







**The TAP drips no more**

**February 1993**

You may have wondered why we have been reducing the number of issues for which a subscription can be ordered (see page 4)...

We have decided that issue 60 will be the last. It has become clear that TAP requires more time than we can reasonably give it and we are no longer sufficiently interested in the band we've written about for nine years.

Our decision has been considerably swayed by the attitude of Pink Floyd. Older readers may remember that we initially enjoyed a friendly, although not especially helpful, relationship with Floyd. We never pursued a firmer commitment: TAP was meant to be a 'fans forum', not a love letter to the band.

Latterly, however, Floyd and their management have refused to have anything to do with us. In 1988, Dave Gilmour told us that cooperation would only be forthcoming if we removed Roger Waters' name from the cover. He also accused us of being "biased against" Pink Floyd; a rather curious conclusion given our coverage of the band.

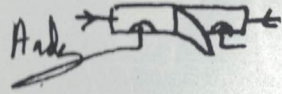
(True to his word, EMKA staff have been instructed not to speak to us and EMI were "advised" not to involve us in the box-set).

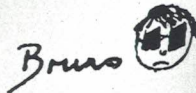
Similarly, in 1989, Roger Waters attempted to attach unacceptable conditions to our printing the lyrics to *Get Back to Radio*.

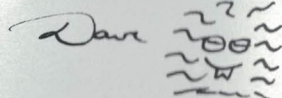
On both occasions, we refused. Quite apart from the issue of integrity - and indulging a band whose last great work was issued before TAP even started - we stood to gain nothing from acquiescing to their demands. No suggestion was made that Floyd's involvement would extend beyond their former benign tolerance - and crawling never appealed to us.

Which may be the problem. For while TAP writers have described Waters as "a genius" and Gilmour as "a god", we have also exposed their petty arguments and inferior releases. We knew we'd made the right decision when the contents of the box-set were announced.

This antagonism has been disheartening, but has been mitigated by the enthusiasm of our readers. In yours and our best interests, we have decided - in the words of that old sage Neil Young - to burn out, not fade away.

Andy 

Bruno 

Dave 

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THANKS: to Martha Copeland (got it right this time), the Mabbetts and MacDonalDs, Mr Mills, Mark Paytress and Record Collector, Ian Rule (for this Christmas' Led Zep tapes), Lynn Swanson, Elliot Tayman and everyone who sent us Christmas cards.

Owing to the late arrival of this ish, the next TAP will probably be in April.

Latest news on the Floyd front: a new album is "underway" and stage-designer Marc Brickman has been asked to design a prismatic-screen affair on which to show 3-D films on Floyd's next - and allegedly final - tour.

Please don't write or phone to ask about concert/release dates because we won't know.

Syd plus syggie (photo courtesy of Pete Anderson)





## SUBSCRIPTIONS, BACK ISSUES, BEST-OFS AND BINDERS

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

UK: £2.00 Europe: £2.30 USA/Canada: £2.80 Australia/New Zealand/Japan: £2.90

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

Back issues 42 (with exclusive Nick Mason interview), 43, 44 (with Berlin/Knebworth '90 reviews), 45, 46 (with exclusive Dan Reed interview), 47 (with exclusive Roy Harper interview), 48, 49 (the Beatles special), 50, 51, 52, 53 (with Marillion and Fish), 54 (with exclusive Sam Brown interview), 55 (The Wall movie special), 56 and 57 are currently available (#s 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:

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

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

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

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

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

UK: £14.50 Europe: £15.40 USA/Canada: £19.40 Australia/NZ/Japan: £20.20

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

UK: £2.00 Europe: £2.30 USA/Canada: £2.80 Australia/NZ/Japan: £2.90

We will accept payment in dollars (cash only in a registered envelope; NOT cheques). To calculate the correct amount, simply double the figure shown for pounds and round it UP to the nearest dollar.

Deluxe binders for twelve copies of TAP - dark blue with a flying pig motif and TAP logo on the spine in gold - are available for £4.50 (UK) or £5 (surface mail worldwide; not available by airmail). They are posted in secure packets holding one or two, so larger orders may not be delivered together.

Please note that stocks of binders are low and we will not be ordering any more. If you would like one or more binders, please order quickly.

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There is an extra delay when dollars have to be exchanged, so please bear with us. We regret that personal cheques in foreign currency - including dollars - CANNOT be accepted.

Please send orders (and make cheques payable to) Carole Walker for UK subscriptions, Bruno MacDonald for back issues and the Best Of 6-10, and Andy Mabbett for overseas subscriptions and binders.

When ordering, please print your FULL ADDRESS in BLOCK CAPITALS to avoid any errors, and remember to tell us which issues you require (and, where applicable, which issues you already have). Thanks for your help!

U.S. rep: Elliot Tayman, 137-25 68 Drive, Flushing, NY 11367. If you write to Elliot and would like a reply, please enclose an SASE. Elliot can also arrange bulk orders for record stores, etc - please write for details.

## LATE ROG NEWS

Roger Waters is to play a set for MTV 'Unplugged'.



### TAP PLUGS

Our old proggy pals PENDRAGON (a four piece coincidentally led by a singer/writer/guitarist called Barrett) have just released (and not before time!) 'The World', a new album on their own Toff label (PEND 5 CD/LP/MC). Asked about it, keyboardist Clive Nolan said: "I can hear plenty of Floyd in there... say 'Wish You Were Here' era and 'Dark Side of The Moon'."

They have also issued much of their back catalogue on CD - 'Kowtow' (PEND

1), 'The Jewel' (PEND 2), '9:15 Live' (PEND 3), and a new title, 'The Rest Of Pendragon' (PEND 4), coupling the 'Fly High, Fall Far' mini-album with various singles. You should be able to order all from your local record store (stating that UK distribution is by Pinnacle), but if you encounter problems, or want fan club-type info, drop the band a line at 19 Furze Platt Road, Maidenhead, SL6 7ND, UK. Please mention TAP when you write.

DO YOU HAVE RICK WRIGHT'S UNDERWEAR? TWO ROCK & ROLL MUSEUMS ARE AFTER FLOYDIAN ARTEFACTS AND MEMORABILIA. IF YOU CAN HELP, PLEASE CONTACT 1) CHRIS HUNT AT THE WEST MIDLANDS AREA MUSEUM SERVICE, HANBURY ROAD, STOKE PRIOR, BROMSGROVE, WORCESTERSHIRE B60 4AD [0527 72258] AND 2) JULIEN or PAUL AT THE CITY MUSEUM, WESTON PARK, SHEFFIELD S10 2TP (SHEFFIELD 768588 or 722106).



T'MERSHI DUWEEN: Zappamazng zine. £8 for 6 issues (UK), from Fred Tomsett, PO Box 86, Sheffield, S11 8XN.

FULL QUOTA: Just-supposin' Status Quo zine. #4 is £1.75 (UK) from N. Lisle, The Flat, Merton College Sports Ground, Manor Road, Oxford OX1 3UQ.

CONTROVERSY: Guns N' F'N' Roses zine. #4 is £1 (UK) from Sarah Jane Holt, 42A Cloudsley Road, London N1 ODE.

THE SPIRIT OF RUSH: Unfailingly fab Rush fanzine. #20 is £1.70 (UK) from 'The Spirit of Rush', 23 Garden Close, Chinbrook Rd, London SE12 9TG.

SOUTHERN CROSS: Bonzer Black Sabbath zine. #8 is £1.50 (UK) from P. Scott,

102 Queens Pk Gdns, Cheshire CW2 7SW.

WHERE'S ERIC!: Ericellent Clapton zine. #4 is £1.75 (UK/Euro) from A.E. Edser, 74 Lowbrook Drive, Woodlands Park, Maidenhead, Berkshire SL6 3XR.

PILGRIMS: Peter Hammill/VdGG zine. £4 for 3 issues (UK) from Fred Tomsett, PO Box 86, Sheffield, S11 8XN.

SUMMER IN THE CITY: Gear 1960s zine, with odd Floyd bits in ish 3. £1.50 (UK) from Andrew Harris, 117 Southdale Rd, Carlton, Nottingham NG4 1EW.

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.



# WATERS IS NOT GOUDE

Philippe Constantin interviewed by  
Alain Lachaud in Paris, June 2 '92

Mr Constantin, Pink Floyd fans, at least the French ones, have known you for a long time. There is a photo (next page) of you with Floyd dating back to 1968, when you were working with Pathé Marconi. Today you're head of Mango Worldwide for Polygram, and close friends of yours include Roger Waters and Etienne Roda-Gil.<sup>1</sup> The latter has talked, on the radio and in *Libération* (French paper), of an opera... Some lyrics were even quoted (see TAP 43 page 14).

When was it? Recently?

In May 1990... More recently the show was said to have taken place not in 1990 but in 1991. On March 28 '92 Etienne said again "Roger Waters and the opera" on France Inter (radio). So what is happening to this opera and what is it all about?

Firstly, the opera is no monster. The opera does exist. It's called *Ca Ira* [from the refrain of a French revolutionary song, *La Carmagnole*, which goes "Ah ça ira, ça ira": i.e. "we'll make it" - AL]. It is a project, a booklet, that Etienne Roda-Gil wrote for the Bicentenary of the French Revolution.<sup>2</sup>

It was written in 1988 and one day, Etienne, who is a very good friend of mine, came and told me: I've got something, the masterpiece of a lifetime, and only one person can compose the music for it: Roger Waters.

I felt less than lukewarm to go and see Roger Waters with a French text, an opera on top of that.

Nevertheless, he showed me the booklet, a photocopy of a manuscript, with drawings to describe the scenery and stage direction. They were the work of Etienne's wife Nadine, who died shortly afterwards.

This looked extraordinary indeed... The booklet itself is a work of art.

I read the texts and realised that Roda-Gil wasn't pulling my leg, nor Roger's, and that there really was something great about all this.

I flew to London at once, to see

Roger, who agreed to take some time to talk about the opera and consider what it was all about. Roger scarcely speaks French<sup>3</sup>, and I could only show him texts in French and the drawings.

He had mixed feelings at first, but he knew it wasn't crap. I had come all the way from Paris, he knew I wouldn't have come if it wasn't worth it. I translated some parts, and the two or three hours we met were enough for him to join the project...

I read Etienne Roda-Gil's last book, where he speaks about his wife, and an opera. Is it the same inspiration?

It is. Etienne's book is very much an autobiography. Many people from various institutions thought his book would come as a... gun-fight, to settle old scores. It's no gun-fight at all. But many sentences are cryptic, very private, ambiguous. This opera is there, of course.<sup>4</sup>

There are allusions to lyrics by Waters quoted in Roda-Gil's book.<sup>5</sup>

The opera was once said to commemorate Valmy, September 1792.<sup>6</sup> It was even to be performed on the Bastille Place, on September 21 this year.

There have been many delays and bad blows. After we met, Roger wanted to know more and he had the entire booklet translated, twice; both by an historian, who made a word-for-word translation, and by a poet who tried to put the poems into English verses.

On both manuscripts there was a blank page where the historian wrote each and every event which the texts alluded to.

He was busy putting together one of his solo albums and he decided to stop recording to devote all the time to the opera, which shows how deeply he felt about the new project. He started to compose some music, and we regularly flew to London.<sup>7</sup>

He played us what he'd composed at home, and nine months later, he had completed a two hours and four minutes-demo, a deluxe demo, Roger Waters standard! The text was entirely sung by him, in French, with some accent and everything.

There are three tapes of it. Roger



L>R: CONSTANTIN, MASON, O'ROURKE, GILMOUR & WRIGHT

has one, so has Roda, and I have one. It is outstanding.

We decided to tackle the Bicentenary Ceremonies officials about it. Everyone listened to the tape: from Matignon (the French 10 Downing Street) to the Rue de Valois (French culture ministry) to directors of TV stations. Everyone a bit weighty had to listen to the tape.

The reactions were more than warm. Meanwhile, with Roger, we were thinking of staging, the concept of it. He had *The Wall* in mind, the Berlin event. It's obvious he wanted something similar, a mega event, in Paris, outdoors. We made an assessment for the mega event: it reached something like £5,000,000. So we asked for £5,000,000 from the Bicentenary Foundation.

I'd say that is when we began being cooled down. Because there was one thing nobody told us: there was already a project accepted, and there couldn't be two huge projects. The other one was Jean-Paul Goude's Ceremony. We felt slightly foxed. We'd lost a lot of time.

Several movements and institutions wanted to invest in the opera,

without ever approaching the required five million, but we succeeded in gathering quite a lot of money. When we realised we couldn't meet the bill we dropped the project.

We decided to bide our time, we slightly changed the formula, and if Valmy has come on top of all that it's because Etienne thinks that Valmy may well be the happiest issue in all the French Revolution years for the people in arms. Also, France felt it has to be commemorated.

There was some confusion: we couldn't understand why the project had first been associated with the Bicentenary Ceremonies, and then with Valmy.

It's a very fragmented vision of the Revolution, not chronologically ordered. It's the People in Arms, women and the Revolution, blacks and the Revolution... By the way, there's an amazing number by Roger about black people and the Revolution... What about the musicians?

It's a classical, not rock, opera! But Waters would still play bass?

Not necessarily... Waters began to have the scores composed, by Michael Kamen, his acolyte in fact... so everything was in a very, very



advanced stage. The whole thing can practically be staged now.

As for the last deadly blow... it is all written down in Etienne's book [i.e. Nadine Roda Gil's death - AL].<sup>7</sup> Will there be an album out?

The album was part of the project. It was the first time I was involved in such a project. I got involved for records purposes.

Everyone got involved, including Alain Lévy (of Polygram) who wanted to have a Russian conductor, a dissident, for the musicians. The budgets had been voted, the recording was to be a live public recording.

The advantage with this opera is that it could be developed in many ways. There was the great deluxe format, for the opening day, and every format down to the oratorio version performed by seven singers and one pianist in a local culture club in Pleumeur-Bodou.<sup>8</sup>

It really is an opera... released through scores, and also records and even a video of the whole show. Will it all start again?

The whole thing was very hard and nerve-racking, for all of us, for Etienne, me, Roger. Since then we've all done a lot of other things.

Six months ago I saw Roger before he went to L.A. to mix his new album, which hasn't been released yet, and he told me something very upsetting. He said: 'You know, for the last five years I haven't slept one night without thinking about the opera - don't worry, we'll make it.'

I didn't ask for more. When Roger says words like these, they are realised. We'll make it.

We thought of other ideas, of many but more humble formulas, less expensive. We dreamt of some places.

We haven't seen each other since then for personal reasons. He went to L.A. I last saw him in December. But it's in our minds and when the three of us feel ready we'll start the project for good.

May we hear the tape you have?

Listen to it, no problem. It's not confidential stuff. But we cannot make any copy... The tape has been listened to by the headquarters of all political parties...

This is classical stuff; as for the vocals there's nothing definite yet.

Who owns the rights?

They belong to Etienne and Roger... We let the tape be listened to. At least we used to, since now we've all shelved it more or less. But the work shall exist someday. It's very strange, because of Roger singing on it. He even faked children's voices! Is it still in a raw state?

Yes, but it's amazing. It doesn't sound like anything we already know. Thank you Philippe Constantin.

<sup>1</sup> French songwriter and author, of 'La Porte Marine' (1981) and 'Mala Pata' (1992). The latter shows his concern for social justice but is also a moving testimony of love for his wife who died in 1990.

<sup>2</sup> The French Revolution took place in the late 18th century. It is epitomised by neither the beheading of the then king nor the proclamation of a Republican Constitution, but the fall of the Bastille jail on July 14 1789.

Bastille Day has been commemorated ever since, and especially lavishly for the 1989 Bicentenary feast.

<sup>3</sup> Two exceptions: Not Now John ("s'il vous plait, où est le bar?") and during a concert in Quebec (November 10 1971) when he introduces One of These Days in French ("Ce morceau s'appelle: un de ces jours je vais vous couper en petits morceaux").

<sup>4</sup> In 'Mala Pata', Roda-Gil writes, addressing his wife: "Together we worked at the creation of a dreamt-of opera... We used to go to sleep saying to each other: ça ira. I'd say 'ça ira?' You'd say back 'ça ira!' Before, for so many years... we simply used to say 'I love you'."

<sup>5</sup> The head of a chapter reads: "Hoo, hoo, ooh babe... Hoo, hoo, ooh, baby blue"; the conclusion: "I recognise myself in every stranger's eyes. For Yeats, Waters, the same epitaph. We'll make it. Ca ira."

<sup>6</sup> First military/political victory of the new French popular republican army, over foreign royalist troops.

<sup>7</sup> Roda-Gil wrote, still addressing his wife: "I missed you very badly during that year lost in London..."

<sup>8</sup> Pleumeur-Bodou is a small region on the north-west coast of Brittany.



## DEATH NOTICES

READERS' RESPONSES  
TO ROG'S RAMBLINGS

"...the album lacks cohesion and emotional impetus; things KAOS had by the lorry-load. With a piece of work this pessimistic, it's hard to really give a damn; such a bleak vision alienates the listener; and to obtain the solution that Roger wants depends on making people give a damn..."

JUSTIN STANTON, CROYDON

"Amused to Death is Mr Waters' solo magnum opus... I love his new work."

MICHAEL N. PAFACODA JR., CONNECTICUT

"...in the fifth song, I spotted the best example for my pet criticism of Roger's post-Floyd work.

"The idea behind The Bravery of Being Out of Range has been said. It is valid to say it again, but this is Roger's third go, and the first was the best... On The Final Cut, it was referred to several times. But the most eloquent, poignant, effective statement of the same thing (perhaps by any writer) was 'the general sat/ and the lines on the map/moved from side to side'..."

"When Roger can turn out a complete work which is that tight lyrically, blended with his still-appealing melodic sense, then he will once more achieve the success and recognition which I believe he deserves."

KEN LANGFORD, COLORADO

"...listening to Amused to Death and hearing once more the voice of Roger is simply happiness..."

DENIS JOLY, LONDON

"As a Waters fan I liked this album very much. But perhaps, as with all Floyd albums since The Wall, it misses that special ingredient of collaboration that made them so successful in the 70s."

A. SANBYER, SUFFOLK

"Compare it to the 'new' material Floyd have come up with recently - the La Carrera Panamericana soundtrack - and Amused to Death sounds even better... Roger may be the one to have the last laugh."

TOM DUNN, WIGAN

"Disposable Heroes of Hiphopriety say ten times more about TV on their

Television, The Drug of the Nation [see Relics, TAP 55], with 20 times more interest and musical colour than Waters can manage in a whole album! Rock is dead!"

CHRIS HESTER, WEST YORKSHIRE

"...the best thing he or the Floyd have done since The Wall. As well as returning to the Floydian principle of music-making, he has also rediscovered great songwriting, as opposed to the monotonous dirges of The Final Cut and Pros and Cons.

"The main drawback is its length; only about eight minutes shorter than The Wall. While we should welcome this great outpouring of material, the album perhaps lacks the drama and mood-changes of The Wall to sustain it. On the other hand, maybe this is an unfair comparison - Amused to Death has a different story to tell.

"Points to ponder: 6<sup>1</sup>/<sub>2</sub> minutes elapse before Waters opens his mouth - amazing, though he rarely shuts it hereafter! The sleeve bears the most detailed and honest credits ever on a Floyd-related album, revealing Waters played hardly any bass or indeed many instruments at all, which begs the question, how right was the drunken Guy Pratt in TAP 48?

"Finally, It's A Miracle - it's that bass-line!"

MARK HORNER, EAST DEVON

"Too many words."

ELLIOT TAYMAN, NEW YORK

"Musically, a worthy successor to The Final Cut... The collaborators are excellent, especially Jeff Beck (only Jimmy Page to go), P.P. Arnold and Richard Fleischer (the voice of Roger Rabbit) as a televangelist.

"If, in the end, the album fails, it's because Roger tries to cover too many subjects... occasionally, the great music and production are lost beneath so many lyrics."

STEVE WITHERS, LONDON

"I've listened to it, with great reluctance, several times and still haven't got a clue what he's trying to tell us about. Maybe he really has gone completely mad after all."

GAIL McLEAN, LONDON



## SEX N' ROG N' ROCK N' ROLL

With acknowledgements to Carlin Copyright Infringement Inc., we are proud to present another of Jim Ladd's thought-provoking Innerviews with Roger Waters, this time from the Spring of '84. Transcription and commentary by Gail McLean.

I CANNOT THINK [THERE'S AN UNDER-STATEMENT - GM] OF ANYONE OF YOUR STATURE, MORE PRIVATE, MORE SECLUDED, MORE RECLUSIVE... YOU'RE NOT OUT THERE PUSHING AND YOU SEEM TO FLY IN THE FACE OF EVERYTHING THAT IS SUPPOSEDLY CORRECT IN THE MUSIC BUSINESS. WOULD YOU AGREE WITH THAT?

Yep, certainly done that. ARE YOU PROUD OF THE FACT THAT YOU'VE ACHIEVED SUCCESS VIRTUALLY ON THE STRENGTH OF YOUR MUSIC? [WHAT A STUPID QUESTION - GM]

Yes, I suppose so in a way. But those aren't the reasons for not doing it. I used to do interviews - we all did back in the 60s. BUT THAT WAS A LONG TIME AGO [IS THERE NO END TO THIS MAN'S GENIUS? - GM] YOU STOPPED.

Yeah, well it became perfectly obvious that talking to people was a complete waste of time because they weren't really interested... They were just interested in getting the paper out on time - not in talking to me or anyone else in the band.

These papers still exist, all these silly music papers: they're all still there. They're all still about 'Joe Bloggs Is God', so they're a joke.

It can also take up and waste a lot of your time if you do that a lot, I imagine. Macca (McCartney), bless him, does interviews with everybody all the bloody time. He must spend a couple of days a week doing all that and having lunch with people, or maybe even more than a couple of days, so that's three days a week. Well, that's three-sevenths of your life spent promoting yourself.

THE WALL MUST CERTAINLY STAND AS PINK FLOYD'S MOST IMPORTANT WORK TO DATE. ONE OF ITS SONGS, ANOTHER BRICK IN THE WALL, CAUSED SUCH OUTRAGEOUS CONTROVERSY [DON'T YANKS EXAGGERATE? - GM] THAT EVEN THE ARCHBISHOP OF CANTERBURY HAD AN OPINION.

Runcie, his name is; a very nice man. He was quoted in a newspaper,

because there was a terrible furore here [WHOOPS, IT'S CATCHING - GM]. He was very good: he said he didn't understand why people were getting upset about it. Or that he could, but what we should be doing is that if the school-kids are picking up on the lyrics of the song, whether they understand it or not, we should use that fact and talk to them about it. AS OPPOSED TO JUST DISMISSING IT AS SOME CRASS REVOLUTIONARY CRAP!

Yes - which it never was. WERE YOU HAPPY WITH THE WALL MOVIE?

No. It was too busy for me. There was not enough attention paid to the feelings on it.

I KNOW THAT YOU INVOLVED YOURSELF - RIGHT UP TO YOUR ENGLISH EYEBROWS [WILL SOMEBODY PLEASE GET ME A GUN? - GM] IN THE MAKING OF THAT MOVIE. SO HOW DID THAT HAPPEN?

How did that happen? [YES, EVEN ROG CAN'T QUITE BELIEVE THIS - GM] Well, as you know, I got on terribly badly with Parker; the filthy little swine!

It was just not a happy time, unfortunately... When you're doing something like that, there are all kinds of personal and political battles going on in a team of people who are trying to make the thing. It's inevitable that you're going to come out with a bit of a sour taste.

DO YOU THINK THAT THAT IS SOMETHING THAT SHOW BUSINESS IS MORE BURDENED WITH THAN OTHER CAREERS?

I'm quite certain that's true. IS THAT BECAUSE YOU'RE DEALING WITH CREATIVE PEOPLE?

No, it's because show business is basically Look At Me! That's what the basic motivation is for you, Jim, and for me, and everyone else involved. WHAT PSYCHOLOGICAL BRICKS IN YOUR OWN PERSONALITY DO YOU FIND TROUBLESOME?

I don't know, I can't answer that. Too difficult, that question...

NOW, I'M GOING TO ASK THIS ONE MORE TIME [WILL SOMEONE DISSEMBOWEL THIS SUPERCILIOUS BASTARD? - GM]

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# RADIO CITY MUSIC HALL.

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It's fear.  
FEAR? [IS THERE A TREE SURGEON IN THE HOUSE? - GM]

Well, bricks are about fears. They're all different fears of one sort or another. I don't know what my greatest fear is ["APART FROM BEING TRAPPED IN A ROOM WITH YOU, JIM" - GM] but fear is what stops you being good at golf... it's what stops you doing most things in life. Fear. ROGER'S FIRST SOLO ALBUM IS A VERY COMPLEX AND PASSIONATE LOOK AT RELATIONSHIPS BETWEEN MEN AND WOMEN USING HITCH HIKING AS A METAPHOR...

Funnily enough, I gave somebody a lift - he wasn't hitch hiking - two days ago when I went to pick up some Indian take-away to take home for dinner.

There was a guy standing at the bus stop, and he was still there when I came out, so I stopped and offered him a lift ["AND THAT'S HOW YOU AND I MET, JIM" - GM].

I think that it has a kind of symbolic meaning for me; I don't know why. I think because I used to hitch hike a lot when I was a kid, and I make an association between the idea of being able to give somebody a

lift in your car without being frightened that they're going to kill you or think you're a queer because you're offering another guy a lift.

It's also a personal thing: to show myself that I haven't been inured to that sort of fear, and also just the simple thing to give... Well, no, what I'm saying is that it's symbolic of the way in which we respond to each other - a microcosm of the way in which we respond in global terms - which is with great fear.

WHY THE SUBJECT OF HITCH HIKING AS SEEN FROM INSIDE A DREAM?

Well, the record - as you know - is



about... sex... Hitch hiking is used as an allegory for relationships between men and women.

THERE'S QUITE A BIT OF THE OLD 'IN AND OUT', ISN'T THERE?

Yes, isn't there? I think that's refreshing these days [WHY, ISN'T HE GETTING MUCH OR SOMETHING - GM].

I WOULD LIKE TO HEAR YOUR VIEWS ON THE PRESIDENT OF THE UNITED STATES.

I think it is ludicrous that Reagan is president. It's symptomatic of an insane mushrooming of the power of television and the media; that this rather dull, failed actor is the president of the United States. I

just don't think he's equipped for that kind of work. He's a convenience. THERE IS A THEORY THAT RONALD REAGAN IS A FIGURE-HEAD, A HIRED GUN; AN ACTOR TO READ LINES, NOT MAKE POLICIES. DO YOU BELIEVE THAT?

I see no other explanation. SO HE'S NOT REALLY IN CHARGE?

Of course he isn't. He's part of the scenario that is being acted out. Now I'm not saying there's a Mr Big somewhere [OH YES YOU ARE - GM] who's pulling the strings, but the way that it appears to me is that the nature of American

society and the way it's controlled by TV, largely, creates the space onto which to slot that kind of convenient figure-head.

DO YOU FEEL HELD HOSTAGE BY HIS VIEW?

No, not by his view. He isn't the leader and he's not in power here, supposedly. We live in a democracy too, a parliamentary democracy, so we don't have to listen to what he says. But the same kind of simplistic view of paranoid politics is pretty successful in England in the same way as it is in the States.

SO YOU LOOK AT MARGARET THATCHER'S VIEWPOINT AND RONALD REAGAN'S VIEW-

POINT AS BEING PRETTY MUCH PARALLEL?

Well, it depends. Thatcher is trying to wind the clock back a couple of hundred years; Reagan seems happy just to go back to the mid-50s. But Thatcher seems to want to go back to almost before the Industrial Revolution to get things sorted out... where people do what they're supposed to do and don't ask any questions.

IN YOUR YOUTH YOU WERE ACTIVELY INVOLVED IN THE NO-NUKES MOVEMENT...

'Campaign for Nuclear Disarmament'. ARE YOU STILL INVOLVED IN THAT?

No. I used to be the chairman of the Youth CND in Cambridge and I went on all the Aldermaston marches for years and years and years. I don't know why I don't go anymore [FEET FELL OFF - GM]. Maybe I'm just lazy. Maybe I just became disillusioned and some of that disillusionment still clings to me; though I think there is a resurgence of feeling, particularly among young people now, that they can make a protest, and that protest will be heard, and I think they're bloody well right too. I think it has some kind of effect and that the numbers are swelling, but when you start talking about politics on that kind of level, it's really philosophy rather than politics.

The notion of the nuclear stand-off is so obviously a non-starter. Say, if you were starting with two sides, you'd never go for that option: "I know, here's a great idea - why don't we both have really, really horrible weapons, and then we'll never fight each other." You'd go, "No, that's not really a very good idea, let's think of something else".

(LAUGHS) YEAH, THAT'S GREAT, YEAH [HE'S ONLY JUST GOT THE ONE ABOUT THE INDUSTRIAL REVOLUTION - GM].

"Or how about meeting once in a while and talking to each other?" "Well, yeah, except you smell of garlic." "Well, maybe we could meet and have glass between us or something." "Alright, let's do that"

[I THINK I'M GOING TO BE SICK - GM], or any one of any number of options.

But, "Let's both have nuclear bombs - that's the answer"; you'd never come up with it. My feeling is that it's an aberration and... Well, of course I can't explain it, but it feels to me like like an aberration

in human history. It might be the last one, too. It probably will be. FINALLY, LET'S HEAR ROGER'S VIEWS ON ROCK 'N' ROLL IN THE 80s.

I think that since the late 60s and early 70s, things have changed for the worse in general.

WHY'S THAT? ["BECAUSE IT'S GOT PEOPLE LIKE YOU IN IT, JIM" - GM]

Well, it feels now as if the media have got it far more under control. In the aftermath of the Beatles and bands like us and The Who and a few other people, it was more out of control. They didn't quite know what was happening.

Now, it's settling back into a kind of formula; particularly this thing of selling records by using video.

It appears to me that the business has now decided what the market is and how you sell to it. All that has been sorted out.

Mind you, this may be a complete illusion. It may simply be because I lie in bed on Saturday morning, turn on the TV [WHICH ANSWERS MY EARLIER QUESTION - GM] and see programmes; and an image is projected of the world of pop music; which may have nothing to do with the truth at all.

I suppose in order to really find out what's going on, you'd have to analyse all the record sales, and so on. But I have a feeling that the projection which comes across may well be close to the truth and that it's much more about image and selling. It's much more about advertising ["WHICH REMINDS ME - IN ANOTHER COUPLE OF YEARS, I'LL DO AN ALBUM ABOUT THIS KIND OF THING; CALL IT SOMETHING LIKE, SAY, RADIO KAOS. WHAT DO YOU THINK; THERE MAY EVEN BE A PART ON IT FOR YOU, JIM" - GM].

THERE'S A BAND THAT YOU HAD SOME PASSING INVOLVEMENT WITH BY THE NAME OF PINK FLOYD...

Yep. WHAT IS THE CURRENT STATUS OF FLOYD?

It's on the shelf, really. SO IT'S NOT HERE, NOR GONE [YES, HE'S STILL AT IT; KILL, KILL, KILL - GM]?

Yes. WHAT'S YOUR PERSONAL HOPE FOR FLOYD?

I don't really think about that a lot. I don't know. I hope that whatever happens, it's graceful.

THANKS FOR BEING OUR GUEST. You're welcome.



## THE DODGY HORROR PINKTURE SHOW

THE CHELSEA ARTS BALL  
Albert Hall, London, October 11, 1992  
\* \* \*

In our quest to hear Pink Floyd's music played in the most inappropriate locations (a football stadium in London, a building site in Berlin, a field in Belgium), Steve Withers and I snuck through the paparazzi ringing Eric Clapton's posh and pretentious home-from-home, the Albert Hall.

The Chelsea Arts Ball is an annual opportunity for well-heeled goons to make even bigger prats of themselves and ease their consciences by giving money to charity (1992's fashionable beneficiary being AIDS research).

The theme of the event's fancy dress, to be judged later by Jerry Hall, Ruby Wax and some bloke, was favourite paintings.

Thus it was impossible to negotiate the aisles and corridors without treading on a Renaissance frock or bumping into a git who thought he was Van Gogh's Sunflowers but more strongly evoked Peter 'Normal' Gabriel's floral-headgear phase.

The deserved winner was a modest lady who came as Andy Warhol's Marilyn Monroe.

The musical fare was started and promptly derailed by the Count Basie Orchestra, who should follow the example of their ex-mentor, and die.

Then came Shirley Bassey, who was just as objectionably noisy, sending us out into the arms of Häagen-Dazs reps, who plied us with free ice-creams! Nice one! So engrossed were



we in these delights that we almost didn't notice Mick Jagger stride past us, looking rather less elegant but just as old as Keef.

Jools Holland and Elvis Costello also did a couple of bits. Weren't these men punks in days of old?

Finally, past twelve, after Simon and Yasmin Le Bon had left (maybe he turns into a pumpkin at midnight), Gilmour entered the stage, with usual suspects Guy Pratt, Jon Carin, Jodi Linscott, Tim Renwick, Gary Wallis, a three-piece horn section and a trio of backing singers, including Sam Brown and Margo Buchanan, in tow.

They opened less than sensationally with Colin 'The Second Gloomiest Man in Rock' Vearncombe (from Black) warbling those dreaded Wall-of-Noise abominations River Deep Mountain High and The Sun Ain't Gonna Shine Anymore (the latter obviously a Dave-Rave, as he happily chirruped along).

Sam Brown took the mike for a bluesy rocker; its title a mystery to your reviewer, but which lyrically revealed that Ms. Brown was "comin' home soon" and, moreover, had

her "mojo workin'" (anatomically implausible as this may be).

Next up on vocals was ex-Strangler Hugh 'The Third Gloomiest Man in Rock' Cornwell, for a warble through the ever-brown Golden Green (right?).

However, Gilmour's mimicking of the original's waltzy sound was nothing compared to his cutting loose on the

evening's first highlight, Hendrix's Stone Free. Cornwell snarled, Gilmour rocked, the debs fell silent.

Enter Mica Paris. Never a vocalist I've much cared for, but watching her sing mere feet away, clad in a black cat-suit, was several stations from Unpleasant Junction. A funky number, whose title was again lost on me, had Ms. Paris suggesting that we "love me right" and accurately guessing that "You got the love". Gilmour shuffled in the shadows as Renwick soloed.

Mica and Dave meshed rather nicely on I Put A Spell On You. Paris wailed (earning the applause of Sam, Margo and The Other One) and Gilmour wailed too, giving us two Pink Fluid solos. They even sealed it with a kiss at the end (start the rumour)!

Next up, a stage already claimed by Sam and Dave was shared by Sam and Dave's Sam Moore, who duetted with Elvis 'The Fourth Gloomiest Man In Rock' Costello on a grand soul ballad reworking of Mr C's I Can't Stand Up For Falling Down. It was better than El's crooning earlier with the Basie Bastards, but that ain't saying much.

Still, here to save the day (or early morning by now) were those fearless defenders of the windy guitar solo, Pink Floyd (for the sake of clarity, "Pink Floyd" here equals Gilmour, Mason, Wright, Pratt, Carin, Linscott, Renwick and Wallis, the classic line-up that has given us gems like... er, oh, um).

What would they pull out of the bag to celebrate their first Albert Hall gig for over 20 years? Saucerful of Secrets? Dogs? Stairway to Heaven?

Go on, try and guess.

Yup: Yet Another Brick in the Wall pt. 2, Wish You Were Here Again and Comfortably if not Terminally Numb.

This is the sort of adventurousness that has kept Floyd on rock's cutting edge for decades. Well done lads!

Points that distinguished these performances from their other 600 million outings were:

- \* A near-naked damsel wandering onto the stage during Another Brick!
- \* Wrighty's playing being completely inaudible on Wish You Were Here while Carin's rang out loud and proud!
- \* A very creditable "Aaaarrggghh!" on Comfy Numb by Renwick!

With but a wave to Dave, Nick 'n'

Rick were gone, the better to make way for... the Tom-like God Jones!

Tom's slick mix of parody and panache fuelled the evening's most exciting minutes. We bopped to Stevie Wonder's Superstition, we hollered to Eddie Floyd's Knock On Wood and we went several shades of bonkers to Prince's (but now Tom's too) Kiss; during which Dave included a few seconds of the Peter Gunn theme and grinned indulgently at the gals flinging garments and themselves at Mr Jones (after all, he'd snogged Mica Paris, what did he have to be jealous of?).

And that was it. Mysteriously, the lights stayed down as Gilmour's Army trooped backstage. Would they return for a bash at Dark Side of the Moon (dismissed as "a bit long" earlier in the evening by DG, with the dazzling insight for which he is renowned).

No.

Instead, there was a brief bit of pervery from an under-dressed dance troupe. Then on came Amanda Lear (venerable disco vamp), with a bloke on a leash and the Chippendales! Judiciously-placed socks ahoy! (aside from the bloke on the leash, who whipped out something that I naively thought illegal on Britain's stages) (even Amanda raised an eyebrow).



But Pink Floyd were not just lower on the bill than a decrepit diva and a dubious dong; for closing the event was The Rocky Horror Picture Show, with the only good reasons to bother with that garbage: The Timewarp and Sweet Transvestite.

What Gilmour and Co. made of it all backstage was hard to tell, but if Floyd return to the world's stages clad in fishnets, suspenders and thongs, you'll know who to thank.

BRUNO MACDONALD



## LEARNING TO READ



### THE GUINNESS ENCYCLOPEDIA OF POPULAR MUSIC

Edited by Colin Larkin

It should be easy to review a pop encyclopedia - find the inevitable omissions, rubbish the compilers for neglecting some obscure but favourite band and add that it is doomed to be out of date before the ink is dry.

With this in mind, I attacked these four, hardback volumes (to give an idea of their size, you'll need 25cm of shelves and help carrying them home - they weigh 8<sup>3</sup>/<sub>2</sub> kilos!). Bet there's no Henry Cow - damn, there it was. Maybe Audience - but no, they and founder Howard Werth are here.

Getting desperate, I tried to find Angelwitch (the most embarrassing act in my collection - oh, the follies of youth!), Amon Dull and even Black Lace and Benny Hill: all included!

True, there are questionable omissions - Michael Nyman, Vicky Brown, Pendragon, Unicorn, Anthony Phillips, Popol Vuh and even Pink Anderson and Floyd Council, but these omissions pale into insignificance alongside an astounding 9,000+ entries over 3295 pages, and may yet be corrected, since there is mention in the forward to 'future editions'!

The quantity is matched by quality; provided by rock writers including Peter Doggett, John Tobler, Fred Dellar, John Bauldie and TAP contributor Pete Frame, under the editorship of Colin Larkin, aided by the controversial but able Johnny Rogan.

"But what of Pink Floyd?" you cry. At just under a page, they have a fairly weighty entry, but sadly TAP's offer to write or proof-read this and related solo sections was not taken up. If it had been, we might have stopped errors and omissions, such as there being no mention of Rick Wright's absence from The Final Cut.

It is implied that Syd's collapse arose from marijuana abuse and no recognition is given of their Hyde Park free concert being the first of its kind. Gilmour and Wright's '78 solo LPs are listed, but not Mason's Fictitious Sports, the bravest of the three; while no mention is made of

Norton-Warburg or Alan Parker!

The Lapse tour is listed as having 'over 150' dates instead of the exact figure of 200 while significant shows in Russia and Venice, not to mention the Knebworth finale, are omitted.

The worst faux pas is a repetition of the myth that Berlin 1990 was a Floyd show. This mistake is not made under the Waters entry, which does however omit any mention of Amused To Death and its five-year gestation.

Gilmour's entry omits his pre-Floyd work, and while his work for Bryan Ferry (Bête Noir is noted, Boys and Girls is not) and Grace Jones is included (did he really play a 'major' role in the latter's Slave to the Rhythm?), there's nothing on most of his session work; notably as producer of the Dream Academy and Unicorn.

There are no separate entries for Nick Mason and Rick Wright (nor Zee, not even under Fashion).

Some of the strangest Floyd 'facts' are in entries for other bands. Andy Fairweather-Low apparently played on Floyd sessions and live gigs! Candy Dulfer has worked with Gilmour, but not Pink Floyd. Gilmour was on the third Dream Academy album, but not, seemingly, the first.

No mention is made of Gilmour under Sam Brown, Roy Harper, Quiver, Kokomo, Cochise or the Sutherland Brothers and, although he is credited with funding Kate Bush's early demos, Gilmour appears never to have worked with her - nor she with Roy Harper!

Having griped, I wouldn't like to suggest that this is anything less than an intelligent and useful, not to say covetable, resource for any rock fan, let alone a Sunday afternoon journalist such as yours truly.

The listings include not only acts, but labels (such as Harvest, Capitol and EMI), producers (Peter Jenner is noted, Andrew King is not), DJs, publications (NME and Melody Maker, but not Q) and sundries like Hipgnosis.

Most of volume four comprises an index and a lengthy bibliography. Sadly, this does not include fanzines - indeed, they are mentioned nowhere in its pages - but it does include every Pink Floyd tome of note.

So, should you, still reeling from the Shine On wallet-shrinker, rush to order this? Well, at £215, a moment

of sober reflection may be advisable, but anyone who owns the set will save a fortune on lesser compilations.

It is more likely to be of interest to institutions, so pop round to your local library and insist they get a copy ASAP - maybe once you've seen it some of you will start saving!

### ROCK SETS

Sutherland Lyall

Suppose I were to tell you 1992's best book for Floydies was not written by an insider, and definitely not included in an overpriced cardboard coffin full of CDs you already have?

Suppose instead I told you it was written by a respected architectural journalist and published by one of the world's leading publishers of fine art books?

Another of our April Fool spoofs, right? Wrong!

'ROCK SETS - The Astonishing Art of Rock Concert Design' (Thames & Hudson, £10.95) merits a place on all your shelves. Lyall may as well have subtitled his lavishly illustrated work "The Astonishing Art of Fisher Park" since that company's designs (often in collaboration with Britannia Row) dominate the book.

Alongside work for Floyd, Waters (of which more later) and Seville's Guitar Legends, acts covered include Stevie Wonder, Jean-Michel Jarre in China, Ultravox, Wham, Nelson Mandela (the show, not his tour!), The Rolling Stones, Tina Turner and U2.

It opens with Jonathon Park involved in radical children's workshops at London's Roundhouse in 1969 and inventing the world's first solar-powered hot-air balloon - followed by summaries of the history of inflatables, modern architectural influences and an unintentionally humorous comparison of a Floyd tour to a circus.

After a whiz around the history of stadium shows - the Beatles looking ridiculous in Shea Stadium with less gear than the average '90s pub band - we get to the headline act: Floyd.

Three pages on Animals feature flying sheep, made from teabag paper, and more inflatables than you could shake a stick bass at. There is new information about aborted stage sets and then The Wall (five pages), with the trivial gem that the bricks were laid in English Garden bond!

The Pros & Cons and KAOS shows are afforded two pages each, but it is with the last 18 pages, plus an eight page foldout on The Wall 1990, that Lyall really scores.

At last, something enjoyable from Berlin - unlike the record, video or show itself. As with the rest of the book, the welter of technical detail does not detract from the luscious and plentiful colour photos, anecdotes and computer-generated blueprints.

Although the text comments, contentiously, on the "idiosyncratic guitar improvisations" at the original Wall

concerts and that "audiences may not have understood the story line", not to mention laughably suggesting that Jerry Hall SANG at Berlin, at least acknowledgment is given to Waters for taking "great design risks".

If you didn't get this book for Christmas, do two things - sue Santa, but most importantly get a copy.

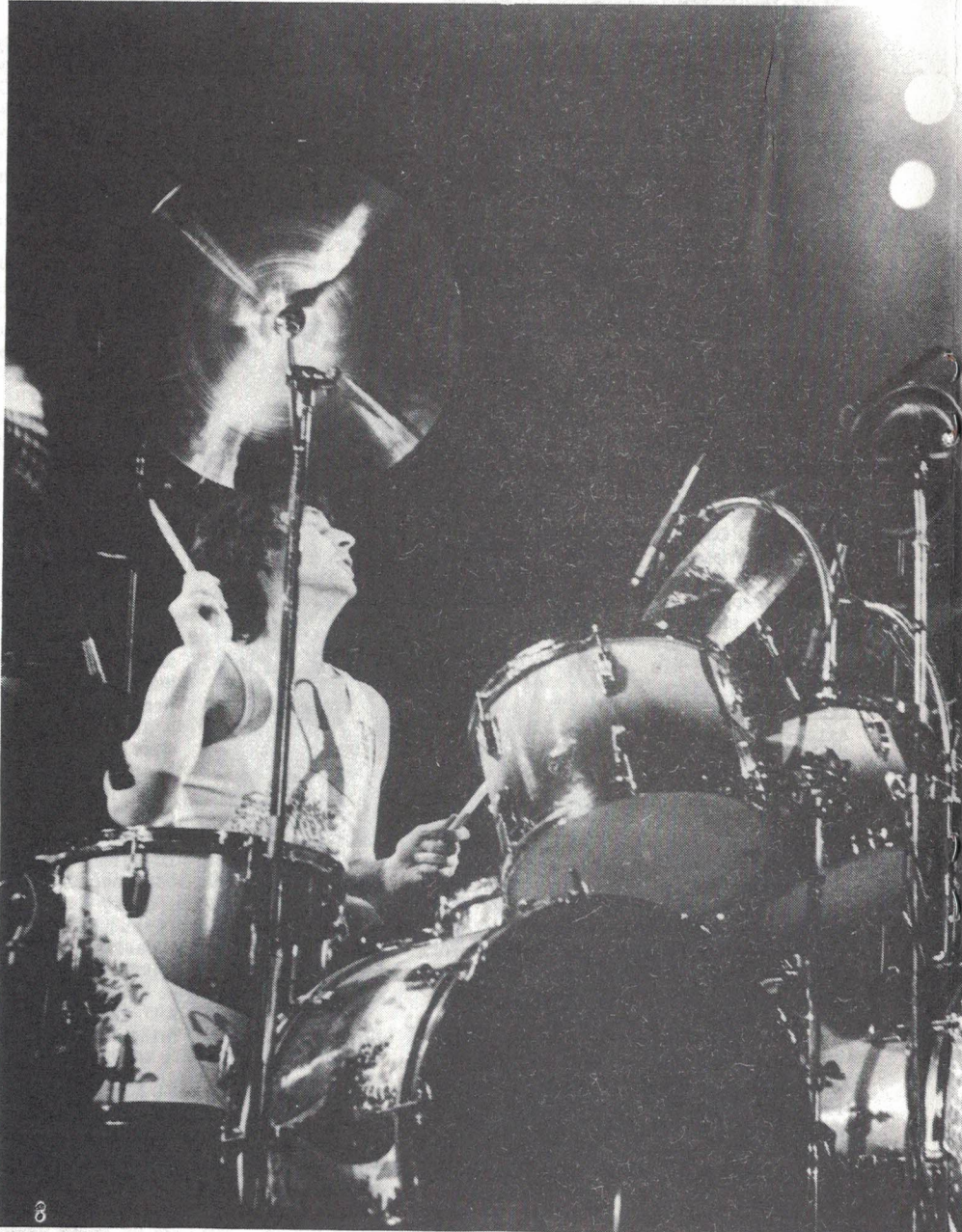
WIN! WIN! WIN! WIN! WIN! WIN! WIN!

You could win one of three copies kindly donated by Thames & Hudson: just tell us where Roger, Nick and Rick studied architecture. Send your answers to me...

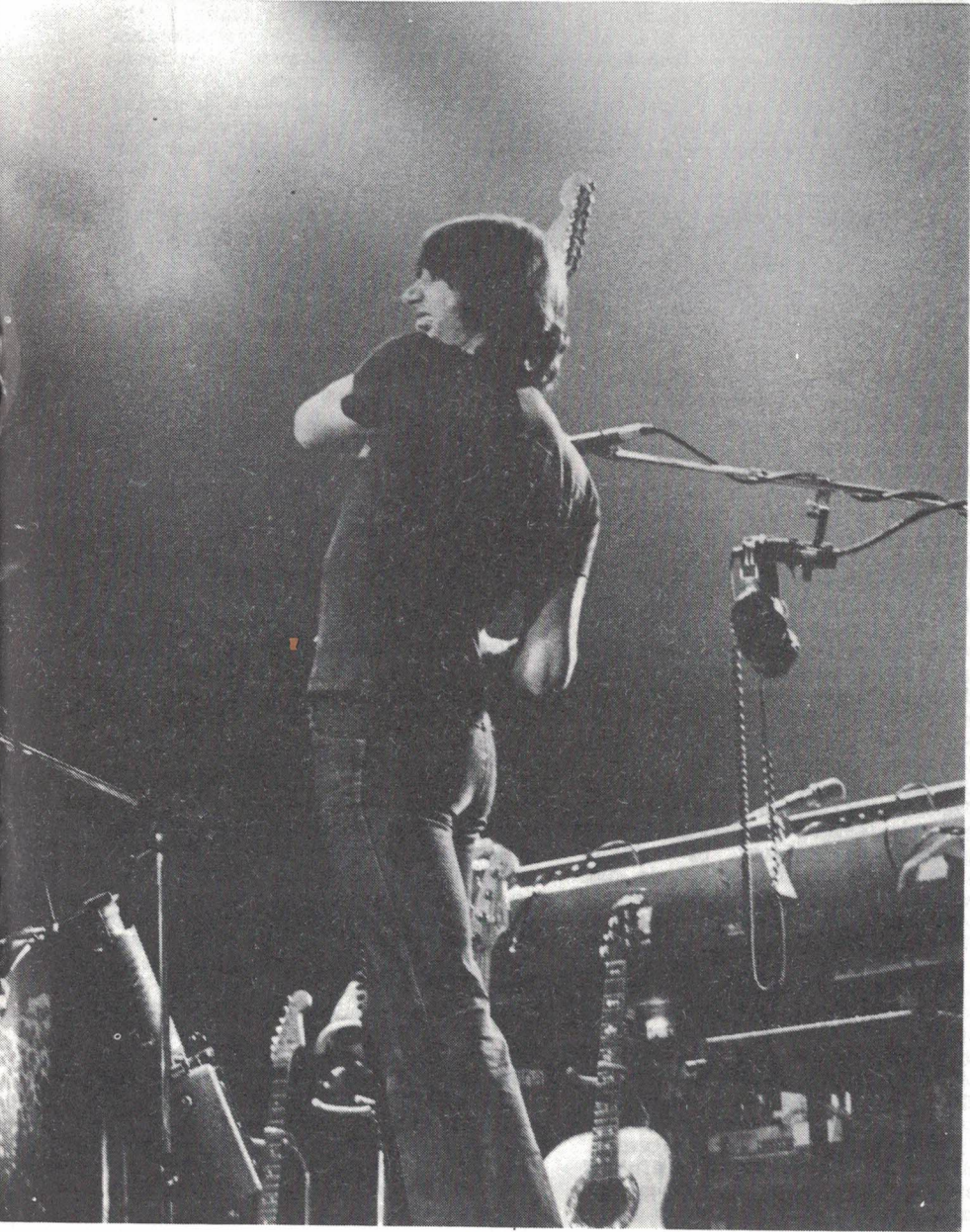
Andy Mabbett







Nick n' Rog live In The Flesh (Chalkie Davies; courtesy of Old Pink, Atlanta)





## SHINE ON: A MONETARY LAPSE OF REASON

The penultimate item in the Shine On book's 112 pages (six of which are blank) is a feature on Dark Side of the Moon, titled 'The Rock Album that won't go away'. It is not especially illuminating ('You won't get an explanation from me,' Nick Mason said") and neither the author nor the source (a US paper) are identified.

And the last words are missing.

This is not an enigmatic joke, but a typesetting error. Given that your average desk-top publishing software has a warning facility if text runs off the page, Storm Thorgerson, Dave Gilmour and Nick Mason (the book's compilers) should have had at their disposal a DTP system that rings bells and makes a reassuring cup of tea when there's more text to come.

This elementary error is far from being the sole blemish on Shine On's ostentatious appearance. Rather, it typifies a project that is slapdash, half-hearted and ill-conceived.

We've started with the book because it is, after the reboogied CDs (hold tight, we'll get to those later), the set's main wallet-loosening point.

Regrettably, it falls far short not only of the standards pedantic fans such as ourselves expect, but also those which Floyd have set with their immaculately-packaged releases.

The problems divide as follows:

### i. Severe proof-reading horror

- The ill-written text is laced with lower case letters where capitals are required, misspellings (of which, gratifyingly, Mr "Thorgerson" is but one victim) and sloppy punctuation.

### ii. Fluffed shots and own goals

- The reprinted album credits include neither the cast of thousands of session musicians on The Wall (and once again, Nick Mason's and Rick Wright's names have been spirited away), nor details of which tracks on AMLoR the multitudinous musos played.

- Thorgerson writes that seven cover alternatives were offered for DSotM: only the successful one is featured.

- With the exception of a handful of photos from the WYWH studio sessions (the best being a shot of Waters with

his arm around Gilmour's shoulder and not, unpredictably, his throat), the bulk of the artwork is reproductions or only slight variants on pictures widely available elsewhere.

- There are few original anecdotes (did you know the pig they shot for Animals escaped? That DSotM was once called Eclipse? That Another Brick 2 was the UK #1 for Christmas 1979?).

- Two good features (Nick Sedgwick's 1975 "Rambling conversation with Roger Waters..." and Musician's 1992 interview with Gilmour), both of which have been printed twice before, reappear in pointlessly edited form.

- Lyrics are included, which is good news if you want to know exactly how awful See Saw and A Pillow of Winds are and not so good if you >know all the words off by heart or b>cherish Mason and Scarfe's graphics for Animals and The Wall, respectively, and resent them being retyped.

### iii. Scrooge-type credits

- Whole paragraphs are lifted from work by Jon Rosenberg and Nick Schaffner, with no credit to either. There's also no mention of TAP, which Floyd minions are known to have consulted while compiling this package.

### iv. National Enquirer-type accuracy

- Thorgerson claims only one design was suggested for Wish You Were Here. But in the Hipgnosis retrospective, Walk Away René, he writes of another proposed sleeve, featuring the death-by-car-crash of a pop star; which, rejected as "naive" by Floyd, was adopted by the Heavy Metal Kids.

- For an accurate UK discography, they need only to have Xeroxed Andy Mabbett's Visual Documentary listing. Instead, the Floyd's fab new version omits the When the Tigers Broke Free and One Slip singles, gets Learning to Fly's release date wrong, ignores a couple of b-sides, reprints none of the sleeves and, in yet another typesetting error, nearly manages to suggest that Meddle never existed.

- The DSotM chapter perpetuates the myth of its being premiered at the Rainbow (it was performed 10<sup>1</sup>/<sub>2</sub> times before the early 1972 UK tour reached



London and was, furthermore, called Dark Side of the Moon at this point, not - as the book claims - Eclipse).

### v. Selective amnesia

- Music press reviews of Saucerful, Meddle, Dark Side, Wish You Were Here, Animals and The Wall appear in their respective chapters. All have been retyped, losing the authenticity of a scrapbook-type presentation; few are very interesting and many omit both the author's name and source.

- Yet more stupidly, Floyd's response to an unfavourable Meddle critique by Michael Watts ("Ya boo, Michael Watts is a beast and everyone knows he is bottom of the class in music and a weed as well...") is included - but the review itself is not.

There are, however, unfavourable reviews of all the albums (presumably this is what passes for humour in the Floyd camp)... except The Wall and AMLoR, both of which provoked some of the most vitriolic notices in Floyd's history (one favourite being a review of The Wall which described it as "misanthropic dreck", "intellectually and morally horrific" and "a sick, sick album"). Far be it from us to suggest that editorial red pens have been wielded by Rog and Dave, though. They're not afraid of criticism; that's why they love TAP.

There we leave this terrible tome, and turn to the environmentally-

unsound packaging with which Floyd hope to lure innocent punters (why did Gilmour bother with 'Spirit of the Forest', we wonder?).

Potentially the best of the set's visuals is the DSotM prism created by the CD cases' spines, when arranged chronologically. Unfortunately, the final part of the spectrum, on AMLoR, is slightly misprinted and noticeably higher than that on disc two of The Wall. And guess what happens when you slot in More, Ummagumma, Atom Heart Mother, Obscured By Clouds and The Final Cut in chronological order?

You also get: postcards showing the album covers' artwork (did Thorgerson send a minion to the markets where such items can be picked up for 25p each?); an origami-challenged case for the CDs; and the box itself, which handily doubles as a tombstone.

The "repackaged" discs themselves come in black cases, with shrunken stickers of the original artwork on the fronts. These stickers are bound to get scratched as the cases (which will be impossible to replace if broken) are taken on and off the shelf. The Singles CD comes in a digipack, 'decorated' with a messy collage of familiar Syd-era photos.

Like, wow.

Onto the music.

In 1974, Dave Gilmour commented on the possible release of outtakes: "We



never get anything finished to that point. We don't work on anything unless it's going to be used."

While this may justify the omission of, say, *Jews Harp* and *Windchimes* - to select but one intriguing title from Floyd's unreleased repertoire - it hardly explains why *What Shall We Do Now?*, the longer *Bring the Boys Back Home* and *When the Tigers Broke Free* could not have been added to *The Wall*, or why quad mixes could not have spiced up *Dark Side* and *Wish You Were Here*, or why *Snowy White's* eight-track cartridge solo could not have suffixed *Animals*... and so on.

There's no excuse, too, for failing to add *Vegetable Man* and *Scream Thy Last Scream* to the *Singles CD* - which at under 34 minutes could itself have been shoved on the end of *Saucerful*, with no conceptual complications.

Their exclusion is just one more indication of Floyd's wobbly quality control; that inexplicable criteria best exemplified by the inclusion of *Saucerful* instead of *Piper*.

So what about the sound quality? An EMI press release (kindly supplied by Lynn Swanson) says:

"Every track... has been remastered using the latest equipment. 'The quality of sound on the new CDs will surpass earlier versions,' explained James Guthrie, who has worked with Doug Sax at The Mastering Lab in L.A. on remastering this extensive project to higher standards..."

"He continued, '...Analogue digital converters have come a long way since they were first used for CDs in the early '80s... giving the CD more details and better imaging. In short, a richer sound.'"

To sum up:

- The singles (amusingly marketed as a "bonus disc") do indeed sound better, but that merely reinforces TAP's view that an improved Relics would be a more efficient deployment of time and money than this sorry affair.

Moreover, if you imagine rubbish like *It Would Be So Nice* is improved simply by better sound quality, then, chums, you're beyond help;

- *Saucerful* sounds good but, again, is musically so inferior to albums omitted from the set that one can only wonder why they bothered;

- The original *Meddle CD* was pretty

good and it would take a true hi-fi fiend to spot any differences here;

- *Dark Side* sounds identical to the UK CD but with all tape hiss removed and no trace of the bloody Beatles at the end (although Dave Walker claims to detect a melodically-challenged "something" in the closing moments);

- *Wish You Were Here*, which, as the best transfer in Floyd's catalogue, merited no remastering, makes clearer only the wine glasses on parts one and two of *Shine On* and, at a push, the title track's acoustic intro;

- *Animals*, which did warrant a tune-up, is a tad more punchy;

- *The Wall* is about as good as MFSL's *Ultradisc* (see TAP 47), i.e. far more listenable than the UK CD;

- *AMLoR* is identical to the original; indeed, James Guthrie told U.S. CD paper *ICE* that it needed no tweaking.

If you're sufficiently unhappy with Floyd's CDs to consider buying this, remember that for £139 (the recommended retail price if you missed last year's under-£100 offers), you could dig up *Works*, the *Ultradiscs of The Wall*, *Meddle* and *Dark Side*, plus the *Westwood One* promo CD detailed in TAP 57 - all of which look and sound as good, if not better, than these new versions - and have money over for *Walk Away René*, a better history of *Hipgnosis*' work than the one in here.

We would hope, however, that none of our readers are unhappy enough to waste £139, and need we point out the crass insensitivity of releasing one of the most expensive box-sets of its kind in the depths of a recession?

*Shine On* is not only a cash-in but a frustrating misuse of Floyd's own, presumably-considerable resources.

It is difficult to fault *Waters'* view that today's Pink Floyd are nothing more than the world's most successful con-trick. What a shame he too endorses this shoddy package. In every respect from integrity to fun tunes, Floyd have been upstaged by the *Wombles*.

Your editors.

Message left on Andy's ansaphone:

"Just can't believe the price of the box-set. That's all I've got to say. (pause) Despondent."

Have we got it right? You can decide for yourself by winning a copy of the box-set. See *Relics* for competition!

## YET MORE WATERS STUFF. IS THERE NO END TO IT?

Last Autumn, *Amused to Death* producer Pat Leonard spoke at a music technology expo in north Chicago, where he grew up. Leonard, a life-long Floyd fan, said that working with Roger was the "pinnacle" of his career. "I got to hear *The Wall* demos," he beamed.

Asked to compare Roger's work with Gilmour's Floyd, with whom Leonard worked on *A Momentary Lapse of Reason*, he stated that, having heard demos from both camps, "It was pretty obvious what's what." He also revealed that Gilmour was "full of stories about what an evil man Roger is. I didn't hear any stories about Dave from Roger. We talked about fishing".

Leonard spent 18 months working on *Amused...*, which "very much exceeded its budget and timeframe". Six months were spent on the mixing alone, and the song order was shuffled seven times, with new segues each time, until it took its final shape. The album was born from piles of Roger's demos: "Some were so bad, I couldn't believe it," said Leonard, "But the songs were there."

Nothing recorded for *KAOS II* was used except for the drums on *Perfect Sense*. "Roger writes volumes and volumes and has an amazing ability to throw away lyrics," Leonard said; "He's extremely critical, but about the right things."

A special treat for the seminar audience was hearing Roger's original demo for *What God Wants* (titled *Fallen Angel*). This early version is basically Roger with a drum machine and his bass, with some alternative entries in the "God wants..." list. The song begins with a weighty, church-organ riff.

Jeff Beck worked on the album for two weeks and his contributions, said Leonard, "left our mouths hanging open every time". Beck's attitude towards his playing was amazingly casual: "He's more interested in working on his cars. He's a very eccentric man."

Obtaining the multitude of sound effects Roger was after proved challenging, owing to new sampling laws. For the most part, he stuck with properties owned by Sony, plus old Floyd effects (the exploding Wall makes an encore).

Roger worked extra hard to obtain a sample from a Stanley Kubrick movie, but Kubrick was reluctant. Leonard said: "We told him that he had already been sampled on tons of rap records. His reaction was, 'Then I'll sue them.'"

But Roger got the last word: a backwards message for Mr Kubrick can be found on *Amused to Death*. (Brian Pinkerton)

So what is this message? The best we can offer is: "However ..... we changed our mind. We have decided to include a backward message, Stanley, for you and all the other book burners" (followed by incoherent screaming - which may or may not include the words "You asshole" - then the noisy climax of *What God Wants 1*). Anyone got any further ideas? (Christian Kamp/Chris Hester)

*Amused to Death* reached a respectable though not necessarily world-changing #21 on *Billboard's US Top 100*, on September 12. It fell off the chart after 10 weeks. The album has gone gold in Britain and reached #1 in Malta, where it stayed for two weeks! (Michael N. Papacoda Jr./Peter & Margaret Callus)

The U.S. *Bravery of Being Out of Range* promo (Columbia CSK 4830) is a single-track (4:32), red CD with black packaging and the lyrics. (Elliot Tayman)

The song has also been released as a single-track UK promo CD, of which we hope to have details in the next issue.

**COLUMBIA COMPETITION CLAIMANTS** Winners of CD/MC box-sets were: Steve Brown, Sheffield; Tim Coles, Luton; Mark Horner, East Devon; and Michelle Coleman, Ontario. Runners-up prizes have also been sent out, including one to Joe Pepper of York, for nominating *Atom Heart Mother!* The answer we were after was *A Nice Pair*, on whose cover Rog (of the *Rovers*) appears as part of *PF FC*.



# QUERIES & AGGRO

Let us open with a confession from John Rivers (Wonthaggi, Victoria): My Q&A entry from TAP 53, about MTV's 'The Other Side of the Wall' documentary, was - as you guessed - wrong. Somewhere along the line I changed it from half an hour to an hour and a half... Thought I had best leave it for a while and let you stew over it. Gee, thanks John.

Lynn Swanson (London) asks hopefully: Is there any possibility of an 'end-of-TAP' piss-up, er, party? Thanks for the invite: we'll be round your place on Friday. But seriously, as we've reduced subscriptions, the TAP accounts can only just pay for the last two issues, so there's no way we could afford a convention.

Simon Webster (Santry, Dublin) asks: Is the running order of the 'Piper' cassette different to the LP and CD?

Take Up Thy Stethoscope and Bike swap places. Stranger still, on the 'Nice Pair' double-play cassette, Astronomy Domine hops over to the 'Saucerful of Secrets' side. These changes are, of course, to 'equalize' running times. The correct order is listed in Miles.

Marvin Muscat (Nadur, Gozo) asks: Do you have any leaflets to order the Berlin Wall photos advertised in TAP 50?

Unfortunately not, but we should be running another ad from the suppliers The Fan Association (PO Box 1153, D-5400 Koblenz, Germany) in TAP 59.

Hannes Taucher (Biberwier) asks: Is there any way to get hold of the great photos used in TAP? Sorry, no. But if the photos are in here anyway, why would you want 'em? Are there any concert programmes from Roger's recent performances in Seville and California? Don't know. If anyone has information on a) whether there were and b) how to

get 'em, please write to us. Thanks. I'm looking for the lyrics to the songs from Piper to Obscured. The lyric sheets in Japanese CDs are poorly transcribed; I can hear many mistakes but don't know what Floyd are really singing.

The lyrics to Saucerful and Meddle appear in the box-set book, and other early songs feature in music books, such as the Pink Floyd Anthology. We have no plans to print the lyrics in TAP, so if anyone can help Hannes, please contact him at Marienbergweg 10, A-6633 Biberwier, Austria (he has an IBM compatible computer which can accommodate 3 1/2" and 5 1/4" disks). While you're about it, another reader fretting over the Floyd's lamentable diction is Matthias Stürner, so send words in his direction at Körnerstr. 20, W-7141 Oberstenfeld, Germany.

Ian Murdoch (Edinburgh) asks, vis-a-vis TAP 57's centrefold:

Do you have any information about anything Hammer, Gilmour, Starr and Beck performed or recorded? Sorry, no; we don't even know when or where the pic was taken. Any ideas?

Jörg Spangenberg (Bergisch Gladbach, and why not) asks:

Was Battersea Dogs' Home (right next door to the power-station on Animals) inspired by Roger or was he inspired by it?

An interesting thought - but wrong on both counts. Scientists believe that the dark side of the moon was also around before Roger thought of it.

Yes, we did close that 'What is on the end of DSotM?' debate, but exciting new evidence has arisen, courtesy of Stuart Cooksey (Ayrshire):

After listening to the final song several times I discovered a strange voice saying 'There is no dark side of the moon really; as a matter of fact it is all dark'.

Another fascinating letter comes from Ross McFadyew (Ayr):

I have an LP I bought in Germany some 10 years ago. It is called Floyds of London (#PF 3645). Is this just another bootleg?

Yes... unless you believe aliens were trying to contact the human race by



THE MULTI-TALENTED RICK WRIGHT PRACTICES HIS VENTRILOQUISM ON GUY PRATT. EVEN DG IS FOOLED

leaving records of boring prog-rock scattered around Germany.

Al B. Crain (Slidell, L.A.) writes:

I have a bootleg LP called 'In Celebration of the Comet Kahoutek'. The sleeve states "Recorded from live stereo FM concert". The songs are Breathe, On the Run, Time, Money, Us and Them (first and last verses only), Any Colour You Like, Brain Damage and Eclipse (fades out). On the Run is a long instrumental with Dave and Rick leading, not the version from DSotM nor the Brain Damage bootleg. Do you know anything about this different version? Also, at the end of Time is several minutes of a preacher-like speaker talking away over spots of Wright's organ. Is this an early version of Great Gig?

We B. Answering: this appears to be a reissue of the 'In Celebration of the Comet: The Coming of Kahoutek' LP, from the Rainbow, February 17 '72. All the differences are due to this being an early version of DSotM; some two and a half years before the Brain

Damage bootleg was recorded!

The post-Time thing is indeed Great Gig (listed as 'Variation' on the original 'In Celebration...' LP). Your LP's claim to be an FM broadcast is, of course, an alien in Truthland.

Gary and Charla Gipson write:

A recent People article states Roger has two step-children. We thought Harry and India Waters were his natural children. Who is correct and who is the mother? Both are his 'natural' kids, by Carolyne, from whom he is now separated.

Michael Bartlett (London) writes:

Listening to a tape of Floyd live at the Star Club, Germany (Nov '67) I noticed the third track is not Candy and a Currant Bun, as listed, but something I'd not previously heard. Any ideas?

Their September 11 date at the Starclub in Copenhagen (which even the geographically-challenged Bruno knows is in Denmark) included: Reaction in G, Arnold Layne, One in A Million, Matilda Mother, Scream Thy Last Scream and Astronomy Domine (info



nicked from A Journey Through Time and Space).

Is there any chance of detailing Floyd's BBC sessions?

We've already done this, in TAP 39. If any kind soul would like to send a photocopy of the relevant pages to Michael at 63 Rosendale Road, London SE21 8DY, we guess he'd be grateful.

Any chance of printing (if you haven't before) the 1974 Barrett piece by Nick Kent, from the NME? Probably not, because it has been so widely quoted, notably in Saucerful of Secrets and Crazy Diamond.

Ed van Eersel (Vlaardingen, The Netherlands) writes:

I have a 70-page Barrett booklet, with a red vinyl single called 'The Sorcerer's Apprentice' (SYD 66; NR 18462-1/2). The single contains Lucy Leave, King Bee and Astronomy Titania (i.e. Domine), the first two of which I haven't heard or read of before.

Is it an official release and when were the songs recorded?

No, it's not official. Indeed, the producer, in the US, has been busted. Lucy Leave and King Bee appear in our A-Z, in issue 44. We still believe both are fakes: not only are they not documented anywhere, they're also more musically proficient than Floyd were supposed to have been at their alleged time of recording in '65/'66.

George Loaf (Chalfont, Surrey) asks:

Other than a backing vocalist on Dark Side, who is Doris Troy?

Born Doris Payne in 1937, the daughter of a Baptist preacher, Troy grew up singing gospel, then worked with Atlantic acts like Dionne Warwick and The Drifters, before gaining a U.S. #1 in '63 with Just One Look.

She emigrated to the UK in '65 and worked with, among others, Gilmour frontman Tom Jones. Signed to Apple by George Harrison after working on Billy Preston's first LP for that label, she released her Eponymous album in 1970. This was given a CD outing in '92 (Apple/EMI CDP 7987012) with five bonus tracks and featuring Harrison, Preston, Ringo, Stephen Stills, Peter Frampton, Eric Clapton and Delaney & Bonnie.

Among her many sessions were a whole

host alongside fellow DSotM warbler Liza Strike, including Kevin Ayers' Bananamour and the Edgar Broughton Band's Oora (both Blackhill artists).

Andy Pask (Willowdale, Ontario) asks: What type of guitar(s) did Syd Barrett play and does any one know what has become of them?

He played guitars that reflected the lights into the audience's eyes and distracted them from the horrible row that Pink Floyd produced in those days (subsequently refined into the flying pig gag).

As for what happened to the guitars, it is possible that, in keeping with his not conspicuously-materialistic attitude to life, Syd gave 'em away.

To close, some Qs we can't A. If you can help, please write in quickly!

Where can I buy Syd posters/pix - especially ones from 'Madcap'?

(Tina Furnell, Dorset)

I've got a copy of Wish You Were Here pressed on 'audiofile' vinyl by Nimbus Records, "exclusively" for an old hi-fi magazine. How many were produced and are they worth anything? It's original price was a CD-style £10!

(Marcus Doller, Surrey)

Where can I get photos from Pink Floyd's 1977 'In the Flesh' tour?

(Illegible-signature, Germany)

I've an unusual 'Live in Berlin'. CD. Instead of the silk-screened graphics, the printed sides of the discs have labels in black print, with the track-list "Made in the CFSR by Popron A.S." and the number 50 054-1/2. It is musically identical to the standard issue. Where was it made and is it worth anything?

(Justin Campbell, Cheshire)

What is the connection between Floyd and the author Eric Von Lustbader, as the latter moots it in each of his novels?

(Gordon H. MacRae, Edinburgh)

What is Syd saying half-way through Pow R Toc H?

(Mark Jones, Northampton)

Primus mangle the line "Which one's Pink?" on their cover of Have A Cigar, but what are they actually singing?

(Andy Mabbett, bloody Birmingham)



## TAP SMALLS

**WANTED:** Floyd posters, programmes, photos, singles, books and videos. Contact Ivan Brantes, Blas Canas 445 C/4, Santiago, Chile, South America.

**FOR SALE:** Rare Barrett/early Floyd on video. SAE for details to Kieran Short, 49 Garron Crescent, Larne, Co. Antrim, Northern Ireland BT40 2AT.

**WANTED:** The Tide is Turning/Money CD single + Waters videos and rarities. Contact Brian Pinkerton, 1920 Lincoln St., Evanston, Illinois 60201, USA.

**FOR SALE:** Identity tape inc. Eyes of a Gypsy (offers); Masters of Rock LP (offers); Knebworth '90 programmes (£7 each inc. UK p&p). Contact Andy Mabbett at his editorial address.

**WANTED:** VG/EX Madcap Laughs LP; Floyd & solo pic sleeve 7" and rarities. Contact C. Kamp, Weiherackerweg 46, W-8525 Rathsberg, Germany.

**AVAILABLE:** French translation of the Amused to Death lyrics. Send an SASE to Denis Joly, 61 Great Cumberland Place, London, W1H 7LJ. "Waters smokes the carpet!" Denis assures us.

**WANTED:** Floydian penpals, especially from overseas. Contact Jason Robb, 4725 W. Quincy Ave, Denver, Colorado 80236, USA.

**FOR SALE:** Floyd photos. SAE/IRC for details to Colin McCabe, 15 Hodder Place, Lancaster, Lancs., LA1 4HR.

**WANTED:** Atom Heart Mother sheet music or tab. Contact Martin Booth, 3 Oakhurst, Maidenhead, Berks SL6 8HY.

**FOR SALE/TRADE:** Pieces From the Wall promo CD (£10) and Tide is Turning at Berlin CD single (£4). Wanted: TAPs 1-39. Top price paid or will trade. Contact Andy Leach, 43 Lark Rise, Ipswich IP5 7SA (Tel: 0473 625968).

**FOR SALE:** The Final Cut music folio (last 4 pages of photos only missing) + Australian mag with Berlin article/Waters interview + Australian Tigers Broke Free 7" (pic cover). Contact Gavin Myers, 8 Kelvin Drive, Ferntree Gully, Melbourne 3156, Australia.

**WANTED:** TAP readers to correspond. Contact Alice Girard, 4 bis Rue de Péronne, 78500 Sartrouville, France.

**FOR TRADE:** Floyd reviews and articles from English and Spanish magazines, '70s-'90s. Will trade for similar YES-stuff. Contact Koldo Barroso, Ap. 40080, Madrid-28007, Spain.

**WANTED:** Floyd bass tab + any material about Waters' bass playing (no laughing at the back). Contact Ola Nigard, Älgvägen 1, S-230 10 Skanör, Sweden.

**FOR SALE:** TAPs 32-38. Offers to Ian Roscoe, 10 Bryn Street, Ashton-in-Makerfield, Nr Wigan, Lancs, WN4 9AU.

**WANTED:** Waters printed matter from anywhere and correspondence with all. All letters answered. Contact Liana C. Hammersley, Adelphi Univ., Eddy Hall-110, Garden City, NY 11530, USA.

**FOR SALE:** Floyd singles, albums, pic-discs, promos, progs, etc. SAE/IRC to N. Bartlett, 2 Murdock Rd, Torpoint, Cornwall PL11 2DT (Tel: 0752 815400).

**WANTED:** Any Floyd. None to trade but plenty of West Coast. Contact James Cooper, 14 Key House, Bowling Green St, London SE11 5TT (071 587 3736).

**FOR SALE/TRADE:** Metal/rock LPs. Some still sealed. Contact A.B. Crain, 101 Branch Drive, Slidell, LA 70461, USA.

**FOR SALE:** Floyd stuff/other fanzines, inc. Primus CD w/Have A Cigar (£4), KAOS video EP (£8), Blue Angels CD w/Lucifer Sam (£3), Learning to Fly CD single (£5), Saucerful of Secrets UK hardback (£11), Q48 w/Floyd/Rog cover features (£2.50), Bricks in the Wall hardback (£12), etc. All prices inc. UK p&p. Please send SAE/IRC for full list to Bruno at editorial address.

TAP Smalls are free. All advertisers are UK-based unless otherwise noted.

\*\*\*SPECIAL NOTICE\*\*\*

TAP is selling its Archive: a unique collection of 3000+ cuttings, Xeroxes and other Floyd stuff from 1967-'93. Please send SAE or IRC to Bruno for details. All serious offers welcome.



# MEDIAROG

**MUSICIAN** Dec '92: Front-cover Rog feature, including the lad's thoughts on his favourite rock n' roller - "I seem to always wind up attacking poor Phil Collins - but it's only because he's so visible", the last word on the bass debate - "I've never been interested in playing the bass. I'm not interested in playing instruments and I never have been", etc. Issue also included two-page Jeff Beck interview, with comments on Amused to Death - "I enjoyed it... It was more like a comedy half-hour every day than hard work". (BD/ET)

**THE INDEPENDENT** Sept 3 '92: Not-Amused review - "What is most offensive... is not the scenes of war and death and blasphemy we're supposed to revile, but the overweening condescension of it all, as if Waters really believes he feels that much deeper... that his pain is somehow more true than ours." (TE)

**GOOD TIMES** #585, Sept 22-Oct 5 '92: AtD review - "You gotta wonder who put the razor blades in Roger Waters' oatmeal. Who ran over his dog, anyway? [Dave Gilmour - Eds]... Flawed as it is, Amused to Death still has enough high points to catapult it to being the best solo work of Waters' career." (ET)

**ROCK WORLD** #5, Oct '92: Not-Amused review - "a commendable pop sensibility ... but it often has to wade through the dense thicket of production" (LS)

**REQUEST** Oct '92: AtD review - "Although the rambling complaints of a millionaire rock recluse may be even less likely to change the world than your vote this November, [this] twisted cry of protest is at least a welcome antidote to the... meaninglessness of rock in the '90s." (ET)



**CD REVIEW** Oct '92: Not-Amused review - "When he gets around to crafting a melody that can survive for the length of a song, his voice can't carry it... And his compulsive reliance on explosions, animal noises, crowd chanting, martial beats, and background chatter leaves you wondering more about his own state than that of the world." (ET)

**ENTERTAINMENT WEEKLY** #135, Sept 11 '92: AtD review - "...damned if [this] doesn't score some serious points, especially in Late Home Tonight... Not all the tracks strike their targets so cleanly but those that do give this... unusual depth." (ET)

**DETAILS** Oct '92: Rog interview, covering the Flintstones ("quite interesting as a social document"), the intricacies of the Yugoslavian conflict ("They ought to be having fights in pubs, saying 'You fucking Bosnian!' 'You fucking Serb!', hitting each other with beer bottles"), acid ("People talk about 'Oh, we dropped some acid and went to the Stones show' - it wasn't the same acid I took... I couldn't move for about 15 hours"), the name Pink Floyd ("It was Syd's idea... The name he came up with before was the Tea Set. Thank God that didn't stick"), r'n'r cliches ("I've never been interested in promiscuity. Actually there were almost no Pink Floyd groupies anyway - they miraculously divined that this was not a band that was really worth pursuing"), fashion ("Fuck off"), etc. (ET/MP)

**BILLBOARD** Sept 12 '92: Photo of Rog with the presidents of Columbia and Sony at "the Museum of Broadcasting in NY for a listening session"; Oct 17 '92 - W-God-W nominated in the Best Male Section of the Music Video Awards. (MP/AMO)

**THE MUSIC PAPER** Nov '92: Rog cover story -



ABOVE: WHAT ROG REALLY HATES ON TV (PIC COURTESY OF KEN LANGFORD)

"[Amused] is a result of me checking out the idiot box and wondering what the bleep is going on..." (ET)

**PEOPLE** Oct 26 '92: Brief Rog piece - "I like the battle of the bookies," Waters says of dog racing. "Sometimes they win, sometimes I win." (GCG/ET)

**FM-100 (Spanish radio)** Oct 9 '92: Hour-long Rog chat. Asked for his 'three wishes', Rog said: "I only need one because it includes me - I wish a long and happy life for everyone... Maybe there's a second one: I wish we had several souls. I like the idea of reincarnation or something like that..." (BJP)

**CABLE GUIDE** Oct '92: AtD review - "The architect of The Wall explores the dark side of the plug-in drug... And people whined about The A-Team." (MC)

**RIP IT UP** Nov '92: AtD review - "...thought provoking as ever but... so bleak that you wonder when old Rog is going to lighten up a bit." (SG)

**CHANNEL 4 ORACLE** Nov 26 '92: The Bravery... review - "Taking singles from 'concept' albums seems a stupid move to me, more so when they sound as pompous and overblown as this piece of high-tech waffle." (AM)

**BEATS** Nov '92: Fairly Amused review - "A good thesis for a book, but a concept too intricate to present on record." (ET)

**TORONTO SUN** Aug '92: Rog on the making of AtD - "It kept getting better and better... as we changed songs, juxtaposed things in different ways. We rarely got beyond four in the afternoon without lying on the floor holding our sides at some ridiculous thing...". That's Watching TV for ya! (E)

**PULSE** Nov '92: Not-Amused review - "murderously slow-paced and overwrought in its vain attempt to recreate the classic Pink Floyd sound of the 70s." (ET)

**ROLLING STONE** #645/646, Dec 10-24 '92: Retrospective not-Amused review - "humorless to the point of absurdity... a knee-jerk indictment of the pop-culture mass-market apparatus - the same system that pays his royalties." ( )

**NEWS OF THE WORLD** Dec 27 '92: AtD rated worst album of '92 by pop columnist Mick Hamilton - "It should have been called Bored to Death." (LS)

Contributors: ET-Elliot Tayman, LS-Lady Swanson, MP-Michael N. Papacoda Jr., TE-Tony Edser, GCG-Gary & Charla Gipson, AMo-Andy Martino, BJP-Benito J. Pérez, MC-Martha Copeland, BD-Billy Dyson Jr., SG-Steve Gregory, AM-Andy Mabb.





## MEDIA LOG

**THE SUN** Oct 22 '92: Report of launch party for Madonna's knitting patterns anthology, 'Sex'. Gilmour, one of only three celebs present (the others being Dave Stewart and Siobhan Fahey), confessed: "I'm here because my girlfriend is helping to organise the party. I'm not a great fan of Madonna myself." (TD)

**ONE FM** April 28: Bob Harris closed his show by playing the whole of Dark Side of the Moon. What a lazy sod! (TR)

Oct 3 '92: In a 1977 interview excerpt, Johnny Rotten claimed Syd Barrett as an influence on John Beverly being renamed Sid Vicious.

Nov 21 '92: Gilmour appeared on Johnny Walker's Stereo Sequence. Your eagle-eared editors all missed it, so does anyone have a tape, please? (BS)

**GUITARIST** Sept '92: Tim Renwick interview - "I had four solos throughout the [Pink Floyd] set, which is quite generous really... The stages were so enormous... that you had to poke out a bit of noise just to make yourself heard. Plus my [rig] was next to Dave's, which was double that!". (LS/DL)

**NME** Oct 10 '92 - Interviews with new NY band Gigolo Aunts and The Orb ("... what about Pink Floyd? Alex [Paterson] might cheekily explain the pastiche Animals sleeve of Ultraworld as a tribute to his native Battersea, but other parallels abound. Both are experimental album bands born of nocturnal drug cultures, both have performed in planetariums and released albums sealed in plastic casing. Orb track Back Side of the Moon speaks for itself... 'There is one thing which nobody has picked up on yet,' confides Alex... 'I was at school with Guy Pratt... myself, Guy and Youth went to the same school together in Oxfordshire") + live review of Cincinnati band Afghan Wigs ("...a medley that includes Pink Floyd's Mother... shows that there's a warped sense of humour at work") + A Bluffer's Guide to the 70s, with DSotM ("first ambient house record - official!") in Essential 'I Was There' Records list + John Peel review of Ruby Trax - "...how many of the young people contrive to alert us to their cultural soundness by working 'motherfucker' into their interpretations? ... Carter introduce the exciting 12-letter word into Another Brick...";

Nov 21 '92: Carter single reviewed by Mat from Ned's Atomic Dustbin - "When it starts to go a bit up-tempo it starts to sound a bit like some late Floyd. More Mike Batt than Dave Gilmour... you know what I mean?" (No-Eds).

Dec 12 '92: Interview with Liam of techno act The Prodigy - "'I'm looking to other sorts of music for inspiration.' Such as Pink Floyd, for example, the mention of whom gives Liam a slightly wistful look." (BS)

**SUNDAY EXPRESS** Sept 27 '92: Tribute to South London by comedian Jack Dee - "I also love [Battersea] power station and think it was great of Pink Floyd to build it for us";

Nov 1 '92: Interview with Mason re. Ten Tenths - "I would hope that, despite environmental concerns, these old cars are still allowed to run in the future. It's best to see them moving, just as animals are better in safari parks than zoos" (Ah, the sweet smell of integrity, Floyd-style - Eds). (LS)

**DAILY EXPRESS** Nov 3 '92: Gossip item on Rog and his new belle. (BS)

**ROCK WORLD** #5, Oct '92: Storm Thorgerson reminiscences on youth ("We were mates with Dave Gilmour and Roger Waters was at school with me. We were in the same house when I was Captain. My mum was best of friends with Roger's mum, so it was all pretty incestuous"), Ummagumma's cover ("very effective"), record companies ("When I did the Floyd cow, they totally failed to understand it at all") and Dark Side ("not a particularly interesting cover visually");

#6, Nov '92: Small item on box-set, review of John Martyn's new album (see Relics) ("Martyn and his team of collaborators - including David Gilmour... - have crafted a work of sad and subtle beauty") and a chat with Fish, including why he covered Fearless (Money was "too obvious", The Wall "too late").

#7, Dec '92: Rambling PF retrospective by Chris Welch, with quotes from Rog

("What songs have they ever written? Nick can't even play the drums") and Storm ("If a guy leaves a band... well, a band can carry on. I think Roger could have handled it better really, and it's sad that he's also been negative about the boxed set... All I can say is the boxed set is really great! You get a lot with it!") (But not much out of it - Eds) + the Top Twenty Concept Albums, including DSotM ("a tale of lunacy and death") and The Wall + Clapton family tree, noting his work with Rog. (LS)

**MAKING MUSIC** Oct '92: Feature on tape echo units. Said DSotM-era Floyd engineer: "Most of the sounds on the album were made using Binsons; everyone in the band - except Nick Mason - used them. I'd travel with Dave Gilmour down to the Italian factory to pick the best ones and get US transformers for them - we had that kind of clout then." (G&D)

**VOX** Nov '92: Ambient music feature with a few Floyd bits 'n' pics - "It's interesting to note that some of those who profess to loathe The Orb are the same people who once adored pre-DSotM Pink Floyd" + Top 10 Floyd Rarities in Record Hunter supplement (#1 being the Jokers Wild LP at £800);

Dec '92: item on box-set - "Life just wouldn't be complete without a mass of CDs whose spines - when placed side by side - provide a facsimile of the prism on Pink Floyd's Dark Side of the Moon". (LS)

Jan '93: Shine On review - "As a historical document this is very impressive" + references to, and pix of, Shine On in feature on box-sets. (LS)

**BBC2** Oct 30 '92: Repeat of 'Sounds of the Sixties' with Astronomy Domine (see TAP 53) and Hans Keller interview (see cartoon below);

Nov 6 '92: Repeat of 'Sounds of the Sixties' with Set the Controls For the Heart of the Sun (see TAP 53). (BS)





**MELODY MAKER** Oct 17 '92: Shamen live review - "'Es, mate?' asks a young Ebenezer... No thanks, not tonight. 'Pink Floyd The Walls?' The black market in Seventies concept albums has reached some surprising places";

Oct 31 '92: Megadeth's Dave Mustaine, who once rated DG as a favourite guitarist, on the records that changed his life, including Wish You Were Here - "...great headphone music, great for unwinding to after sex or after a show. Or after a sex show. Preferably all three. Do you need downers to enjoy this album? Well, I've never really been into downers. I was into heroin... It was only later I realised that music sounds just as good when you're sober. In fact, it sounds better, cos I know what line is coming next";

Nov 21 '92: Shine On review - "The remastered music may have lost some of its enveloping resonance, but this won't matter to the Christmas-maddened Floyd addicts who, at a hundred quid a throw, are its natural prey. Get them to make you a tape of the good bits." (BS/LS/MH)

Grimmest Medialog of '92: **THE INDEPENDENT** July 30: Interview with Olympic swimmer Nick Gillingham - "Walking out he looked like a beach bum more interested in Pink Floyd on his personal stereo than the race ahead, but the mild demeanour was deceptive. 'It's a war out there,' he said. 'Eight people want to beat each other. I was listening to a track called Dogs of War which fired me up.'" (TE)

**ES** (The Evening Standard Magazine) Nov '92: Interview with Fisher-Park re. Rock Sets book - "'It soon dawned on us that the idea of having a lateral conversation with Roger Waters was a complete non-starter,' explains Fisher, 'It was not very far from working with a raving dictator.'" (LS)

**CHANNEL FOUR** Nov 7 '92: Gilmour appearance on Jools Holland-masterminded 'The Happening', a music/comedy show. DG graced two numbers; the first with a seven-piece band (including Pino Palladino and ex-Bleeding Heart Matt Irving) led by Andy Fairweather-Low, playing the latter's Wide-Eyed and Legless, of which Gilmour's gentle twanging and solo being was the sole redeeming feature.

This led into the closing big-band jam on an anonymous rock n' roller (possibly entitled Movin' On), whose jumble of horns, piano and vox was pierced by occasional chords, then a short solo, from DG. The show, filmed at London's Astoria, was copyrighted to British Sky Broadcasting 1990, and therefore was presumably first broadcast on that (now-defunct) satellite channel. (LS/AM)

**FINANCIAL TIMES** Nov 11 '92: Report on "Simon Draper, Richard Branson's second cousin by marriage and the musical ears of the Virgin Music Group [who] is leaving to pursue other interests... For the moment he will indulge his love of classic cars, and race with his 'great friend', Nick Mason." (DM)

**TOP** Nov '92: Feature on Porcupine Tree, aka. Steve Wilson, whose On The Sunday of Life album (see ad, TAP 56) he describes as "exorcising my obsession with early Pink Floyd" + item on box-set - "...several albums, notably Piper At The Gates of Dawn, Atom Heart Mother and The Final Cut, are missing from what would otherwise be the perfect collector's item". (BS)

**Q** #75, Dec '92: Three page spread on Hipgnosis' Floyd covers. Quoth Storm Thorgerson: "...what price art, eh? Atom Heart Mother cost a tenner but you could have bought a house with A Momentary Lapse of Reason".

#76, Jan '93: Spot-on Shine On review - "Not... one for the completist, yet far too wallet-busting for the selective punter" + chart of records featuring seagulls, topped by Set the Controls for the Heart of the Sun! (BS/LS)

**THE PEOPLE** Nov 15 '92: Gilmour gossip - "Two years after walking out on his wife and four children, Pink Floyd's multi-millionaire leader... has found true love with a Sunday Times journalist. Dave, 47, has been with stylish and sultry Polly Samson since July and friends predict they will get married... Raven-haired Polly, who is a little under 20 years younger than the superstar guitarist, is a very popular girl on the paper and loves going to parties. That's something that old Dave has always enjoyed". (LS)

Nov 29 '92: Follow-up to above, concerning the reaction of the three-year-old son of Kate Ellerton (a pseudonym for Polly Samson) to mum's new boyfriend - "Her son held his arms out to the boyfriend and asked for a cuddle. When he got close enough, the little darling bopped him on the nose". Nice one! (AM)

**THE SUNDAY TIMES** Nov 15 '92: Box-set review/Gilmour interview - "Despite all the fashionable talk... about Pink Floyd's alleged interest in avant-garde composers such as Cage and Stockhausen, Gilmour denies this influence and can only remember 'a lot of throwing stuff at the wall and seeing what stuck. We were a lot less concerned with safety then'. Quality, too, was optional. 'Excruciating' and 'embarrassing' are words Gilmour keeps returning to as he reminisces about all the hours of 'out-and-out psychedelic jamming'." (CC)

Dec 13 '92: £40-off Shine On offer. Absolutely nothing to do with Gilmour dating a Sunday Times reporter. Honest. Would we lie to you? (LS)

**THE GUARDIAN** Nov 27 '92: Shine On review - "Not much of a bargain if you have the albums already, and a ludicrous price to pay for the singles and an accompanying 112-page book... can you convince yourself that their lovingly polished relics deserve any more of your hard-earned stipend?" (BS/AM)

**BBC1** Nov 17 '92: In a 'Midlands Today' piece on hostels for druggies, with, appropriately, Brain Damage whirring in the background, a former heroin addict recommended Dark Side as "a good album to trip out or get stoned to". (AM)

Dec 11 '92: Nick Mason appeared on 'Hearts of Gold'... Presenter Mike Smith presented a bemused Jeff Metcalf with a "HoG" award for his bravery when, during only his second driving lesson, his instructor suffered a heart attack. Jeff coolly drove five miles to the nearest casualty hospital. After the presentation, Smith led to a studio backlot, saying "We understand you're a big Pink Floyd fan. Well, you're going to meet Nick Mason...". Mason briefly introduced his "£2½ million Ferrari 250 GTO", then drove off around the grounds of Television Centre with the still-surprised Jeff as passenger! (AM)

**THE TIMES** Nov 21 '92: Shine On review - "The odd genius of the Floyd was in creating coherence from often random or even chaotic raw materials. At times this produced some pretty meaningless and pretentious extravagances, but at its best their work is guided, as if by some divine, slow-moving hand, towards a distant vision of excellence." Now that's what we call a review... (LS)

**DAILY MAIL** Nov 25 '92: Mention of "compilations from Pink Floyd and The Beatles" in report on upswing in EMI's fortunes. Says it all, really. (LS)

**RECORD COLLECTOR** #160, Dec '92: Jools Holland interview - "What comes out when I play piano is what comes out when you listen to boogie-woogie and the Beatles and Pink Floyd..." (BS)

#161, Jan '93: Shine On review - "...the inclusion of Saucerful and Lapse is tantamount to sheer bloody-mindedness. Perhaps it was the band's way of showing some self-assertion, particularly in the light of their refusal to so much as even entertain gentle suggestions from The Amazing Pudding..." (AM)

**ROCKLINE** (US radio) Nov 24 '92: Two hours of Gilmour and Mason avoiding all questions about Floyd and rock in general (the show was ostensibly to promote Shine On). Dave said we might see an album in a "year-ish" and admitted he was lazy; no kidding. Asked how he wrote songs, Dave said they just come out of thin air. Yeah, magic, Dave, faxed in from your writers... (MP)

**WEEKEND TELEGRAPH** Dec 5 '92: Shine On review - "...though some of the omissions are on acceptable grounds of quality (anyone who has listened to all of Ummagumma would surely not wish to repeat the experience), others seem to be down to band politics. Hence there is no sign of Roger Waters' swan-song The Final Cut or, more disappointingly, of the collection of loopy psychedelic Syd Barrett songs which started it all, Piper at the Gates of Dawn." (BS)

**WIGAN EVENING POST** Dec 5 '92: Shine On review - "...the lack of... Piper at the Gates of Dawn is ludicrous... But this is a crystal-clear chance to re-analyse some classic records in full-bodied digital sound..." (TD)

**NEW YORK DAILY NEWS** Oct 30 '92: Well-informed news item - "Pink Floyd is at work together for the first time in five years." Uh huh, oh yeah. (ET)

**BBC RADIO 4** Dec 9 '92: Thorgerson interview - BBC: Are there any rock stars too ugly to put on their covers? Storm: What sort of a question is that? (AM)

Contributors: LS-Lady Miss Swanson, BS-Banana Split, TR-Terry Rye, G&D-Gough & Davy, TE-Tony Edser, DL-Doug Lipinski, TD-Tom Dunn, AM-Animal Magic, MH-Massed Hatchets, CC-Christopher Cowan, DM-Douglass MacDonald, MP-Michael Papacoda Jr.



# RELICS

FEATURED on '92 U.S. Barrett compilation Octopus (on Capitol/EMI subsidiary CEMA Special Markets, #S21 57738): Octopus, Swan Lee (Silas Lang), Baby Lemonade, Late Night, Wined and Dined, Golden Hair, Gigolo Aunt, Wolf Pack (sic), It Is Obvious, Lanky (Part 1), No Good Trying, Clowns and Jugglers (Octopus), Waiving (sic) My Arms in the Air and Opel; i.e. a 'best-of' that omits Terrapin, features Octopus twice and offers nothing you can't buy on mid-price CDs! A slim booklet includes errors like "Pink Floyd", "Rich Wright", "Rocky Erickson" and, inevitably, "Sid Barrett". Initial copies came in a cloth case (the front black with gold lettering; the rear purple) with a photo and badge, and the CD itself is a blue and silver pic-disc of a screaming face. Octopus is also available on Canadian label Cleopatra (CLEO 57712). (TD/HT/TC/CC)

EMI issued a nine-track promo CD for Shine On, featuring See Emily Play, Set the Controls, One of These Days, Money, Shine On... (a 4:52 "Radio Edit"), Dogs, Comfy Numb (credited to Waters/Gilmour/Wright), Another Brick 2 and One Slip. The disc (SHINE 1), packaged in a card sleeve with the Shine On artwork on the cover, already commands prices of around £20. A U.S. equivalent (Columbia CSK 4848), has identical tracks but has more elaborate artwork and correct credits and is a pic-disc. (BM/ET)

COLUMBIA'S press release for Shine On includes a quote from Gilmour: "For me, it was more an audiophile exercise and an artistic exercise." Dare we suggest this is the only exercise in which Dave has indulged recently? (ET)

THE German National Theatre in Weimar included Several Species... in its '92 production of 'A Midsummer Night's Dream'. The track was used to suggest sound and fury (Wasn't that Macbeth? - Well-read Eds) during a storm scene. (CK)

DUTCH singer/songwriter/entertainer Herman van Veen played some jubilee concerts this summer, featuring covers of his favourite songs, including Paranoid Eyes. An album is available and a video is to be released. Roger is on the cover, painted as a soldier in 'The Night Watch' by Rembrandt. (GDD)

GILMOUR appears on John Martyn's 1992 album 'Couldn't Love You More' (on Permanent, PERM 009), a collection of rerecorded 'highlights' from Martyn's career. The DG tracks are Could've Been Me and Ways to Cry. Vocals on the latter are shared by Phil Collins, presumably another of DG's bids to annoy Mr Waters. The sleeve notes include "special thanks" to DG and pet gerbil, Phil Taylor, and credit DG's floating studio the Astoria for recording. (Q/AM)

ANOTHER Brick pt2 appears on 'Vintage Rock', a recent instructional tape for guitarists. Details from Total Accuracy, PO Box 58, Romford RM1 2AE. (LS)

THE visitors' book at Shoreham Airport for the Mercury Flying Club shows an entry, in late June, for Roger Waters. If this is indeed our Mr Gloomy, could it be that he, too, is learning to fly?... I think not. (JH)

CHILE ain't the best place to be a rock fan. Most progressive music came via imports and very few groups had product released over here. One such act was Floyd. In the '70s, EMI Chile released Atom Heart Mother (labelled as quad), DSotM (lyrics/credits on back; no posters or stickers), Wish You Were Here (purple cover with printed sticker; lyrics on back; no inserts or special inners), plus Animals, The Wall and A Nice Pair (all with Chilean covers). In '91/'92, various previously-unreleased items have been issued on cassette (including Piper and Obscured). No Floyd singles have been released. (IB)

FURTHER 1992 re-releases emanated from Russia: a repackaging of A Nice Pair as Pink Floyd 1967-68 (R60 00511). (ET)

FLOYD'S complete Knebworth '90 performance is available on a Westwood One 'Superstar Concert Series' double CD, with ads between songs. (HT)

'ON The Edge', an anthology of short stories (pub.: Collins Educational, 1991) includes a tale by Brian Morse, entitled The Delicate Sound of Thunder. The heroine, a 16 year old hitch hiker, gets a lift in a wagon which promptly gets lost in the Yorkshire Hills. The hapless gal drops her tape of said Dull

Live Album in the wagon, then stumbles into a germ-contaminated area (far be it from us to say that anyone who owns DSotM deserves all they get). (TD)

SAID Dull Live Album is available as a Brazilian, pic-disc (Sony #928010) on old-fashioned vinyl, containing all the tracks on the first CD as we know it. Dealers in Australia and Birmingham agree on a price of about £70. (RC/AM)

ACCORDING to research conducted for Warner Bros' 'Sensual Classics' album, "Popular appropriation of classical music works in two ways: classical becomes more like pop culture. Popular culture becomes more like classical, with John Coltrane and Pink Floyd cited as examples. Appreciation of such artists paves the way for an appreciation of classical music in many cases... (R)espondents were also more likely than average to enjoy serious drama and film". Is this you? Address your replies to 'I just dig the solos, man', c/o TAP... (AM)

'QUEEN - the new visual documentary' (pub: Omnibus) includes a small colour pic of Dave Gilmour and Brian May from the Smoke on the Water sessions. (RS)

GILMOUR fans in search of his US-only 1984 video can try contacting Crystal Music Video at PO Box 1299, Glenwood Springs, Colorado 81602, USA; ref. video #250178 (this is a suggestion, not a guarantee of success!). (EWM)

ANIMALS lovers not content with its latest shiny reissue can seek out two more variants: a Turkish release with a thick, single (rather than gatefold) cover and The Shadows' Twenty Golden Greats (EMI EMTV 3), a UK mispress which plays Animals on Side 2! (Turkey's The Wall also has a single cover). (RC)

MAGIC Mushroom Band's Pink cover, Relixed briefly in TAP 55, is divided into Set the Controls and For the Heart of the Sun, the latter a 48-second backwards oddity (know what it is? Let us know!). Set the Controls (14'40") adds to the original, rather than being a slavish copy, with much use of a droning instrument (some Eastern member of the bagpipe family, I suspect) (Bajpipe? - BM). Ethereal, female vocals give the song a seductive quality absent from the original, though there are screams Roger would be proud of! (AM)

'GOODBYE Mr Pink Floyd', or at least the gig that's on it (CD reviewed in TAP 57), is also available as the rather more prosaically-titled 'Roger Waters and Bleeding Heart Band - Recorded Live At Coliseum, Quebec, May 22 1987 [sic] CD on Beech Marten Records (BM 074). The quality is excellent. (AR)

THIS issue's Fun Fishy fact: a familiar-sounding line on Marillion's The Last Straw - "Out of your mind, you're out of your depth." (AR)

WHILE we're on the subject... The Flaming Shroud asked Marillion/Fish cover artist Mark Wilkinson whether he'd looked at any sleeves and thought 'I could have done a better job': "Well, Meddle... I never liked that... Animals - I never liked that much either... As they're my all-time favourite band and the reason, really, I started listening to music in the first place... I've got quite strong feelings... I suppose the best was Saucerful of Secrets." (FS)

A RECENT commemorative brochure issued by Philips cites, as one of the their achievements, the release of "Roger Waters' rock opera The Wall" on Polygram, 80% of whose stock is held by Philips. Strange thing to boast about... (DM)

LABATT'S 500, voted by UK newspaper readers and local radio listeners, was published in '92. Topped by Bo Rap, it included Another Brick 2 (#109), Comfy Numb (#183), Wish... (#241), Money (#408) and Dark Side of the Moon [sic] (#459). It has also been expanded to book-length (Mandarin, £7.99). (AM)

MARIGOLDS cover Syd's Two of a Kind on a flexi available with Mummy fanzine; £1 including UK p6p from S. Weasel, The Bungalow, Newfield Lane, Halesowen, West Midlands, B63 3SR. Please tell 'em TAP sent you. (SitC)

Contributors: TD-Tom Dunn, CK-Christian Kamp, GDD-G. Donker Duyvis, Q-Q, LS-Lynn Swanson, JH-John Hilditch, HT-Hannes Taucher, TC-Ted Chadeayne, IB-Ivan Brantes, BM-Bench Mob, AM-Andrea Matteb, RS-Richard Sawdon, EWM-Eric Wayne Morrison, RC-Record Collector, AR-Alain Ringlet, FS-Flaming Shroud, DM-Dogl MacDonald, CC-Christopher Cowan, ET-Elliot Tayman, SitC-Summer in the City.

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EMI have kindly given us a copy of the Shine On box-set. To be in with a chance of winning, just tell us in which year Shine On You Crazy Diamond was first performed live. Send your answers to Andy Mabbett. Good luck!