... The required global publicity splash could hardly have been improved on, but it now looks as though the recorded 'ancillaries' from the project - concert budget around \$8 million - may yield little of the hoped-for profit..." Gilmour echoed this gloomy prognosis in Musician: "...the costs of putting it on were absolutely enormous - and the receipts in were nothing like enormous, and the record didn't sell terribly well. TV rights were sold at the very last minute for very low money, because TV rights are not very easy to sell... I suspect that the motivation for putting the Wall show on in Berlin was not charitable..."

Matthew Small (Selly Oak, Brum) asks:

Is there anywhere in Birmingham I can buy TAP? I'd subscribe, but I keep changing addresses.

Try Highway 51 or Plastic Factory.

How about a look at Japanese rarities?

You show us yours and we'll show you ours. But seriously: if anyone can write an interesting article on the subject, we'd be happy to print it.

George Loaf (Chalfont) asks:

Is the Britannia Row PA company anything to do with Pink Floyd?

Britannia Row was indeed originally Floyd's sound company, but they have since evolved into one of Europe's largest PA rental firms, with clients including The Cure, Belinda Carlisle, Cliff Richard and Whitney Houston. The most impressive of their non-Pink achievements was a 500 kilowatt PA (the biggest single-source rig ever) for the Iron Maiden-headlined Donington festival in 1988. The man behind it was Mike Lowe, who sadly failed to repeat this sonic triumph at Berlin.

Mark C. Joseph (Cincinatti) asks:

Are there drums on 'Welcome to the Machine'?

The percussive element is what Nick Schaffner calls "some nice timpani flourishes" during the first verse. Of his temporary timp-tapping, Mason has said: "Certainly I used them on records, but I was never trained."

Are there legal versions of Vegetable Man and Scream Thy Last Scream that I could buy?

No - maybe they'll be on the box-set.

Do you hear odd noises on 'Wish You Were Here', sounding like Gilmour coughing and sniffing?

Yes... what do you want, a prize?

Cath Davidson (Tasmania) asks:

Have you ever watched the DSoT video as closely as I? About two minutes into 'One of These Days', some young chap exclaims "Look at the fucking pig!"...

Yes yes yes... this mania for telling us stuff we already know has to stop! For the record, we do hear the 'Thank you' at the end of 'Several Species' and all the bum notes on 'Atom Heart Mother'. Just cos our minds aren't sufficiently drug-addled to imagine a tune at the end of 'Eclipse' doesn't mean we're deaf to all the rest.

Justin Stanton ("Somewhere in Outer

Mongolia" he lies) says:

Re.: my Q in TAP 54. I have done further research on the array of singers at the Atlanta Omni gigs. 'Run Like Hell' features Durga/Margret/Rachel in front of Tim and two unknowns in front of Rick and Jon.

'Time' has Durga/Margret/unknown in front of Tim and Rachel/unknown in front of Rick and Jon.

'Shine On' and 'Learning to Fly' have Margret/Rachel in front of Tim and that's it. 'Comfy Numb' has only Rachel Gorgeous Fury.

J. Evans (Carlisle) asks:

How old is Dave Gilmour? How old was he when he made 'About Face'? Is he married?

Mr Gilmour appeared on March 6, 1946. 'About Face' was released on the eve of his 38th birthday and he is separated from his first wife, Ginger.

Justin Campbell (Cheshire) asks:

Does Roger record his solo stuff mainly in his own studio?

He did pre-'Amused to Death': 'KAOS' was entirely recorded "at home". The Billiard Room has also yielded gems like 'The Final Cut' and the Bleeding Hearts' cherished version of 'Money'.

When will EMI release 'Not Now John' and 'When the Tigers Broke Free' on CD single?

Maybe never, if (cross your fingers) they're on the box-set.

What happens to the demo versions of Floyd songs? Do individual group members or EMI keep them?

The latter, apparently, as Gilmour's playing a couple of the deadly dirges on Radio One would seem to confirm. Also, Floyd have made little of their post-'75 stuff in EMI studios.

Can I obtain copies of the photos that grace the covers of TAP?

No. We're bastards, aren't we?

Jason Pyke (Feltham, Middlesex) asks:

What does Roger shout at the end of 'In the Flesh'?

Ahem...: "Lights! Roll the sound effects! Action! Drop it! Drop another! Drop anotherarrggghhhhh!"

Richard Sawdon (Barton on Humber, South Humberside) asks:

Any chance of an article on the

equipment used by the Floyd?

Fascinating as this information might be to the musos among you, it's dead dull for the rest of us. Instead, check out magazines like 'Musician', which, as an adjunct to their interviews (such as the one with Gilmour mentioned in TAP 56) give a run-down of flanged whangdangers and so forth.

Why was none of the footage from the Wall gigs used in the film?

The problem, quoth Alan Parker, was that "the rushes looked like they'd been shot through soup." However, he added, "The concert fiasco provided us with an unexpected bonus... it proved the narrator idea to be superfluous and convinced us that any use of a live rock n' roll band would only cheapen our endeavours to make it anything but a concert movie". Talking of 'The Wall', Michael N. Papacoda Jr. kindly sent us a 1990 US radio interview, in which Rog clears up the Whatever Happened to Hey You mystery...:

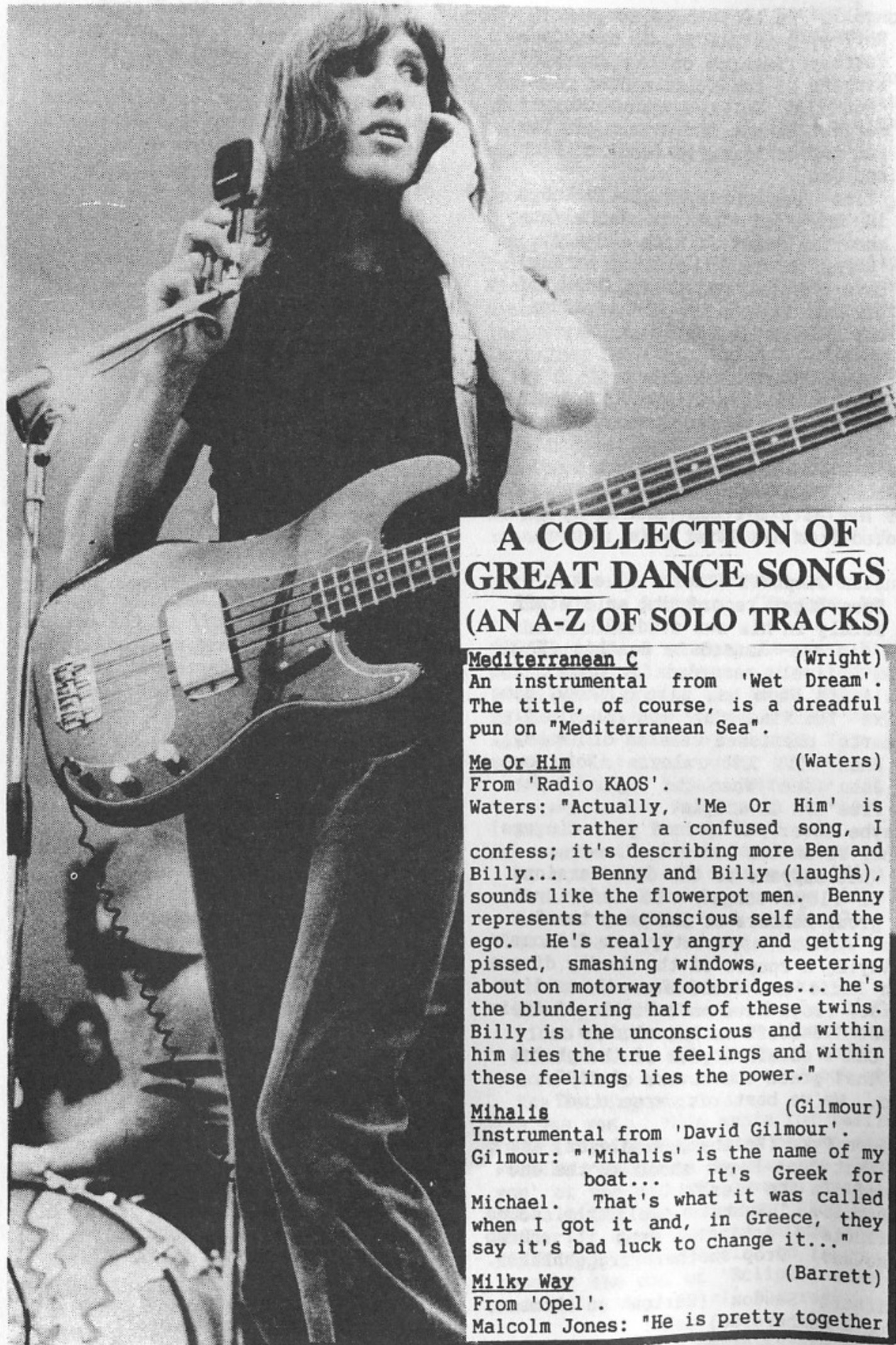
"When we'd finished watching these 13 reels, I potted off to the bar and Alan came through and we stood in the garden, both very depressed. We were hardly speaking by this time. He said, 'What do you think?' and I said 'We've gotta cut out reel seven'. He went, 'Okay - what else?' (laughs)... "Reel seven was Hey You... the thing was just too long. On its own, it's great. It's been destroyed, unfortunately; I tried to find it about six months ago. It was all kinds of stuff with lines of British bobbies in riot gear and there was lots and lots of rioting in it, which was very prophetic. This was three years before the Brixton riots, which was the first time that their new riot gear was used. But the thing was just too much: you couldn't take it."

Thanks to Royston Vince (Woodbridge), who kindly answered a Q in issue 53 about good, band-only performances of 'Atom Heart Mother' by sending a tape of just such a version. He says:

This is taken from the 'Heart of the Sun' bootleg CD which is actually mentioned in TAP 47.

Mr Vince adds:

Brilliant magazine, incidentally! That's what we like to hear!



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

Mediterranean C (Wright)
An instrumental from 'Wet Dream'.
The title, of course, is a dreadful
pun on "Mediterranean Sea".

Me Or Him (Waters)
From 'Radio KAOS'.
Waters: "Actually, 'Me Or Him' is
rather a confused song, I
confess; it's describing more Ben and
Billy... Benny and Billy (laughs),
sounds like the flowerpot men. Benny
represents the conscious self and the
ego. He's really angry and getting
pissed, smashing windows, teetering
about on motorway footbridges... he's
the blundering half of these twins.
Billy is the unconscious and within
him lies the true feelings and within
these feelings lies the power."

Mihalis (Gilmour)
Instrumental from 'David Gilmour'.
Gilmour: "'Mihalis' is the name of my
boat... It's Greek for
Michael. That's what it was called
when I got it and, in Greece, they
say it's bad luck to change it..."

Milky Way (Barrett)
From 'Opel'.
Malcolm Jones: "He is pretty together

there, isn't he?"

Molly's Song (Waters)
From the 'KAOS' project; sung live by
Doreen Chanter. At one point mooted
for inclusion on 'Amused to Death',
it has so far only appeared on the b-
side of the 'Who Needs Information'
US single (Details welcome - Eds).

5.11 AM (Moment of Clarity, The)
(Waters)
From 'The Pros and Cons of Hitch
Hiking'.

Waters: "Certainly, it's partly about
bad relationships with women
- it's also about good relationships
with women. That is the point of the
whole thing and how it finishes up is
how I've finished up now: feeling
good... but in the past I've had bad
times. I mean, however good a
relationship is, it's bound to feel
bad some of the time, unless you're
very comfortably numb, or very numbly
comfortable."

Mumbo Jumbo (Mason/Fenn)
An instrumental from 'Profiles' and
the 'Lie For A Lie' 12" single.

About Face
Columbia FC-39296

On his second solo outing, Pink Floyd's
guitarist/vocalist stresses the mellow side
of his mood. Rocking out on only three of
the 10 tracks, Gilmour presents a set full of
familiar sounds, clearly identifying him as
a major contributor to Floyd's successes.
His grinding tenor and slicing electric
guitar mark the upbeat songs, while sear-
ing solos and delicate acoustic guitar
couples with a soft vocal delivery to make
his gentle side more potent and enjoyable
than in the past. He'll be on tour this sum-
mer with a fine lineup of musicians, in-
cluding Bad Company's Mick Ralphs, so
look for this seasoned British rocker in
your town soon.

B **D.M. Gotz**

SOURCE UNKNOWN (FROM BRIAN PINKERTON)

Murder (Gilmour)
From 'About Face'. Performed at the
Guitar Greats show in 1984.

Gilmour: "It's just a frustrated rage
when people commit sense-
less acts like murder. Stealing
someone else's life away makes me

very angry. For example, when John
Lennon got killed, I got incredibly
angry. I still feel it sometimes:
the cunt! Why did he do that?"

Near The End (Gilmour)
From 'About Face' and the b-side of
the US 'Love on the Air' single.

Gilmour: "'Near The End' is about
being near the end of
anything you like, really; about life
I suppose is what it is. Each of the
verses has a sort of double thing to
it. The first verse is like talking
to the person who's listening to the
record; 'Will you just turn it over
and start again?' means 'Will you
just turn the record over and play it
again?'..."

"The second one is about a
girlfriend... the end of a relation-
ship, and the third one is about the
end of your own life, really: 'What
once burned so bright is growing dim'
is your own life spark, I suppose.

"Everyone has a paranoia
about getting old. No-one wants to
die. A lot of people say that I'm
wrong... but I never believe them."

No Good Trying (Barrett)
From 'The Madcap Laughs'.

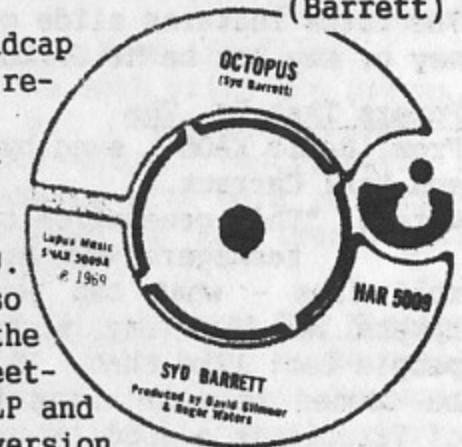
Malcolm Jones: "[This] was positively
impossible! Syd had,
before the session, taken copy tapes
...which I presumed were to give to
the musicians he was booking to
learn... I was wrong; he kept them!"

No Man's Land (Barrett)
From 'The Madcap Laughs'.

No Way (Gilmour)
From 'David Gilmour'. Yes way!

Octopus (Barrett)

From 'The Madcap
Laughs' and re-
leased as a
single (just
before the
album), in
December '69.
The song also
appears on the
'Harvest Sweet-
ies' promo LP and
an earlier version,
entitled 'Clowns and Jugglers' (qv),
appears on 'Opel'.



Old Faces (Gilmour/Roy Harper)
From Roy's 'The Unknown Soldier' LP.

Guitar on the track, which is very reminiscent of 'More', could be Dave.

Opel (Barrett)

From 'Opel'.

Waters: "What was so stunning about Syd's songs was, through the whimsy and the crazy juxtaposition of ideas and words, there was a very powerful grasp of humanity. They were quintessentially human songs and that is what I've always attempted to aspire to. In that sense, I feel a strong connection to him."

Reader Charles Brown suggests the title may have been inspired by a German car, the Opel Rekord.

Our Song (Waters/Geesin)

From 'The Body', rendered by the authors.

Out Of The Blue (Gilmour)

From 'About Face'. Performed on the 'About Face' tour, the song also featured in Gilmour's set at the 1986 Columbian Earthquake gig.

Gilmour: "At some times I'm dealing with fairly depressing topics, but, at the same time, my idea is the music will be uplifting."

Peter Gunn (Henry Mancini)

Performed at soundchecks on Dave Gilmour's 'About Face' tour.

Pink's Song (Wright/Juliette Wright)

From 'Wet Dream', sung by Rick. The track is about neither Syd nor Floyd, but a tutor of Rick's children. The lyrics are by Rick's wife Juliette who, as Juliette Gale, sang with Floyd forerunners the Abdabs/Sigma 6.

Playing Games (Gilmour/Roy Harper)

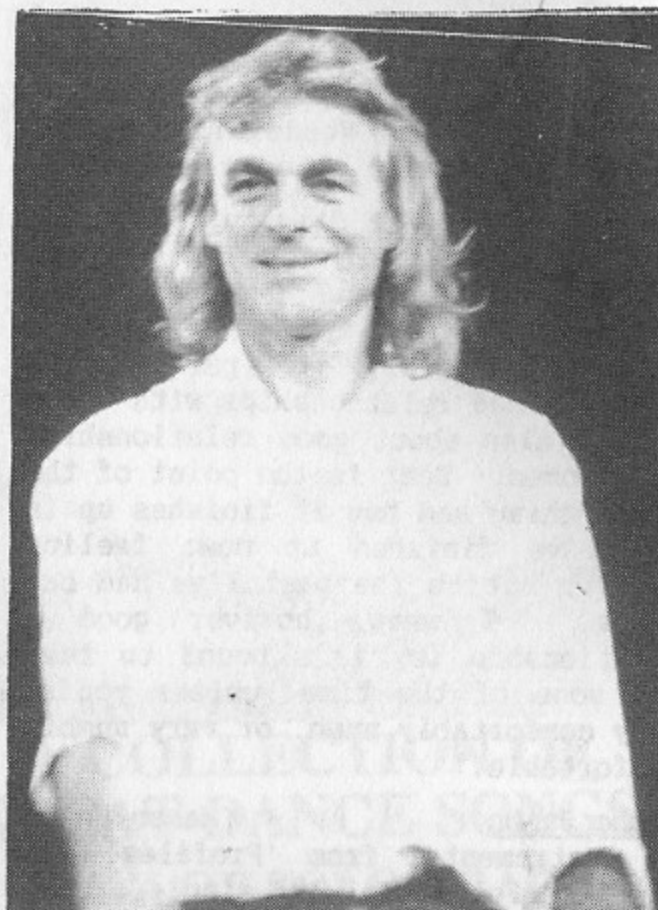
From Roy's 'The Unknown Soldier' LP. The track features slide guitar which may or may not be Mr Gilmour's work.

Powers That Be, The (Waters)

From 'Radio KAOS', sung by the author and Paul Carrack.

Waters: "This generation of Reaganite teenagers who are rock 'n' roll fans - what can you say? It upsets me that any young, or old, people feel like that. That they can be conned into thinking the bombing of Tripoli is a good thing. You only have to look at it rationally for a minute-and-a-half to realise that it did nobody any good at all except possibly Reagan. I feel huge anger at the perpetration of such a mon-

strous piece of terrorism purporting to be anti-terrorist. It's such doublethink. Real George Orwell."



PRIVATE WRIGHT (PIC DAVID TULSKY)

Private Person (Wright/Harris)

From 'Identity', sung by Dave Harris. Wright: "I'm not interested in electronics for (their own) sake; if you turn this knob you get this sound - why it happens I don't know."

Profiles 1-3 (Mason/Fenn)

Three instrumentals, on which the score for the 'Life Could Be A Dream' film was based, from 'Profiles'.

Mason: "I've certainly enjoyed working with Rick... I think it's useful and important to change the people you work with. You get so stuck in certain patterns. You know: Roger will do this and Dave will do that and... well, you can go and make the tea, Nick!"

5.01 AM (Pros and Cons of Hitch Hiking, The) (Waters)

From 'The Pros and Cons of Hitch Hiking'. Released as a single, it "died a horrible death", although Waters did consider a remixed version to coincide with his second Hitch Hike around the US in 1985.

Waters: "Some of the ideas have come from my own dreams and also there are bits and pieces of other



A STILL FROM 'SHANE', IMMORTALISED IN THE PROS AND CONS OF HITCH HIKE

people's dreams. In fact, the third verse of the album's title track talks about standing on the wing of an aeroplane, looking down at the Eastern Seaboard of the United States and Yoko Ono being there, and telling me to jump; that everybody's got to die some time and the manly thing to do is to end it all now.

"That dream belongs to Andy Newmark, the drummer. He came in one day and over lunch in the pub he told me about this dream and I thought: 'That's a good dream, I'll try and fit that in somewhere'. So I did."

Radio Waves (Waters)

The first single from 'Radio KAOS'. The edited, 7" version and an extended remix both appear on the 12" and CD singles. The track also appears on the 'Radio KAOS' video EP, with 'Sunset Strip', 'Four Minutes' and 'The Tide is Turning'. This version is slightly different to the promo video for the single.

Waters: "The lyrics are clearly ironic: 'AM, FM, weather and news, our leaders had a frank exchange of views'; but there was no irony intended in the music."

Raise My Rent (Gilmour)

An instrumental from 'David Gilmour'. Gilmour: "Favourite guitar solos? I like what I did on 'Raise My Rent'. That was sort of an excuse

to go on a twelve-bar blues."

Rats (Barrett)

From 'Barrett'.

Jerry Shirley said: "'Rats' in particular was really odd. That was just a very crazed jam and Syd had this lyric that he just shouted over the top..."

Barrett: "I don't buy many

records...there's so much around that you don't know what to listen to. All I've got at home is Bo Diddley, some Stones and Beatles stuff and old jazz records..."



4.47 AM (Remains of Our Love, The)

(Waters)

From 'The Pros and Cons of Hitch Hiking'.

Waters: "(The album) was a tribute to Bob Dylan's 'Sad-Eyed Lady of the Lowlands'. I thought having one song through a whole side of an album was terrific. It goes on and on and on in a fairly quiet and boring way. I still like some of it a lot. It's very easy in rock 'n' roll to get sucked into the idea that everything has got to be accessible."

Rhamadan (Barrett)

An unreleased song, recorded in 1968. Malcolm Jones: "This was a long, boring track, lasting about eighteen minutes, which Syd (or at least, I have always presumed it was his playing) had made... It featured several conga drum overdubs, with no apparent theme or direction."

Rhoda (Mason/Fenn)

An instrumental from 'Profiles'. Rick Fenn: "We both write the pieces, but I suppose, because I play the more melodic instruments, I possibly come up with more thematically. Basically, we just toss it all around together."

Rooftop in a Thunderstorm Row Missing the Point, A (presumably by Barrett)

A poem published in Syd's Terrapin and an Italian book. The existence of a track of the same name has been neither confirmed nor even rumoured.

Rooftop Song, The

An alternative title for the above.

4.33 AM (Running Shoes) (Waters)
From 'The Pros and Cons of Hitch Hiking' and the 12" of the 'Pros and Cons' single.

Live on the 'Pros and Cons' tour, the song included a third verse:

"Ooh babe, where you been?
Fragrant the feel and the flavour
of dark teenage skin
?Like the river's been rushing the?
I said when you go over
I wanna go back there again
Oh baby, sweet Fassbinder baby"

CENTRE: ROGER LIVE IN THE USA, 1984
(COURTESY ED MORGAN & CHRIS LONSDALE)

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

Sea Shell and Soft Stone (Waters/
Geesin)

From 'The Body'.

Geesin: "I was getting on well with Roger as a human... I asked him if he would like to join me. I dashed forth with me goods and Roger did four songs. I actually did all the fill-in bits, funny spluttering noises, then classical cello and guitars; the strain nearly exploded my mind - maybe it did explode my mind, but we did it."

Sea Shell and Stone (Waters)

A pretty ditty from 'The Body'.

Seems We Were Dreaming (Wright/
Harris)

From 'Identity', sung by Dave Harris.

4.41 AM (Sexual Revolution) (Waters)
From 'The Pros and Cons of Hitch Hiking'.

Waters: "One of the great paradoxes of the design of human beings is the disparity between the hopes and aspirations of men and women... presumably based on the separate biological functions in terms of human survival: that man has been designed to go out and screw

everything he can in order to populate the world and that we should multiply and spread.

"It appears, from my limited experience, that, by and large, women are far more interested in providing a safe place within which to rear children and, if possible, keep the hunter there, hunting for them; which may all be very simplistic and I'm sure that I shall be attacked by all kinds of women and probably men too, all over the world, but... so what.

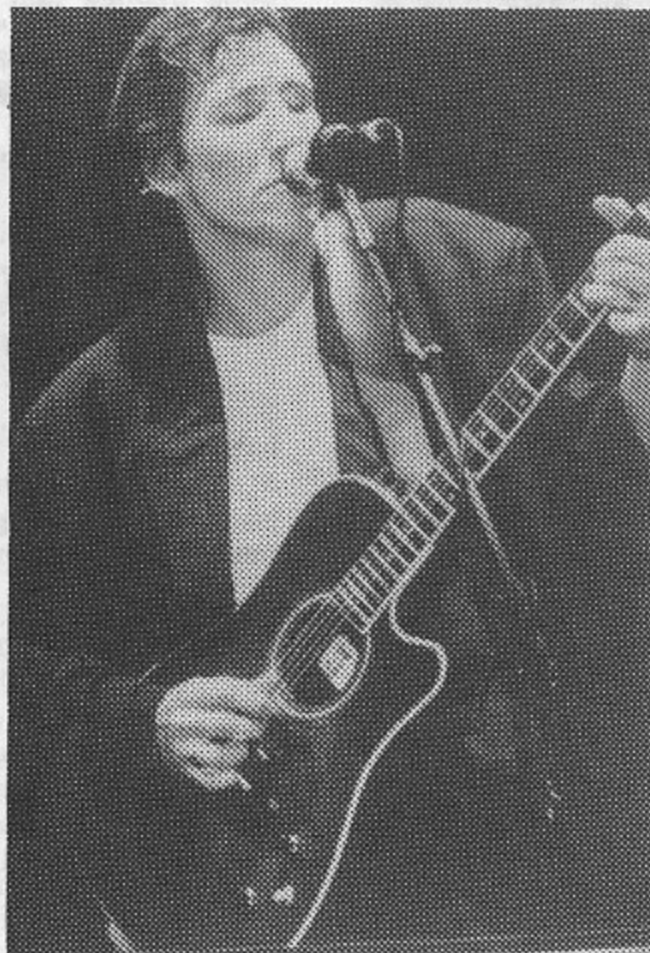
"Eating and sleeping and 'effing' are like 'it', really, at a fundamental level. All the other intellectual, sociological, anthropological, historical, der-der-der stuff is very Interesting! and Exciting! and can be Elevating! and Challenging! and all those things. But compared with making love, it's small time."

Sh'boom (unknown)
From Nick Mason's 1984 'Life Could Be A Dream' film, which takes its title from the song's lyric. Originally a hit for the Crew Cuts in 1954, this version - by Mason and Fenn - features 10cc's Eric Stewart on vocals.

She Was A Millionaire (Barrett)
Another unreleased

version of a song Syd had first recorded with Pink Floyd (see TAP's A-Z, issue 50). This one is believed to have been attempted during Syd's penultimate set of sessions in June 1970. However, neither this nor the Floyd's version has been released, officially or otherwise.

Barrett: "Piper at the Gates of Dawn? That was very difficult in some ways, getting used to the studios and everything. But it was fun; we freaked about a lot. I was working very hard then; there's still lots of stuff lying around from then, even some of the stuff on Madcap."



She Took A Long Cold Look (Barrett)
From 'The Madcap Laughs'.

Gilmour: "I did those albums because I liked the songs; not, as I suppose some might think, because I felt guilty taking his place... I was concerned that he wouldn't completely fall apart. The final remix on 'Madcap' was all mine as well."

Short and Sweet (Gilmour/Roy Harper)
From 'David Gilmour'. An earlier version appears on Roy's 'The Unknown Soldier'. A Gilmour-free version is on Roy's 'Between Every Line' album, due on CD from Awareness this year.

Roy Harper: "This is a celebration of life - the quality - on whatever level..."

Gilmour: "(Roy's) one of those people who never want to compromise anything. He often takes things a lot further than I personally would, in the way he performs, but I like it. I like and admire the way he does things: his courage, getting up there and doing it that way... his honesty and openness in the way he puts over his own life on stage. I think he's very much more talented than a lot of people who've been more successful than he has; maybe because people are frightened of that sort of thing that he does and the kind of honesty he puts over. I think it scares a lot of people off."

Siam (Bley)
From 'Fictitious Sports', sung by Robert Wyatt.
Mason: "(Siam) is a sort of new wave 'King and I'."

So Far Away (Gilmour)
From 'David Gilmour'.

Gilmour: "That's a short moment in my life when I felt pretty desperate... I had doubts as to whether or not to put it on, to use it, because it felt a little too close to me, too personal and that's a nervy thing to do. That's one of the things I find it hard to do. But I've worked with other people and they've played me their demo songs and there's been one or two of these songs that have been like that - very close, personal - and I say, 'We should do this,' and they say, 'No, I can't do it'. We haven't done it and the whole album at the end has felt to me like they left something out

that they should have put in there. It's not anything for them to worry about and no-one else is going to think the worse of you for it.

"John Lennon's a great example of someone who DOES do it and Paul McCartney is a great example of somebody who doesn't (laughs). Paul McCartney always seemed... frightened of exactly that, of letting anything of his true self out, which is a shame because there probably is a true self in there somewhere."



RICK & DAVE: THE HAIR-CARE BROTHERS

Strange Rhythm (Wright/Harris)
From 'Identity', sung by Dave Harris.

Wright: "The great thing about the Fairlight is that every time you go back you learn something else. We had to get control over it though, because it would have been very easy just to have ended up making funny noises. We spent several weeks sequencing and scripting everything, but it was all worth it in the end."

Summer Elegy (Wright)
An instrumental from 'Wet Dream'.

Wright: "There is a lot of stuff that I do reject, not for myself, but for the band... there are lots of things in the Pink Floyd's music that I don't like - and I don't like them because there's four of us doing them. It's a compromise. Obviously, I do like a lot of the stuff we're doing or I wouldn't be in the band."

Sunset Strip (Waters)
From 'Radio KAOS'. Released as a single in Europe.

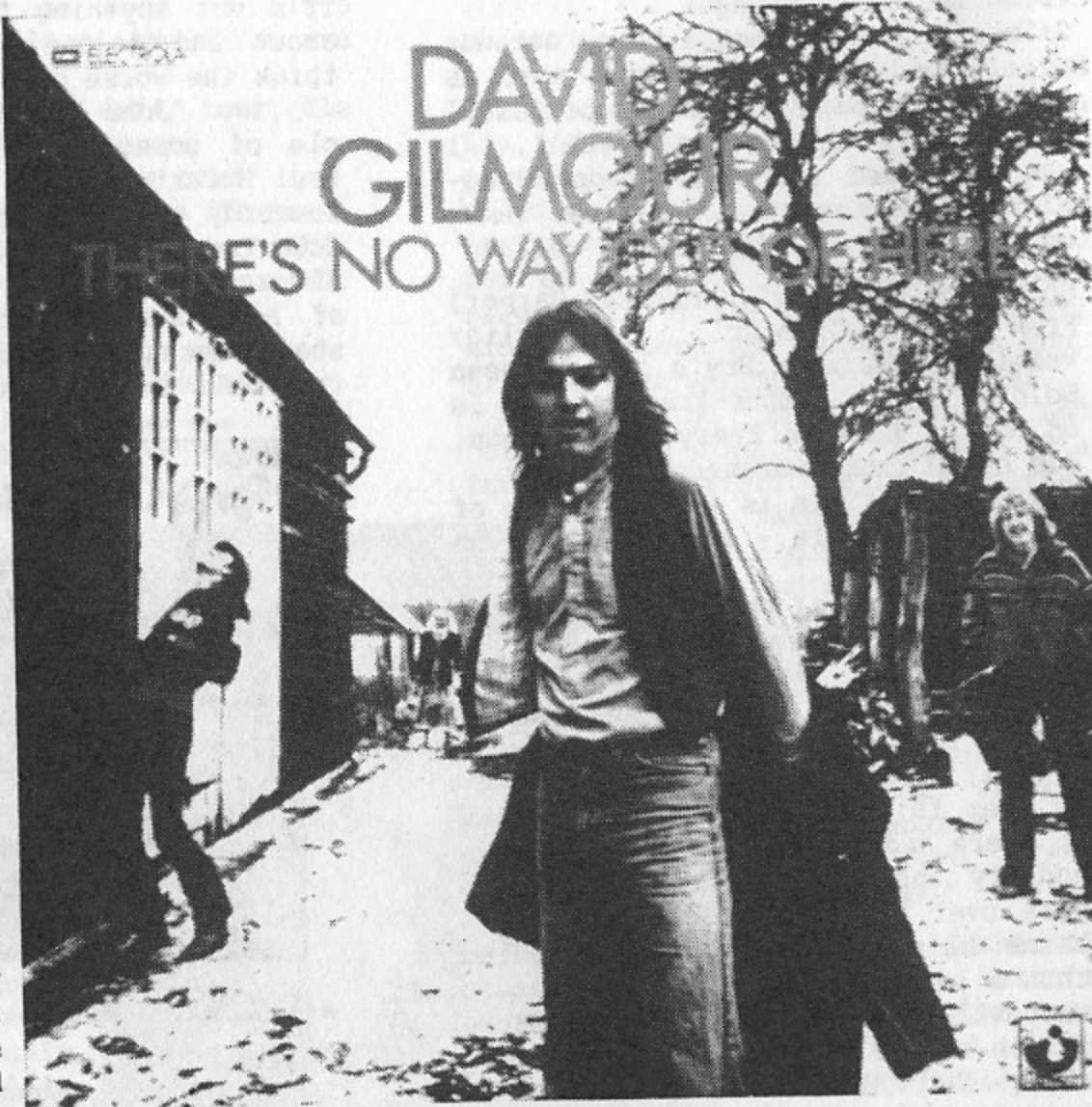
Waters: "I accidentally tuned into FM radio station KMET. They had this bizarre spot called The Fish

Report which was a strange, fanciful and very surreal sports fishing report about the beaches in and around LA. It was complete gibberish from beginning to end: real Monty Python. It made me realise my superior European overview of this culture was quite wrong."

Swan Lee (Silas Lang) (Barrett) From 'Opel'. Peter Jenner:

"I only did a couple of sessions (in 1968): it was reasonably together in a fairly wacky way - at least there were songs and things."

Terrapin (Barrett) Originally from 'The Madcap Laughs', this reappeared on the Peel Sessions EP, of which Strange Fruit's Clive Selwood said: "It was difficult to find Syd, but once I'd found his brother, who handles his business, that was fine... We also had to have the approval - as we always do - of the other musicians involved. We had to track down Jerry Shirley, who was then working with the new version of Badfinger in the States, and also ask Dave Gilmour. I understand that Syd himself is alive and quite well, has a happy life, spends a lot of time working in the garden and has a decent income from his songwriting royalties. So he's probably got a better life than any of us!" Of the five songs that Syd performed on the session, only 'Terrapin' came from the album that he was presumably supposed to be promoting. The LP version is also on 'Picnic' and the BBC version reappeared on the



compilations 'Before the Fall' (UK) and 'Best of Peel Sessions Par Bernard Lenoir' (France).

There's No Way Out Of Here (Baker) From (and sung by) 'David Gilmour'. Told "It's hard to get a handle on what the instrument really is" at the start, Dave replied: "Good. That was the intention (laughs). It's a fuzz-tone-distorted guitar double-tracked with a harmonica." An edited version was released as a single, with no commercial success.

Gilmour: "Ken Baker is in a group called Unicorn that I produced a couple of albums for... It was a track on one of their albums ['Too Many Crooks'] that I found suited my mood when I was making my album; we tried it out and it worked well."

Tide Is Turning (After Live Aid), The (Waters) From 'Radio KAOS', sung by the author and the Ponterdulais Male Voice Choir. Also on 'The Wall Live in

Berlin', sung by all and sundry. Both versions were released as singles, the former with more success than the latter.

Gilmour: "I listened to one side of it (KAOS), the first side, then I heard 'The Tide is Turning', which I liked, on the radio. I haven't listened to the other side.

"It's not really to my taste, most of it. It's all done with machines, too discoey for me. But I'm obviously biased. You shouldn't really ask me about it."

Waters: "Between Ian Ritchie and myself, we really fucked that record up. We tried too hard to make it sound modern. Also the part where Billy pretends that he's just started the third world war I now find faintly embarrassing, and I dislike the backing vocals on 'The Tide is Turning'."

Towers Of Faith (Waters) From 'When The Wind Blows', sung by the author and Clare Torry. Waters: "(Clare is) just... magical."

True Story (Gilmour/Roy Harper) From Roy's 'The Unknown Soldier' LP, sung by him and with guitar by Dave.

Twelve-Eight Angel (Nick Laird-Clowes/Gilmour) From The Dream Academy's 'A Different Kind of Weather' album, featuring Dave on vocals, guitar and bass synth (see review, TAP 48). Renamed 'Angel of Mercy', the song was released as a single in August 1991, and reviewed by 808 State's Martin Price: "As soon as that came on I thought it sounded like Pink Floyd and sure enough Dave Gilmour has produced it". The six-minute '12/8' mix of the single adds only a backwards-tape intro and drum machine solo.

CAN A FLOYD DIVIDED STILL STAND? With *A Momentary Lapse of Reason*, its first Waters-less release, Pink Floyd, led by guitarist David Gilmour, returned to the sonic fantasies of the *Meddle* days and succeeded in measuring up to its old psychedelic yardstick. "Learning to Fly," with its arching chorus, and the hopeful, hypnotic ballad "On the Turning Away" particularly showed this to be a Floyd with a future. Former bassist and songwriter Waters in turn pursued his own vision of aural rock theater with the unapologetically didactic *Radio K.A.O.S.*, on which he leavened his predictions of Armageddon with a surprising warmth and hope best captured in the closing hymn, "The Tide Is Turning (After Live Aid)." Of course, just as *Lapse* lacked Waters's cutting lyrics, *K.A.O.S.* could have used a little old Floyd musicality. In fact, together, both records would have made quite a nice *Dark Side of the Moon*.

Untitled (Barrett) Probably an alternative title for 'Let's Split' (qv), recorded in 1970.

Voices (Wright/Harris) From 'Identity', sung by Dave Harris. Wright: "Obviously, we hope to be successful, sell a few records and go on the road..."

Waiting for the Drummer (uncredited) A one-off, light-hearted jam on the KAOS tour.

Waves (Wright) An instrumental from 'Wet Dream'. Wright: "I wanted to feature saxophone on this album because I played the saxophone myself for a bit, but not successfully. The music I first listened to that made me decide that I wanted to be a musician was back in the days of Coltrane, Miles Davis and Eric Dolphy. If you like, they are my heroes, funnily enough, and not keyboard players."

"I liked the sound of the sax that the Floyd had, so obviously I tried to get that kind of sound. I originally wrote 'Waves' for the saxophone, and he (Mel Collins) played it so well that I brought him onto another couple of tracks."

<LEFT> ROLLING STONE

Two of A Kind (disputed credit) From the Peel Sessions EP, officially credited to Syd Barrett but more likely to be the work of Rick Wright (see Q&A, TAP 50).

Until We Sleep (Gilmour) From 'About Face'. Gilmour: "On the demos for the album, I played fretless bass myself on all the songs because I like the sound and I can play it enough to do demos... There is a Fairlight synthesizer doing the bass part on 'Until We Sleep' but other than that, it's all fretless."

Waving My Arms In The Air/I Never Lied To You (Barrett)
From 'Barrett'.

Barrett: "I have lots of undeveloped things lying around. I'm still basically like I've always been - sitting around with an acoustic getting it done. I never get worried about my writing."

Wervin' (Bley)
From 'Fictitious Sports', sung by Robert Wyatt.

Mason: "I don't feel that I'd like Pink Floyd to suddenly adopt a rather jazzy style - it's just something I'd like to investigate with some other musicians."

What's the New Mary Jane (Lennon)
A cacophonous Beatles outtake reputed (by entrepreneurial bootleggers) to feature Barrett. There is absolutely no evidence to suggest that this is so (see the Beatles special, TAP 49).

White City (Townshend/Gilmour)
The title track of Pete Townshend's 1985 video and album. The music developed from Gilmour's contribution to Roy Harper's 'Hope' [qv].

Who Needs Information (Waters)
From 'Radio KAOS'; also released as a single in the US.

Waters: "That's about the tabloid press and how they have ceased to be about the dissemination of news information; particularly the Murdoch press in England - newspapers like The Sun and the Mirror. All you get is gossip, tits and ass."

Wined And Dined (Barrett)
From 'Barrett' and 'Opel'.

Gilmour: "He would never do those songs twice the same, ever. He'd change the chords and his way of singing them and everything... extraordinary. But it would take forever with him, because he just wouldn't do it the same twice, so he kept getting it wrong. So you'd be lifting vocal lines off and moving them to a different place on the tape and stuff. Just the method of working was so difficult... and I don't think he had as many good songs as we had for 'The Madcap Laughs'."

Wolfpack (Barrett)
Reputedly Syd's favourite track from 'Barrett'.

DAVE GILMOUR Boston Orpheum Boston, MA



DAVE Gilmour's tour represented the first solo tour by any Pink Floyd member. On his *About Face* album Gilmour used a variety of top musicians. For the live shows he used a totally different but equally competent band. The line-up consisted of ex-Mott The Hoople/Bad Company guitarist Mick Ralphs, who took care of rhythm guitar, and bassist Mickey Feat, who was on the album as a backing vocalist. Chris Slade and Jodi Linscott provided percussion that gave the band a solid backbeat. Completing the line-up was saxophonist Raphael Ravenscroft (his playing has graced albums by Pink Floyd and Gerry Rafferty, to name but a few) and keyboard player Greg Dochert.

The band gave Gilmour a solid foundation to work with. They opened with a hypnotic version of "Until We Sleep," which is incidentally the opening cut from his album. It was more than clear that this was a band of professionals. Musically they were beyond reproach. If anything, they could be criticized for being just a little too perfect, but more often than not the accompaniment to Gilmour's melodic songs was imaginative.

Most of the material that they performed was culled from Gilmour's two solo albums. They did a great version of "There's No Way Out of Here" from his first album, and a particularly outstanding "Love On The Air," one of the two songs that Gilmour co-wrote with Pete Townsend.

Some of the material, like the funkier "Blue Light" and "Out of the Blue," suffered from rather weak lead vocals, but the majority of the songs sounded fine, given the energetic performance from the band.

The overall presentation was nowhere near as grandiose as that of a Pink Floyd concert, but it was still pretty impressive, with some nice lighting effects which added to the atmosphere created by the music.

During the latter half of the show the band performed several old Pink Floyd favorites. A lengthy, if somewhat overlong, version of "Money" brought the audience to its feet. A rousing "Run Like Hell" from *The Wall* also elicited a strong crowd response.

They closed their two-hour set with "Murder," one of the best songs from the new album. It started out with Gilmour on acoustic and Ralphs—who at last got the chance to display his fine playing—on lead guitar, before Gilmour switched back to electric and traded licks with Ralphs.

The capacity crowd, who were at best described as ecstatic, demanded more and the band returned for two encores, which included another old Pink Floyd favorite "Comfortably Numb."

David Gilmour proved that he has a lot to offer as a solo star, and with one or two minor exceptions the show was a major success.

—Mick Skidmore

<ABOVE> RELIX (AUG '84)

Barrett: "(The songs) have got to reach a certain standard and that's probably reached in 'Madcap' once or twice and on the other one only a little - just an echo of that. Neither of them are much more than that."

Womb Bit, The (Waters, Geesin)
An instrumental from 'The Body'.

Word Song (Barrett)
From 'Opel'. Also known as 'Untitled Words' or simply 'Words'.

Barrett: "It would be terrific to do much more mood stuff. They're very pure, the words... I feel I'm jabbering."

Wouldn't You Miss Me (Barrett)
An alternative version of 'Dark Globe' [qv], from 'Opel'. A US promo 12" features this song on both sides. Waters: "If our hobby is to be interested in... whether Syd did this or did that, or what colour shoes he wore on March 18th 1967 or whatever, who am I to say that's obsessive? Some people collect stamps! It's better than watching Ninja Turtles on TV, in my view. Being a Syd Barrett fan seems to me to be a perfectly legitimate and reasonable way of spending your spare time.

"He was a very interesting man. He wrote some fantastic songs. There's a body of work; unfortunately it is complete. There won't be any more, I don't think. He was a visionary, he was an extraordinary musician, he started Pink Floyd... well, Syd and I started the band together but if he hadn't been there, nothing would have happened. I'd be working for an architect... I might be my own boss by now - I probably would - but I would not be doing the work that I'm doing, I don't think. He was the key that unlocked the door to rock 'n' roll for me."

You (The Game part II) (Gilmour/Roy Harper)
From Roy's 'The Unknown Soldier' LP,

MASON AND FENN 'Profiles' (EMI MAF 1) *

THERE WAS once an amusingly successful corporation known as Pink Floyd. And, even as their drummer and junior partner, Nick Mason managed to make so much money that he could afford to indulge his every whim.

One of these whims was to make a short film about his past and another of his whims; fast cars. Drafting in a number of faceless, soulless musos, he makes a diabolically bland soundtrack album. I hate fast cars, I hated Pink Floyd and I hate this record. And I bet the film is a pile of shit, too.

ROGER HOLLAND

quicker than I thought we would. You have to pay them for the time and I didn't want to let them go away and keep all that money without me having had them work.

"I was trying desperately to think of new tracks and things to do, so I was running through this cassette and I picked out two bits. It was the first bit and the sort of third bit, and I quickly wrote another little bit to put in the middle. This is in the morning at the studio before the others got there. When they came in, I said, 'I've got another track to do', and that was literally written, put together, as a track.

"I never demoed that one, which was one thing that was nice about it. The feel of it is very nice, 'cause they weren't trying to copy or emulate a thing that they'd already heard me do."

Zip Code (Mason/Fenn)
An instrumental from 'Profiles'.
Mason: "If you think I'm going to get Phil Collins in just so I can pounce about the front of the stage with a tambourine, you're very much mistaken!"

THANKS TO KEVIN WHITLOCK FOR HIS HELP
PLEASE SEND ANY CORRECTIONS/ADDITIONS

<LEFT> SOUNDS 21-9-85

with Dave on guitar and Kate Bush on vocals. The track is a sequel to the Gilmour-starred 'The Game (parts 1-5)' on Roy's 'HQ' album.

You Know I'm Right (Gilmour)

From 'About Face'. Performed on the 'About Face' tour, the song was revived for Gilmour's cameos at the Columbia Earthquake gig in 1986 and the Guitar Greats concert in 1984.

Gilmour: "When I'd been in doing the original sessions, I had the musicians booked for two weeks and we'd run out of stuff to do after eight or nine days 'cause we'd cut it



"YOU PLAYED ON AMUSED TO DEATH? HA HA HA..." - BECK GETS THE POINT, COURTESY OF RINGO. JAN HAMMER AND GILMOUR GRIN AND BEAR IT. [PIC COURTESY OF LYNN SWANSON]

A QUICK, INCOMPLETE GUIDE TO SOME PINK FLOYD BOOTLEG CDs

DAVID GILMOUR

ABOUT FACE TOUR
CHICAGO 1984 * LIVE



ABOUT FACE TOUR (RACD 491/2)

1: Montreal radio review (1:15); Until We Sleep/All Lovers Are Deranged (10:53); Love on the Air (5:59); Mihal's (9:49); Cruise (8:30); Short and Sweet (7:33); Money (10:02); Out of the Blue (3:31); Let's Get Metaphysical (5:34)
2: You Know I'm Right (7:36); Run Like Hell (7:07); Blue Light (9:34); Introducing the band (1:48); Murder (7:52); Near the End (10:48); Comfortably Numb (9:14).

Taped at Chicago's UIC Pavilion on June 8 '84, this CD's sound quality varies from good to barely audible.

It features the entire concert, There's No Way Out Of Here and I Can't Breathe Anymore having been dumped from the set by this date.

The "radio review" is actually a commercial for a Montreal gig. Most of the songs that follow are longer than on the original albums.

Mihal's is great live, the chords that start Cruise are definitely an improvement on the album, Let's Get Metaphysical has a combined guitar/sax solo in the intro and You Know I'm Right has a great guitar solo.

Blue Light, however, is no better here and Dave has problems singing it (it also includes some band solos). Also, the vocals on Near the End are,

unfortunately, barely audible.

Still, a recommended buy unless you find something of better quality.

The two-page booklet has nothing of consequence except a claim that all tracks are by Dave G apart from Pete Townshend's lyrics; I remember Roger Waters being involved in some of 'em! (Paul Walstra)

ATOM HEART MOO - LIVE (World Productions of Compact Music WPOCM 0390 F 048 2)

1: Astronomy Domine (7:18); Careful With That Axe, Eugene (9:21); Cymbaline (9:00); A Saucerful of Secrets (12:55); Embryo (8:39)
2: Interstellar Overdrive (13:11); Set the Controls for the Heart of the Sun (12:07); Atom Heart Mother (18:58)

Recorded at 'Mothers' in Birmingham on March 8 1970, this suffers from tape hiss and distortion throughout.

Astronomy's intro is missing (the song opens with the first verse), Cymbaline has a greatly-abbreviated intermezzo before the footsteps and although Saucerful is good, I've yet to find a version with the excellent guitar featured on the 'Early Tours' LP version of Celestial Voices.

Ensemble playing continues through Embryo's squawks and the build-up to the third verse is also unusual here.

Interstellar is the highlight of this CD: the best version I've heard.

Atom Heart Mother is very similar to that on the 'Brutish Temptation' CD (although the latter is better). Unfortunately, parts are distorted almost beyond recognition.

Unless you're on the lookout for a brilliant Interstellar, this CD isn't recommended. By the way, Atom Heart Mother-phobes, this CD dubs the track Atom Heart Mothers, suggesting there may be more than one! Mr "Masson" also gains an extra consonant. (Paul Walstra)

DARKNESS OVER FRISCO (The Genuine Pig TGP-CD-129)

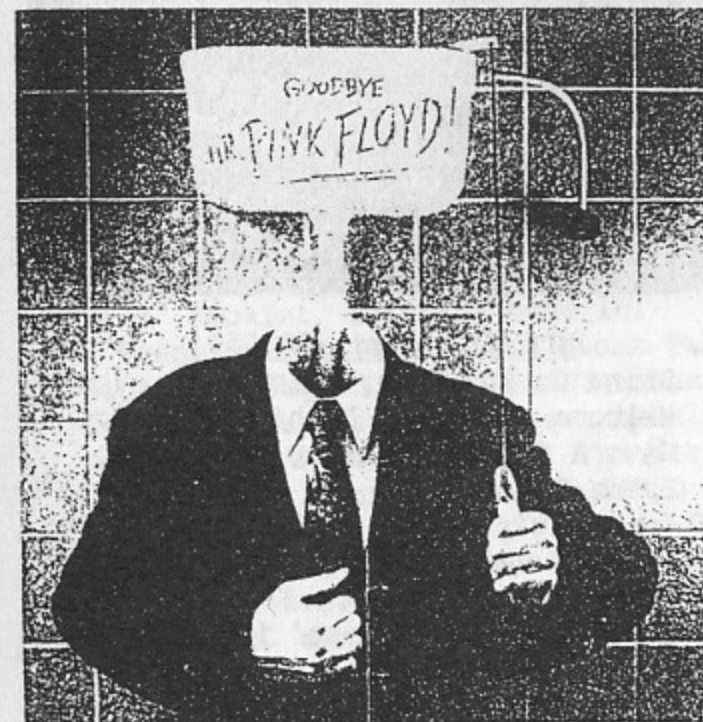
Cymbaline (8:46); Grantchester Meadows (7:23); Green is the

Colour (3:42); Careful With That Axe, Eugene (8:54); Atom Heart Mother (16:49); Set the Controls for the Heart of the Sun (11:25)

This has the PBS recordings from April 29 1970, claimed, as always, to be from Fillmore West, October 1970.

Clearly copied from vinyl, but from a much better pressing than the 'Fillmore West' LP I used to have (unless the tracks have been cleaned up) (Correct - Eds), the sound is quite good and I'd recommend this if you haven't got the tracks on other discs (see 'Colourful Meadows' review in TAP 49 for example - Eds).

(Paul Walstra)



GOODBYE MR PINK FLOYD (Guideline Live Music GLM-CD-001)

Radio Waves (4:32); Welcome to the Machine (7:06); Money (5:02); In the Flesh (3:31); Have A Cigar (3:13); Pigs (3:37); Wish You Were Here (5:11); Mother (6:57); Final Cut [sic] (3:34); If (3:45); The Power [sic] That Be (3:59); Breath In The Air [sic] (3:28); Brain Damage/Eclipse (6:28); Another Brick in the Wall pt 1 (4:02); The Happiest Days Of Our Lives (1:21); Another Brick in the Wall pt 2 (4:15) (70:23)

This is taken from a Westwood One radio broadcast, recorded on the KAOS tour (Quebec, November 7 '87), so the quality is very good. None of the tracks vary much from the originals, although Pigs is much shorter.

The CD is a pic-disc showing a dog running on a beach, with a platform on stilts in the water. Can anyone confirm where this picture is from?

(Ralf Zuhlke)

NB: Final Cut is Get Your Filthy Hands.../Southampton Dock; introduced with "Cette chanson est pour mon père". (Paul Walstra)
Breath In The Air is Breathe.

IVOR WYNNE (Men At Work 5518 2)

Raving And Drooling (10:04); You've Got To Be Crazy Diamond [sic] (12:02); Have A Cigar (4:28); Shine On You Crazy [sic] (9:42); Speak To Me (5:31); Breathe (4:48); On The Run (6:06); Time (1:03); The Great Gig In The Sky (4:17); Money (3:16); Any Color [sic] You Like (8:53); Brain Damage (3:40); Eclipse (1:43)

Recorded in Canada (not London as is claimed), June 28 '75, on the last date of a tour that Waters described variously as "unpleasant, unnerving and upsetting" and "absolutely appalling", this CD does a fair demolition job on Floyd's live reputation.

Raving And Drooling and Gotta Be Crazy are okay, but hardly rival the 'Animals' songs, while the sloppily-edited Shine On 6-9 is a bit of a no-hoper. In the first half, only Have A Cigar shines: similar to the '77 tour versions, but with harmony vocals that are actually harmonious, it's a punchy affair that emphasises how lethargic the studio cut sounds.

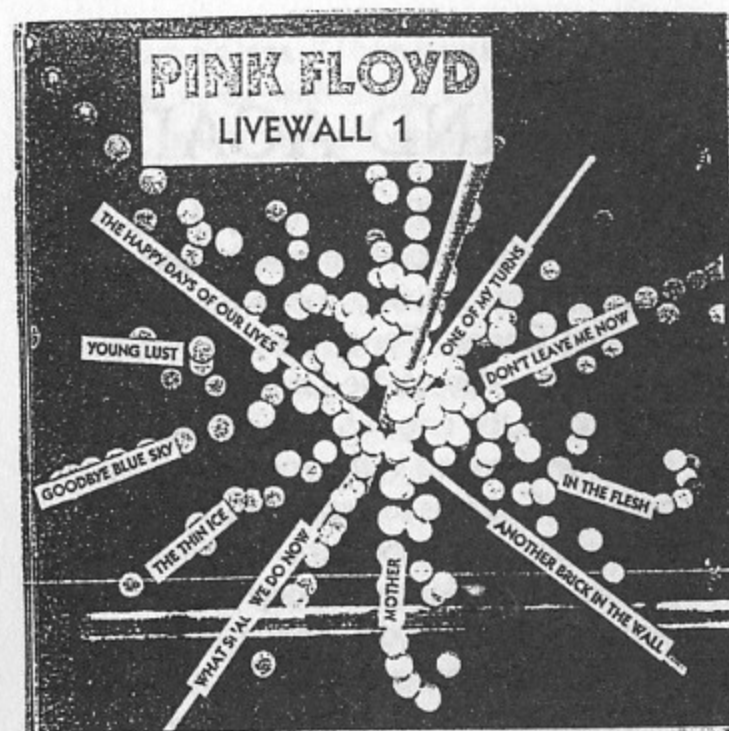
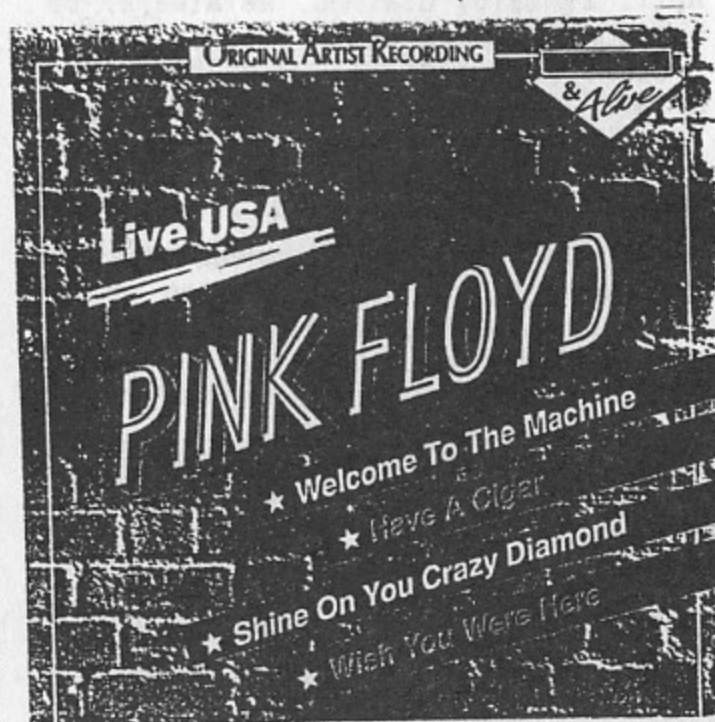
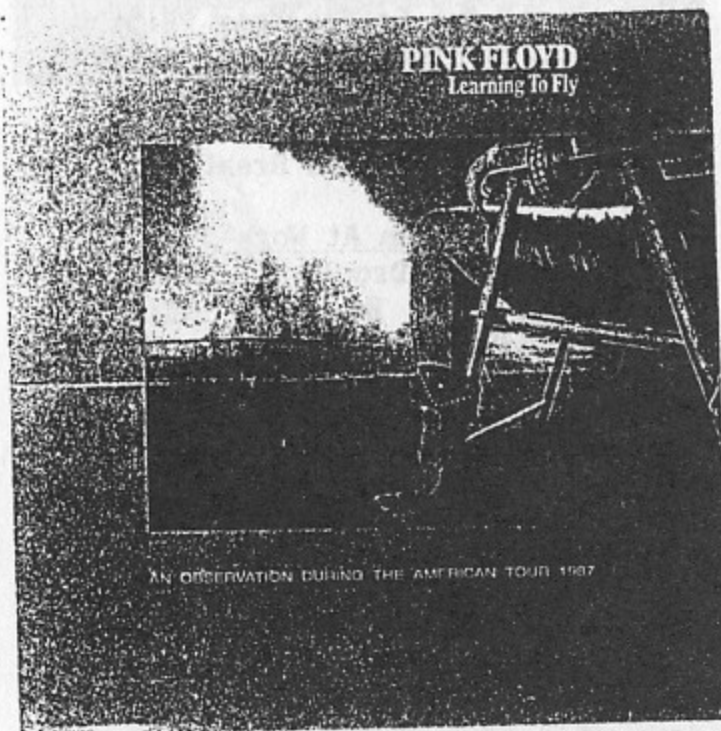
DSOTM is pretty patchy. Best are Speak To Me, which previews the opening throb of Welcome To The Machine, and the roar that greets Breathe. The rest is fairly mediocre; Money is faded out during the guitar solo, while Time (which is present and actually six minutes long; the "Time" on the track-list is the piano intro to Great Gig) makes the DSoT version sound like... well, the original!

The sound quality is very good, but you'd be better off with either the double album from which the CD has been transcribed (dubious musical merits aside, I can't understand why the bootleggers didn't put out a double CD set) or a tape of the gig.

The (orange) CD itself is packaged,

like the second Brain Damage reviewed in TAP 54, in an LP-sized, gatefold sleeve with three sections (i.e. 36" long), with a plain black cover. (The Bartman; ta to Nick Bartlett)

Still, not a bad CD by any means; I actually prefer it to Delicate Sound of Thunder. While DSoT sounds too clean, this has a raw edge to it and is a good performance. (Jamie Martin)



of this CD is that, despite the name, there is not a hint of Atom Heart Mother. It was taped at a London gig on May 19 '73; at which, according to Miles, the crowd went wild. The CD listener certainly won't... unless the sound quality drives you mad.

I can just imagine our daring bootlegger sneaking into Earls Court with a cassette recorder well-hidden under a coat zipped up to the chin. Shame he wasn't bold enough to unzip the coat once inside the hall.

Apart from One of These Days, none of the tracks (or what you can hear of them) sound particularly inspired.

This isn't a recommended purchase. It now sits at the back of my collection, only to be taken out again in divorce proceedings. Ah, and in all the excitement I've almost forgotten to mention that this is a picture disc (an early live shot). Well folks, it's a PICTURE DISC!!!

(Paul 'Going Slightly Mad' Walstra)

the second half of the concert (from Earls Court '80; see TAP 48). The CD has since been sold separately, as have others by more of UNO's victims. The issue also featured a 'Think Pink' booklet, but it's rubbish!

Then, in September '91, Kiosk Publications began their 'Il Dizionario Del Rock' series, featuring a booklet and either a CD or tape. The first of the 72 volumes featured a Floyd CD titled 'Live In London 1971' (DIR-01) which, despite the title, is from the tediously over-bootlegged September 16 '70 BBC show: Atom Heart Mother, If, Embryo, Green is the Colour and Careful With That Axe, Eugene.

(Edoardo Bertolotti strikes again)

REMERGENCE (Diamond in Your Ear DIYE 17)

Obscured By Clouds; When You're In; Set the Controls for the Heart of the Sun; Careful With That Axe, Eugene; Echoes; One of These Days (71:44)
The most positive thing one can say

UNTIL WE SLEEP (Living Legend LLRCD 125)

Until We Sleep; Money; Love on the Air; Short and Sweet; Run Like Hell; Blue Light; Comfortably Numb

Taken from a Westwood One broadcast of "David Gilmour and Friends"'s July 12 '84 gig at the Stabler Arena in Pennsylvania, this CD is of very high quality (although, like About Face Tour, the packaging is very sparse).

(René von Dalen)

Eds' note: The original broadcast also included All Lovers Are Deranged and You Know I'm Right.

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

LEARNING TO FLY (Rock Solid 010/011)

1: Learning to Fly (5:10); A New Machine part 1/ Terminal Frost/ A New Machine part 2 (8:40); Sorrow (8:40); Signs of Life (3:14); Dogs of War (6:06); Yet Another Movie/ Round and Around (5:38); Comfortably Numb (6:50)

2: On the Turning Away (7:14); Welcome to the Machine (6:40); Us and Them (6:45); Another Brick... 2 (5:44); One Slip (6:10); Run Like Hell (6:31); Money (6:46)

Subtitled 'An observation during the American tour 1987', this is from the opening gig in Ottawa, September 9 '87 (In which case, it's presumably a scrambled version of the 'World Tour' 3-LP reviewed in TAP 29 - Eds).

I have a few minor complaints: the incessant "woo"s and "whoa"s from the audience (not to mention "Pink Floyd, we love you"), programming stopping the separation of A New Machine from Terminal Frost, the omission of the first line from On the Turning Away and Round and Around from the sleeve-notes, and the unimaginative choice of songs - Wish You Were Here or Echoes perhaps? (The former does not appear on the 'World Tour' LP and the latter is even more of a victim to the exuberant audience - Eds).

LIVE USA (imt 900.051)

Shine On You Crazy Diamond pt. 1; Welcome to the Mashine [sic]; Have A Cigar; Wish You Were Here; Shine On... pt. 2 (54:17)

Taped July 2 '77, this is probably from the same source as 'Caught in the Crossfire' (see TAP 47) and 'Welcome to the Machine' (see TAP 50) - the sound quality is the same.

The only differences are that Have A Cigar has a longer intro on this CD and that this disc was half the price of 'Caught...'; so, if you haven't got this gig yet, buy this version! (Paul Walstra)

LIVEWALL 1 (TDM 03)

In The Flesh (5:50); The Thin Ice (2:48); Another Brick in the Wall pt 1 (4:57); The Happy [sic] Days of Our Lives (1:22); Another Brick... 2 (6:27); Mother (8:34); Goodbye Blue Sky (4:08); What Shall We Do Now (4:46); Young Lust (5:31); One of My Turns (4:10); Don't Leave Me Now pt 1 (3:06); Don't Leave Me Now pt 2 (1:11); Another Brick... 3 (6:08)

This appeared with the February '91 issue of Italian publication UNO, but the magazine was never issued with



TAP PLUGS

In 1974, Steve Marriott recorded an album with Greg Ridley and Tim Hinkley, featuring, among others, WYWH vocalist Vanetta Fields and saxman Mel Collins. However, 'Scrubbers' was rejected by record company 'business suits' and never released. As a mark of respect, now Steve is

playing the great pub gig in the sky, Hinkley has dug out the master tapes for a limited edition CD, available by mail order from Elastic Cat Music, 5 State Parade, High St, Barkingside, Ilford IG6 2EY, UK. Price is £12.50 inc. UK p&p (overseas, write first). Please mention TAP when ordering.

PANAMERICANAGAIN AND AGAIN

BY JEAN LINDAMOOD

Pink Floyd meets the Carrera Panamericana.

AUTOMOBILE (JULY '92)

Ann Arbor—I think I have died and gone to rock-and-roll heaven. I just finished watching a brand-new Sony home video documentary of the 1991 Carrera Panamericana starring my musical heroes Nick Mason and David Gilmour—twenty-five-year veterans of Pink Floyd. And instead of annoying bogus Muzak for background, *Pink Floyd* wrote the soundtrack! My favorite rock band in the whole world! I wore out a copy of *Dark Side of the Moon*. I named a houseplant Gilmour when I was eighteen. Set the Controls for the Heart of the Sun. Careful with That Axe, Eugene. *Pink Floyd!*

Excuse me. No more exclamation points.

Drummer Nick Mason is actually a well-respected regular on the vintage racing circuit, having raced and collected cars for some twenty years now. Lead guitarist David Gilmour "doesn't have it as bad as me," says Mason. "He's been racing since the mid-Eighties. He's more into flying."

That Mason and Gilmour are car guys is no surprise. There are a lot of rockers into cars—J. Geils to rock fans is John Geils to the customers of his car restoration shop in Massachusetts. John Oates, of the world's most popular duo in recording history (Hall and . . .), has raced and keeps in close touch with the car scene. Guitarist's guitarist Jeff Beck has a street rod collection.

I'm merely excited because Mason and Gilmour may be the first of the lot to combine the car thing and the music thing. The car thing is only one of the last great road races on the planet, a race rich with history (Taruffi, Villoresi, Chiron, Fangio, Phil Hill,

Shelby, Ginther, Fitch, Chinetti, Lang, Kling, Ascari, Behra, von Metternich, and de Portago all raced during the five years of the original Carrera Panamericana, 1950–54). The re-creation of the Carrera is almost as thrilling as the original, Mexico being pretty much unchanged in the forty years elapsed between Carreras real and redux. The Mexican roads are as bad (as is the fuel), the people are as wonderful, and the photo opportunities haven't diminished, judging from the historical footage incorporated in Pink Floyd's mesmerizing new coverage.

Mason first ran the 1990 Carrera and knew then that he'd be back for more. "It's such a terrific event, especially for Europeans," he says. "It's extraordinarily exotic." He returned the following year with Gilmour, the two racing a brace of Proteus replica C-type Jaguars. Gilmour's co-driver was the band's manager, Steve O'Rourke, who has been racing almost as long as Mason. ("I own one car, and Dave and Steve own the other," explains Mason. "We built them in our own shops, so each was a bit different. There was a slightly competitive thing going on.") O'Rourke also happens to be a budding film producer and, as executive producer of this documentary, handled the logistics of working with the three-man Brit crew (director, camera, and sound) and the two-man American crew (camera and sound) in Mexico. An in-car camera fleshed out coverage.

"I can't stress how difficult it was," says Mason. "I mean, I don't know if five cameras would have been any better. The problems started when things began to break. First, a piece of our chassis fractured midway through a special section one day. We staggered along fifty or so miles to the lunch stop with the rear end sagging lower and lower. We found a shop and had twenty minutes to fix it. Those guys did a brilliant job on a very complicated bit of welding." Matters became worse when Gilmour and O'Rourke crashed, breaking both

of O'Rourke's legs. "Then it was, what were we going to do with Steve in this Mexican hospital, and what were we going to do with the car?" Their \$80,000 budget mushroomed to around \$200,000.

The finished product is of such high quality that it is miles beyond the bulk of the boring, hacked-up vintage car footage you can buy from all the usual sources, and it rivals the standard of the industry: *The Shell History of Motor Racing* [Book and Tape Reviews, August 1988]. Not surprising; the Shell series was written and directed by Bill Mason, Nick's dad. "I guess you can find a connection there," Nick Mason says, laughing. As for help from his famous father, Nick admits that the elder Mason "was quite generous with his criticism."

Rather than attempt blow-by-blow coverage of Mason and Gilmour's race, O'Rourke edited the film to give the viewer a full sense of being on the road and a taste of what it is like to enter the small Mexican towns and participate in attendant festivities along the way. There are many interviews with participants (one flaw is that most are not identified), excellent historical footage is cut in, and there is even coverage of 1990 winner Alain de Cadenet's crash.

"The director happened to be standing there with a camera in his hand that was ready to be mounted on a stand. He turned it on and shot as de Cadenet lost it," says Mason. A good eye will note that the car numbers of de Cadenet (1) and Gilmour (222) are the same as those of the cars that crashed in vintage footage of the original races. "Most peculiar, that," muses Mason.

Why a documentary about the Carrera Panamericana? "Frankly, making a film made a much better package for sponsors," says Mason. "We had more to offer."

Like the music thing. There is something so right about this documentary's soundtrack, whether you're a rock fan or not. The magic comes from the composers' being so intimately involved with the subject. A lot of the Carrera Panamericana soundtrack comes from two previous Pink Floyd releases: *The Wall* and *Momentary Lapse of Reason*. But eighteen minutes of new music



Never mind, by the magic of newsprint we can now whisk you away to the bottom of a 200ft drop in Mexico where that groaning sound you hear is PINK FLOYD who have been, by the look of it, doing the Pan American Rally the hard way. And there's DAVE GILMOUR crawling from the wreckage and announcing "It's only a scratch." Some you win, some you don't. . .

NOV 9 '91

were composed specifically for this production, the band's first new music in four years. "Five of us went into the studio, guys who were on our last tour, so we were an ensemble," explains Mason. "We looked at the video and timed it. Then we'd say, Well, this part needs this sort of thing, and we'd work it out. Dave would play a sequence of chords. He would pick up a musical idea, and the tempo would be set. Then the bass player would work out his part, and then the drummer would work out the drum part. And it just sort of came to life."

I started alone in the office library one morning, thinking I'd watch the opening minutes of the sixty-five-minute video before I faced the day. By the time it was over (all sixty-five minutes, of course), the library was packed with everyone from production staff to Fifties-rock-loving art director Larry Crane (who claims he never heard of the Beatles until after their breakup), all completely energized by the morning's entertainment. Since then, our promotional copy has crisscrossed the country, and a waiting list has been established for future viewings.

By the time you read this, Sony will have flooded every major music and video outlet in the country (a few being Tower Records, Sam Goody's, the Warehouse, the Wiz, as well as K mart and Wal-Mart) with *La Carrera Panamericana with Music by Pink Floyd*. It will cost you \$19.98. Buy it.

Mason smiles when we ask about the possibility of *La Carrera* showing up on MTV: "There's no real plan. Let's say there are definitely musical ideas that may resurface on another record." Buy that, too.

CLAP YOUR HANDS AND STAMP YOUR FEET

Stamping Ground; Kralingen Pop Festival; Rotterdam, Holland; June 28 1970

Cuby and the Blizzards - Dust My Blues; Canned Heat - Human Condition*/So Sad*; Livin' Blues - Big Road Blues; Al Stewart - Zero She Flies*; Quintessence - Giants; East of Eden - Irish Theme/The Sun of East; Country Joe McDonald - Freedom*; Dr John and the Night Trippers - Mardi Gras Day*; Family - Drowned in Wine; Santana - Gumbo*/Savor/Jingo; Jefferson Airplane - White Rabbit*/Ballad of You and Me and Powell*; It's A Beautiful Day - Wasted Union Blues*/Bulgaria*; T. Rex - Pavillions of Sun*; The Byrds - Old Blue*; The Flock - Big Bird*; The Soft Machine - Esther's Nose Job; Pink Floyd - Set the Controls*/A Saucerful of Secrets* (*appears on both the US and European version)

"Much song, spirited dance, some love and a good feeling...". The pop festival film often seemed an excuse to show the decadence of psychedelic youth to a backdrop of contemporary music. 'Stamping Ground' was different, its diverse menu ranging from blues and folk to jazz and prog-rock.

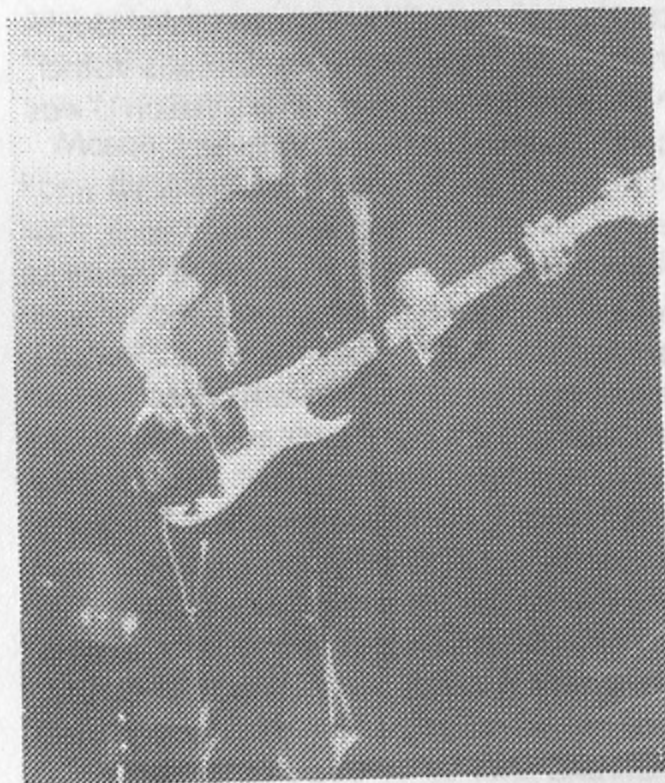
It was also notable for the inclusion of Soft Machine and Pink Floyd, rarely included in such films; probably because they rarely shared bills with more commercial bands like The Byrds, Santana and T. Rex.

The film's scarcity has afforded it the same mystique as that attached to 'Music Power' and 'Tonight Let's All Make Love in London'. I was lucky to get a copy of the US version, which, at 60 minutes, is unfortunately only half the length of the original European edition. However, both include the Floyd performance; my only gripe with the US one being that it omits the wonderful Soft Machine and Quintessence, but you can't have it all.

Incidentally, the soundtrack to the complete European version appears on an Italian bootleg double CD called 'Stamping Ground Festival' (#A2102), which is of quite good quality.

The Floyd section of the film is, visually, the best. Shot at night, the lights and pyrotechnics are shown to their best advantage. The camera disappears into a fire in the crowd, then reappears on-stage. Nick's drumming is highlighted, with tight close-ups emphasising his frenetic performance. The gong bursts into flame and assumes the appearance of an eclipsed sun.

Set the Controls is sadly truncated at about seven minutes, the scene



switching to the concluding part of Saucerful, Celestial Voices. Without the choir, the voices are less than celestial, but then Gilmour and Waters are both less than angelic!

Saucerful... sees the return of the surreal floating pyramids first shown during the Airplane's Ballad of You and Me and Powell. Brilliantly lit, the distorted faces of those inside the inflatables makes for an eerie effect. Floyd's music obviously stimulated the director's imagination!

The Floyd's performance on the US and European versions is the same length, and their songs are freely available on many bootleg compilation videos. Nonetheless, I'd recommend the film (edited or otherwise) to any fan of the late 60's/early 70's festival scene. (Nick Hodges)



TAP SMALLS

FOR SALE: Wet Dream LP (£12); KAOS video EP (£10); KAOS banded promo LP (£20); Rosebud/Discoballs LP (£12); Learning to Fly CD single (£7). All prices include UK p&p. Please contact Bruno MacDonald at editorial address.

WANTED: Pre-'Kite' Kirsty MacColl CDs and information. Contact Fiona Knight, 7 Olinda St., Glenwaverley, Victoria, Australia 3150.

WANTED: Pinkpals from anywhere (reply guaranteed!) + any info on AMLOR tour musicians. Contact Nina Winkelhaus, Kreuzkamp 34, 4422 Ahaus, Germany.

~~**FOR SALE:** 60+ LPs including rare N.Z. originals (Saucerful; DSotM w/posters and stickers; Zabriskie Point; solo stuff, etc). IRC to Shaun Linchan, 47 Brunel St., Dunedin, New Zealand.~~

WANTED: Q magazine numbers 11 and 23. Contact Jamie Martin, 34 Cherrycroft, Skelmersdale, Lancs., WN8 9DH.

FOR SALE: TAPs 1-20 & 22-50 and OPELs 3-6. Contact Stuart Hodgson, 36 Oxley Circuit, Daisy Hill, Queensland 4127, Australia (Telephone: [07] 209 5916).

WANTED: Rosebud/Discoballs Floyd LP. Contact Ian Pearson, 33 Thorfinn Terrace, Caithness, Scotland, KW14 7LL.

FOR SALE/TRADE: The Wall MFSL 2CD box w/booklet + Best selection (Japanese compilation 1967-1973 CD). Details from Charles Beterams, Ellenberg 18, 5872 AP Broekhuizen, The Netherlands.

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



THE BEST BITS OF CLOWNS & JUGGLERS: A fab compilation of Syd Barrett/early Pink Floyd clippings. £1.50 (UK)/£2 (Europe)/£3 (elsewhere) from John Kelly, Rosdell, Penfold Lane, Holmer Green, High Wycombe, Bucks HP15 6XW.

PILGRIMS: Fire-shipping Peter Hammill zine. #19 £1.20 (UK) from F. Tomsett, PO Box 86, Sheffield S11 8XN.

T'MERSHI DUWEEN: Franktastic Zappa zine. Another freaky Fred production; price and address as for Pilgrims.

DARKER THAN BLUE: Fireballing Deep Purple journal. SAE for details to PO Box 254, Sheffield, S6 1DF.

ICON: Premier league-owning Madonna magazine. #8 is £1.70 (UK) from Paul Hunt, PO Box 175, Cardiff, CF5 1YN.

THE FLAMING SHROUD: Fishy Marillion zine. #9 is £1.10 (UK) from 23 Dawes Close, Rugeley, Staffs., WS15 4BE.

A NEW DAY: Jolly Jethro Tull fanzine. £1 (UK/Euro) payable to 'A New Day', 37 Chaucer Rd, Farnborough, GU14 8SP.

BROKEN ARROW: Arc-welding Neil Young

quarterly. £2 (UK) from N.Y.A.S., 2a Llynfi St., Bridgend CF31 1SY, Wales.

HORS D'OEUVRES: Rocking Roy Harper zine. SAE/IRC for info to D. Carlin, 131 Whitham Road, Sheffield S10 2SN.

GENERATIONS: Who zine. #8 £1.20 (UK) from P. Hopkins, 1 Egbert Rd, Meols, Wirral, Merseyside, L47 5AH.

QUEENSRYPHE: £2 (UK) from L. Hardman, 51 Homestead Cres, M'chester M19 1GJ.

SOUNDBITE: Mate-fooling Peter Hammill zine. £1 (UK) from Graham Stanley, 19A Temple Road, London, NW2 6PJ.

WHERE?: #1 of Hull's local music mag has a very well-researched feature on Floyd's 60s gigs in that area. £1 (UK), £1.50 (Europe), £2 (elsewhere) from 55 Albany Street, Hull, HU3 1PN.

ECHOES: Dutch Pink Floyd magazine. Details from Echoes, Ellenberg 18, 5872 AP Broekhuizen, The Netherlands.

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.

BOX FRENZY

AN A-Z OF ROG'S LATEST MAGNUM OPUS

Amused to Death

In a 1990 US radio interview, a DJ asked if 'Amused to Death' was still the album's working title...:

Waters: "No it's not, though the song

Amused to Death will certainly be on this album. But I don't think it's right because there's something too final about that title and it doesn't encompass the idea I'm now working on. The new piece is about television..." (hee hee)

This year, he explained the 'alien anthropologist' of the title track:

Waters: "I had at one point this rather depressing image of some alien culture seeing the death of this planet - coming down in their spaceships and sniffing around and finding all our skeletons sitting around our TV sets and trying to work out why... our end came before its time and they come to the conclusion that we amused ourselves to death."

The Ballad of Bill Hubbard

Waters: "'Amused to Death' deals with the argument of whether TV is good or bad - and I set out to show that it can be both. A great inspiration to me was a television documentary in which World War One veterans talked about their experiences. It was from this programme that I sampled dialogue..."

"There was always a question mark in the back of my mind as to how relevant it was to include [Alfred Razzell's] dialogue. I found it very moving but I didn't know whether anybody else would. So far the reaction has been favourable; they're making the connection. That original programme confronted the horrors of war and told the real story. It was an example of television taking its responsibilities seriously."

The Bravery of Being Out of Range

Waters: "The first two verses were written in the mid-'80s and are an evocation of your ex-president Ronald Reagan. But the third verse used to be about Berlin: 'Berlin babies sing this song...'; and that's

gone. So this is the only bit... specifically to do with Desert Storm and was written, in fact, after that whole thing, so the theatre of the people in the bar watching television and enjoying us winning the war is what that third verse is about."

It's A Miracle

Waters: "Andrew Lloyd Webber is not okay with me; this is unfortunate. In fact, I think I'd never listened to anything all the way through until a couple of weeks ago, when I thought 'Jesus Christ, I've had a go at this guy... I'd better listen to something'."

"I'm staying in a rented house over here - and there in the owner's record collection was Phantom of the Opera. So I thought, '(gulps) Why not?' and put it on."

"Two things struck me about it: one was that the opening stuff, the overture, is 'Echoes'! It's something that I wrote 15 years ago! First the guy rips me off... then listening to the rest of it, I could not believe how mediocre the stuff was. I knew it was going to be, coz I've seen him being interviewed on television (laughs) and you can tell just by looking at him..."

Late Home Tonight

Waters: "I have this suspicion that both the attack on Tripoli and Desert Storm (have) to do with the arms industry and/or with creating foreign policy that is convenient in terms of the domestic situation of our leaders at home and do not have anything to do with suppressing a brutal dictator. Why aren't we in Tibet? Why is there all this stuff in the newspaper today about Saddam Hussein being brutal to his people? 'Tibet doesn't have oil' - aha! Why didn't I think of that?"

Perfect Sense

Waters: "...Perfect Sense came from thinking about the days of the Roman empire, when they would flood the colosseum and have fights between rival galleys. I've always

been intrigued by this notion of war as an entertainment to mollify the folks back home and the Gulf conflict fuelled that idea."

Three Wishes

Waters: "I was casting around for somebody to play lead on this record and Jeff Beck's been in the back of my mind for a long time, so I called his people up and said, 'Might he be interested?' and they said, 'Weeell, he might be...'"

"So we went through a big shadow-boxing thing and it ended up with me sending a cassette of four or five of the songs to a studio so Jeff could listen to them. I didn't go, because it's awful to have that embarrassing thing of Jeff Beck sitting there and he goes 'Well, it's interesting' (laughs) - you know, gets in the car and goes home."

"But he didn't; he liked them. What God Wants was one of them, Three Wishes was another and there were a couple of others. He said, 'Yeah, I really like this stuff; when do we start?'. Then he came in and started overdubbing on some of the tracks that were almost finished."

"Difficult to work with? Not at all. Jeff, like me, is an absolute sweetheart... The thing that staggered me was he opens up this case with Fender on it and there's a brand-new guitar with all that cardboard hanging off the end. He takes it out and he doesn't appear to do anything. There's none of those little tuning things or anything. He just picks it up and plugs it in."

"He's very, very careful with the sound... Once he's got the sound together, he likes to be told exactly where you want it and what kind of thing you want and then you just sit back and your eyes pop out because it's quite extraordinary."

Too Much Rope

Asked if "Each man has his price, Bob..." referred to AMLOR producer Bob Ezrin, Waters said: "When we

recorded the album, I would sometimes rehearse vocal takes by impersonating Bob Dylan. That line originally read 'Each man has his price, my friends', so make of that what you will. As a joke, I sung 'Bob' instead and Pat insisted that we left it in. So although it was unintentional, I'm happy that it's there for Bob Ezrin. I hope he appreciates it."

Watching TV

Waters: "In the more than five years it took to write this record, my songwriting has become more passive, more of a conduit, with less ego; and now it allows me to attach more directly to the individual experiences I'm writing

about, like that of the imaginary girl in Tiananmen Square. It allows me to enter her mind, to give her an engineer for a father and a part-time job as a pastry chef and it allows me to weep for her. Maybe I've succeeded in the last five to ten years in tearing down more of my own wall..."

"I love everything that Don Henley's done and it was great working with him. (Noo Yawk accent) He sang

good; Don, you're okay with me."

What God Wants

Waters: "What sparked the writing of What God Wants was the accumulation of all the 'God-is-on-our-side' claptrap from Desert Storm. It just seems so crass that we're reaching the end of a millennium and yet, even with our incredible ability to exchange information between cultures, we still cling to our narrow dogmas."

"Thanks to television, we watched a murky missiles-and-fireworks display from the roof of a Baghdad hotel and learned no more than we could see with our own eyes - which was deliberate. Now Bush is shopping the election year idea of invading Iraq again - and it's all the same cheap, dishonest game show."

MICHAEL N. PAFACODA AND ELLIOT TAYMAN

ROGER WATERS



THE MAN WITH THE TELLY





MEDIA LOG

VOX (#23, Aug '92): Summer of Love supplement included the reminiscences of Miles (who gave the final word to that psychedelic doyen Nick Mason: "It was a different world"). Peter Jenner was asked what he would most like to remember about the period ("...it has to be 'Straight to Heaven in '67' - EMI's slogan for The Pink Floyd"), whether he had ever had a genuine psychedelic experience ("I recollect trying to drive the van containing Pink Floyd's equipment into Alexandra Palace for the 14 Hour Technicolor Dream just as the acid was coming on") and which record best sums up 1967 ("...it's got to be See Emily Play because it represents the positive high-point of the Floyd's early scene and it's also synonymous with their Games For May concert"). (LS)

RADIO ONE (July 7 '92): Repeat of the Tim Renwick interview (see TAP 55). Tim spoke very briefly his work with Waters and Floyd. Of the latter, he said "It was initially going to be an eleven-week tour, I believe, [but] as soon as the first tickets went on sale, it completely mushroomed...". (KW/JC)

WEEKEND TELEGRAPH (July 25 '92): Jimmy Nail album review ("quite stupefying dullness... the gleaming guitars of famous friends George Harrison, Gary Moore and David Gilmour do even less to redeem it than you might expect"). (BM)

HELLO (#211, July 18 '92): Interview with Emmylou Harris, who admitted an enduring affinity for "that era when the fire burned so bright. Free, Pink Floyd, Led Zeppelin and, of course, the Rolling Stones...". (JS)

NME: Aug 8 '92 - Item on the box-set ("Those clever people at EMI wanted to entitle it 'The Big Bong Theory', but... Roger Waters soon put a stop to that, claiming that it may give the impression that various members of the band took drugs at one time or another. Nothing could be further from the truth..."); Aug 15 '92 - Interview with Nashville rapper Me Phi Me ("I probably listen to Pink Floyd more than anything. To me they are able to take the way things are inside your head and outside your head and connect them. Roger Waters makes you feel like he really means what he's saying") + item on Musician's 'revelations' about Gilmour playing bass on Floyd albums (first mentioned in TAP seven years ago, history fans); August 29 '92 - review of 'The Insect God' (C/Z records) by Monks of Doom, ex-Camper Van Beethoven ("Syd Barrett's Let's Split gets a splenetic shot in the arm"); (BM/LS)

FINANCIAL TIMES (Aug 8 '92): Reader's letter on Battersea Power Station - "I am pleased... that commercial reality has all but overcome English Heritage's fundamentally daft idea of preserving this industrial-age monstrosity (famous only for its appearance... on the cover of a Pink Floyd record)." (DM)

TIME OUT (Aug 5-12 '92): Jimmy Nail album review ("...not everyone can boast Dave Gilmour, George Harrison and Gary Moore among their mates, let alone have them playing... on their records [but] this is weak, white soul..."). (LS)

PINK FLOYD - THE GROUP (#2, June '92): Another jaw-droppingly horrifying 'personality comic', this condenses Nick Schaffner's biography into 20 pages of, indisputably, the worst-ever drawings of Pink Floyd. (SW)

DAILY TELEGRAPH: July 4 '92 - Home deco item ("Like all mirrors, they are ideally suited to entrance halls; Nick Mason has just had some [gliding wall-sized panels] installed in his Queen Anne house in North London, hoping that they will be a suitable foil to the gleaming Harley Davidson parked in the hall"); Aug 14 '92 - Report on Jaguar's new £414,000 XJ220 ("The first 10 cars have been delivered, but Jaguar will not identify its customers. Elton John has admitted he is one of them and Nick Mason is also thought to be on the list"). A similar report appeared in the Daily Express. (BM/LS)

RECORD COLLECTOR (#158, Oct '92): Pinktastic four-page Floyd overseas CD rarities piece by TAP wobbles Kevin Whitlock and Elliot Tayman. Floyd also featured as #5 Most Collectable Act. Back issue details: Q&A, TAP 53. (BM)

THE TIMES (July 24 '92): Gilmour, Peter Jenner and Steve O'Rourke were among

supporters listed on Release's 25th anniversary 'legalise cannabis' ad. (AK)

SCUNTHORPE EVENING TELEGRAPH (Aug 6 '92): Report of Mason's role as advisor and supplier of vintage vehicles to 'Mon Ami Mate', "...a film about Britain's first world motor racing champion Mike Hawthorne and his team mate Pete Collins... who died within six months of each other in 1958-9". (RS)

CANAL + (French TV) (July 6 '92): Broadcast of 'More' and 'C'Était Les 70's' (including a complete black and white Belgian TV clip of See Emily Play). (AL)

THE SUN (Aug 18 '92): Item on Hull 1992 Festival, featuring 31 singing parking meters (outside Museum of Transport) whose repertoire includes Money! (TD)

TODAY (Aug 17 '92): Item on MP calling for an all-party pop group. Report cited MPs with weaknesses for Zeppelin, Maiden, GN'R, etc, suggesting their theme should be Floyd's 'The Gravy Train'. Good research always shows. (TD)

SBS-TV [Australia] (Sept 15 '92): 'Classic Cars' documentary featured Mason talking about his collection, including his £10 million Ferrari. (JR)

RADIO TIMES (Sept 26-Oct 2 '92): Small Floyd mention and photo in article on BBC sessions. Said former In Concert studio manager Chris Lycett: "My first sound mix was Pink Floyd. They had a 20-piece orchestra and a 20-voice choir, which was unheard of then. I was terrified." (BM)

CALGARY HERALD (Sept 13 '92): Report on trial of US concert promoter ("The government says Electric Factory cheated... Pink Floyd of \$38,338..."). (AC)

GLR (Aug 25 '92): Comedienne Louise Rennison interviewed: "I was having this relationship with a roadie... actually, it was nothing to be ashamed of in those days. It's rather a lot to be ashamed of nowadays, isn't it? (laughs) He'd just come back from doing the Pompeii gig... he said quite a lot of minds had been blown at that gig and he wanted me to go to the Knebworth gig, which was the big, outdoor thing. You must remember what they were like: onstage there'd be four half-formed public schoolboys - that was the Floyd - and there'd just be cheesecloth for as far as the eye could see! (laughs) I was on the side of the stage with some other celebrities: Rod Stewart was there with the blonde girlfriend twice his size; some things never change, do they?... The Floyd did these huge firework displays; everybody was really stoned and out of it and everything, and the Floyd would just do all these fantastic effects. Everybody's going, Oh Wow, Floyd done it again! Floyd at the controls! I was on the side of the stage, grooving along... They'd save the biggest rocket until last. It was massive, like 20-foot high or something - but unfortunately a roadie had nailed it to an upright the wrong way round, so when it was launched, it was actually launched backstage (laughs) and it was terrifying. I mean, I laugh about it now, but it was bloody terrifying. We were being chased around by this massive rocket (giggles): me, Rod and the catering department. It's quite cramped, and there's all this equipment and everything: I was really, genuinely terrified... Anyway, the only way of escape was out onto stage, so I screamed out on stage... All the effects were going on and the Floyd were all bathed in smoke but unfortunately I was at the front bathed in light, so I did the only thing I know how to do in front of all those hundreds of thousands of people: I did my Irish dancing... somebody said afterwards it was the best gig they'd ever seen - but who was the woman with the big nose doing the Irish dancing? Anyway, it heralded the end of my relationship with the roadie: he said the Floyd were sure to have noticed..."

Louise's show 'Stevie Wonder Felt My Face', in which the above tale appears, was televised on BBC2 on August 28 (using a bit of On The Run as background) and also played to great acclaim during this year's Edinburgh festival. (BM)

Contributors: LS-Lynn Swanson, KW-Keef Wright, JC-Justin Campbell, BM-BartMan, JS-Judge Stanton, TD-Tom Dunn, DM-Dugless MacDonald, SW-Steve Withers, AK-Aaro Koskinen, RS-Richard Sawdon, AL-Alain Lachaud, JR-John Rivers, AC-Allen Crain.

THOSE WHAT GOD WANTS AUDITIONS IN FULL





MEDIAROG



BILLBOARD: Aug 1 '92 - The first preview of Amused to Death, by Rog-acolyte Timothy White - "...from the near-tactile quality of its musical fiber to the epic scope of its theme, 'Amused to Death' is a masterful rock parable that ranks with or surpasses the Floyd's finest work"; Sept 5 '92 - AtD review ("As ambitious and apocalyptic as ever"). (ET/BM)

ROLLING STONE: #636, Aug 6 '92 - Small pic of Rog and Jeff Beck. "He's one of the great players of all time," said the former of the latter; #639, Sept 17 '92 - AtD review ("...the closest thing to a Pink Floyd record that Waters has made since he left the group nearly a decade ago"). (MP/ET)

RCD (Vol. 1, #3): AtD review ("...Waters' best outing since The Wall... grim but compulsive listening") + interviews with Gilmour (edited from Musician's piece) and Rog ("I mention the fact that readers of the Amazing Pudding voted Wish You Were Here best Floyd album in their 1989 poll. Waters looks surprised before continuing: 'I can see why to some degree, but for me that record and Animals signalled the end of the band...'"). For back issue details, please write to RCD, The Northern & Shell Building, PO Box 381, Mill Harbour, London E14 9TW, enclosing return postage and mentioning TAP. (MH/BM)

CHANNEL FOUR TELETEXT: Aug 25 '92 - W-God-W review ("This single is mighty powerful... Waters' nasal voice [cuts] through a skilful production"); Sept 9 '92 - AtD review ("Musically there is much to admire... But the majority of the songs here are awful - they don't flow and lyrically are awkward"). (AM)

DAILY TELEGRAPH (Aug 28 '92): Rog interview, including verdicts on Madonna ["this awful, ugly dull person"], punk ["very shallow and boring"], Stallone ["a destroyer of standards... absolutely dreadful and actually damaging"], CNN boss Ted Turner ["a pretty sick budgie"] and Andrew Lloyd Webber ["so sanctimonious, irritating, dreadful and dehumanising"]. (BM)

Q (#73, Oct '92): AtD review ("Waters sings 'Lloyd Webber's awful stuff runs for years and years'. Some may regard this as a bit rich, coming from the man who almost single-handedly fashioned the concept album, and still fancies making one in 1992... a late example of what used to be called 'a headphones album', music designed for consumption as a solitary pleasure..."). (LS)

ROCK POWER (#8, Sept 2-15 '92): AtD review ("...tightly crafted, powerfully performed and thoroughly depressing"). (BM)

WEEKEND TELEGRAPH (Aug 29 '92): Lengthy W-God-W single/video review ("...its own argument is demolished because instead of depicting the crazed TV evangelists, patriotic double-think and voyeuristic war-as-entertainment footage against which What God Wants quite cogently rails, we watch Waters and... Jeff Beck performing the song. The music is standard post-Floyd Waters: a steady, clumping beat, ominous synthesizer chords and a squibbling guitar"). (BM)

VOX (Oct '92): AtD given 5/10 ("He should stop trying to be Pink Floyd, he should drop the dodgy concepts... and get back to writing songs"). (MH)

THE GUARDIAN: Sept 3 '92 - AtD review ("In Watching TV, Waters offers a potted history of China and introduces a girl with 'almond eyes' and 'yellow thighs' [racist stereotype, or does he think this is poetry?]. This nonsense is about 72 minutes 38 seconds too long"); Sept 10 '92 - Rog v. Dave featured in 'Feuds Corner' ("Waters has a new album out this week, the rather Pink Floyd-ish but extremely doomy Amused to Death, and he's still furious"). (BM)

MUSIC WEEK (Sept 5 '92): AtD review ("An album that has to be worked at, but one that rewards"). (BM)

EVENING NEWS (Sept 10 '92): Report on It's A Miracle ("[Lloyd Webber] is not available for comment on the 'miracle' of his fingers being trapped and broken by a piano lid, but one of his retainers assures me that there is no animosity between the two lyricists. Meanwhile, a spokesman for Waters explains: 'He's just interested in issues'"). (BM)

GOLD (Vol 1 #6): 3-page Rog interview. Roger anticipates reactions to AtD -



THE PIC REJECTED FOR THE AMUSED... COVER (COURTESY PETE ANDERSON)

"Oh no, he's that old guy who used to be in Pink Floyd!". (BM/LS)

TOP (Sept '92): Brief Rog interview ("I talked to a few producers about the album and when I got to Pat Leonard, notwithstanding the fact that he'd never made a record that I'd liked at all, I did like him very much"). (BM)

NY NEWSDAY (Aug 30 '92): Fair AtD review ("Waters' acute sensitivity and intellect is once again overwhelmed by the immensity of his pretentiousness"), that also singled out Watching TV for criticism ("With almost inconceivable condescension, he refers to her as a 'yellow rose'"). (ET)

SUNDAY TIMES (exact date unknown): AtD review ("...recaptures the way old Pink Floyd used to sound"). (BM)

GOOD TIMES (#583, Aug 25-Sept 7 '92): Brief AtD preview ("...it's said to be reminiscent of The Wall"). (ET)

TIME OUT (Sept 9-16 '92): AtD review

("Well-meaning if intellectually-challenged, Roger Waters lives like Elvis died: with his face in the carpet and his arse in the air"). (BM)

ROCKY MOUNTAIN NEWS (Sept 11 '92): AtD review ("...a multi-layered, sonic masterpiece, with several stirring contributions"). (KL)

3MMM (Sept 11 '92): This Australian radio station held an Amusing preview in the Jubilee Room of the Melbourne Zoo! The album came out on Sept 13. (JR)

Finally, bits from Columbia's US retail itinerary - April 27: The first teaser [ad] appeared in Billboard... August 3-7: Listening parties held in all branch markets... The world premier of the What God Wants video will be at these parties... August 17: MTV will world premier (TV premier) the What God Wants video... August 27: A live syndicated radio special airs [Eds' note: this was an interview with Rog by four crawling DJs, including - inevitably - Jam Lidd; the interesting bits of which appear in our Amused A-Z elsewhere this ish. There is also a Ladd/Waters Westwood One special - "a fascinating, typical interview about the project and the way technology is forever changing the world"]... September 1: Amused to Death arrives at retail... The What God Wants video clip starts airing on all Northwest Airlines flights... 15, 30 and 60-second TV spots are being produced using various elements of the spectacular clip... There is extensive interview footage with Roger that will be serviced to music video outlets as well as music-orientated entertainment programs like 'Entertainment Tonight'... (ET/MP)

Contributors: ET-Elliot Tayman, MP-Michael N. Papacoda, MH-Media Hog, BM-Barking Mad, AM-Adores Madonna, LS-Lynn Swanson, KL-Ken Langford, JR-John Rivers.

ION * COLUMBIA COMPETITION * COLUMBIA COMPETITION * COLUMBIA COMPETITION * COL

Our generous friends at Columbia have given TAP an armful of Amusing delights. The first four winners will receive 'very limited indeed' box-sets, which include both the CD and cassette of Amused to Death. The next three win regular Amused to Death CDs and the last two win the limited edition What God Wants CD single box-sets. To be in with a chance, send your answer to the following question to Bruno, at his editorial address, by November 30:

What was the last album before Amused to feature a photo of Rog on the cover?

RELICS

If anyone has details on the promo video that exists for This Mortal Coil's cover of Syd's Late Night (see review, TAP 51), please contact us! (FF)

The 1992 Guinness Book of Records features not only Dark Side (the perennial Best Selling Album By A British Group) but also The Wall 1990 (Largest Concert "in terms of participants and organisation"). DSotM's entry is still based on the 19.5 million sales audited to December 1986; given the sales of Floyd's back catalogue in the wake of recent tours, a recount is surely overdue. (FF)

At the July 25 Slough Festival, indie band Eat performed Lucifer Sam. (SM)

The well-travelled Understanding Women (with, lest we forget, Mr Gilmour on guitar) has notched up its third appearance, on the 12" (?) and CD versions of Elton John/Eric Clapton's Runaway Train single (Rocket EJSCD 29). (AM)

Further to the item in TAP 54's Relics, the 'Psychomania' video clips of the Floyd are definitely from 'Stamping Ground'. (SL)

The theme music for daily reports from the VI Congress of the People's Deputies of Russia is a short fragment of Run Like Hell, and a new independent company, Kane Equities Inc., is using Shine On pt. 6 in its commercials. (SS)



Australian releases: The 'Earthrise' (on Polygram) album and video (see TAP 56) omit Learning to Fly... 'David Gilmour' has been deleted, but 'About Face' is still listed, as are 'Pros and Cons' and 'KAOS', both of which have been reissued as low-price CDs (\$9.95)... 'La Carrera Panamericana' is out on PMV and 'Deep End Live' has been reissued on Virgin Video. (JR)

The lyrics to Paranoia, from rap duo Nice & Smooth's 'Ain't A Damn Thing Changed' (Columbia 1991), relate the tale of a doped-up gal who "stretched out on a couch ovoid, put on a Walkman and listened to Pink Floyd". (FF)

The new album by Eugenius (formerly the Nirvana-feted Captain America) seems to parody the Floyd in both its title ('Oomalama') and cover (a toy black and white cow on fake grass). Check it out on Paperhouse Records. (FF)

The full tracklisting for Westwood One's 'A CD Full of Secrets' is: Candy and a Currant Bun (2:43), See Emily Play (2:50), Flaming [US single version] (2:46), Apples and Oranges (3:01), Paintbox (3:28), It Would Be So Nice (3:39), Julia Dream (2:34), Point Me At the Sky (3:34), Heart Beat, Pig Meat (3:08), Crumbling Land (4:13), Come in Number 51, Your Time is Up (4:58), Biding My Time (5:14), Money [...Dance Songs version] (6:44), When the Tigers Broke Free (2:52), Not Now John ["stuff all that" version] (4:24), Terminal Frost [DYOL mix] (5:58) and Run Like Hell [live in Atlanta, 1987] (7:10). Strangely, Arnold Layne is the sole early A-side to be omitted.

The disc is simply but attractively packaged, with sleeve notes (largely, it seems, lifted from 'Saucerful of Secrets') on a fold-out insert. US readers can get it for \$35 + \$5 postage from Rockaway Records, 2395 Glendale Blvd., Los Angeles, CA 90039. Probably best to check that they still have copies, by phoning (213) 664 3232 (ext. 2) or faxing (213) 664 0956. Other readers will have to scrutinize the small type of Record Collector advertisements! (ET)

The next album by Pudding fan Fish, due for a November release on Polydor, is to feature a cover of Fearless. Chatting with Mick Wall on Greater London Radio, Fish said: "The title at the moment is 'Songs From the Mirror' and the idea is to do a whole load of songs that I used to put on the record player and sing in front of the mirror with a hairbrush as the microphone, etc."

Arnold Layne had been considered, but was dropped in favour of Fearless, which Fish also played on his Spring jaunt around Scottish clubs; "...and damn fine it sounds too," Fishzine (The Flaming Shroud, 23 Dawes Close, Armitage, Rugeley, Staffs., WS15 4BE) editor Alex Moseley assured us.

Elsewhere in the GLR interview, the pond-dwelling prog rocker pondered What God Wants 1: "Yessss... interesting... I think Floyd miss some of his bitter, twisted cynicism and... he misses a wee bit of the melody sometimes..." (FF)

ROGLICS

Roger Waters and Sony Music Video have released a home video, in the USA, of What God Wants 1. It features the normal W-God-W promo, a short interview with Waters by Jim Ladd and a performance-only version of the promo.

The first is a nervous collection of close-ups of Roger, animals, a quick shot of Jeff Beck and some amusing claymation. After the reports of Columbia budgeting for the greatest rock video ever, one can only be disappointed. The video is not very creative and (not surprisingly) makes no sense. Waters, noted for his weak video output (see the KAOS crap) has another waste of time and money on his hands, which looks, at best, like a good student film. The claymation provides the high points, but it's a video you'd watch only once.



The interview opens with a slow pan, gradually focusing onto Roger. Jim asks him to explain the video, or is it the song? Roger cites the patriotic "bullshit" that goes on in the US and England: the idea that God can be on one side or another. Jim then asks him to comment on videos. Roger first declines to answer, then comments "Music video channels are not very good, but rock videos in general, by themselves, do add an element to the piece". A dig at MTV? You bet. The entire interview is a close-up of Roger sitting on a stool without sunglasses.

The performance-edit of What God Wants 1 is shot in a studio and features an almost constant close-up of Roger. I thought Roger's whole persona was the mystery (or paranoia) of not showing his face, at least minus sunglasses. Even stranger than having Gilmour-collaborator Pat Leonard produce his album! This video is much better. Like the first, the performance is all in black and white and Roger actually smiles. I guess that's his smile for the year.

All in all, the video does not repay repeated viewing. The album stands much more strongly on its own, so use your imagination for visuals. It's clearly a rushed job; after taking five years to make an album, you'd have thought they could at least have put a little effort into making a good video. This retails at \$9.95 in the US. Pay your money and take your choice. (AM)

The What God Wants US promo CD (Columbia CSK 4607) includes the album and video versions (5:50 and 4:51 respectively). (ET)

In the UK, W-God-W was available as a cassingle (Columbia 658139 8) and 7" (658139 0), both featuring album and video edits of the track, and a CD single (658139 5), which adds pt 3. A "limited", numbered CD box-set (658139 9) has cardboard packaging and a couple of 'prints' (actually stills from the video). A 12" single presumably exists but had yet to be tracked down at press time.

This multi-formatting paid off when W-God-W became the first Floyd-related single to enter the UK Top 40 since Not Now John, reaching #35. The album also did very well, entering the official chart at #8: not only Rog's highest solo placing but also three higher than Delicate Sound of Thunder! (FF)

The album should also have done brilliantly in the US, if a retail itinerary issued by Columbia's Stateside division is anything to go by. Choice quotes include: "...quite possibly the most powerful, thought-provoking and unsettling music ever recorded...", "We believe this ground-breaking clip will set the video world spinning off its axis...", "Expect these rabid fans to storm retail" etc. (ET)

Finally, Columbia's UK Head of Roger Waters' Marketing, Jo Headland, advises against listening to Amused to Death in the car. You have been warned... (FF)

Contributors: AMO-Andy Martino, SM-Sean McManus, SL-Shaun Linehan, FF-Flavor Floyd, AM-Ambient Mabbient, SS-Sergey Shmelev, ET-Elliot Tayman.

Brian Munns

Brian Munns, former Head of Press at EMI, died on August 19th from an AIDS-related illness. Brian had worked with Pink Floyd and was very helpful to TAP in the '80s. Donations are invited to AIDS charity 'Body Positive' at 51b Philbeach Gardens, London SW5.