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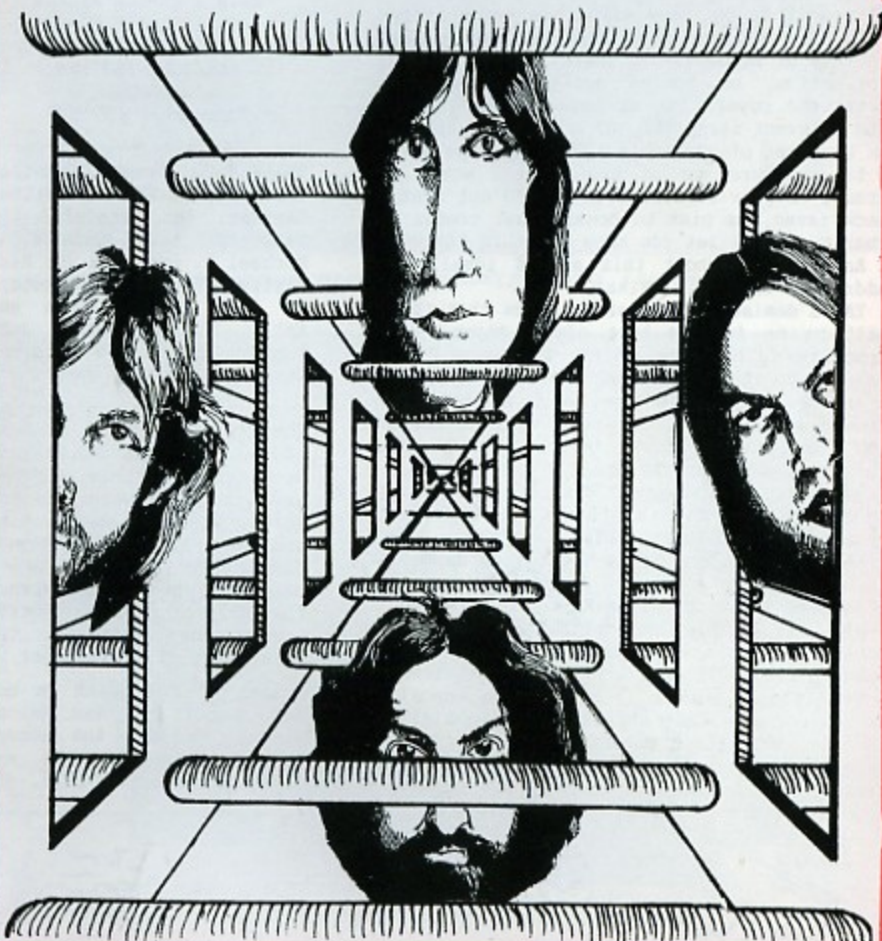
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FOUR COMPETITIONS

THE AMAZING PUDDING

THE ORIGINAL **Pink Floyd &
Roger Waters**
MAGAZINE ISSUE 59

ISSN 0951-8304





59 ways to leave your pudding June 1993

Welcome to the penultimate Pudding - and, no, this isn't all an elaborate April Fool...

Thanks to all of you who expressed regret at TAP's demise. With one (deranged) exception, everyone added that they sympathised with our reasons for knocking it on the head.

As TAP 60 will be the last, a few readers' subscriptions will have outstanding credit.

However, it will be extremely expensive to issue refunds (though we may do so if the amounts are particularly large). Therefore, if you are among the readers thus affected (a slip will be enclosed with this issue if you are) we would prefer to send you back issues instead of refunds. If there's a gap in your collection, or you've spilt coffee on a treasured cover, let us know and we'll send the relevant issue (if, of course, it appears in our list of available issues on page 4).

If you have one or two issues' worth of credit on your subscription but do not want a back issue, we plan to donate that credit to charity; we'll let you know which in TAP 60.

Any queries about this should ideally be addressed to Carole Walker.

TAP's demise unfortunately means that there will be no further best ofs. Anyone with complete collections of the magazine should hang on to them, and watch their value soar!

Anyone wishing to use material from TAP should ask us first, otherwise we will pursue you through the courts or play early Deep Purple albums down the phone at you.

We particularly request that the A-Z is not 'borrowed', as a UK publisher has expressed interest in publishing this.

Lastly, some tour firms are taking deposits for Floyd gigs either in Paris this year or elsewhere in Europe at dates to be arranged.

Not only is this over-optimistic, but sadly some companies are acting illegally, without bonding from ABTA or a similar organisation.

We strongly advise 1) not paying deposits until tour plans are official (reliable firms usually have places available much nearer gig dates) and 2) never making any payment for a trip to an organisation which is not bonded - unless you are prepared to lose that money.

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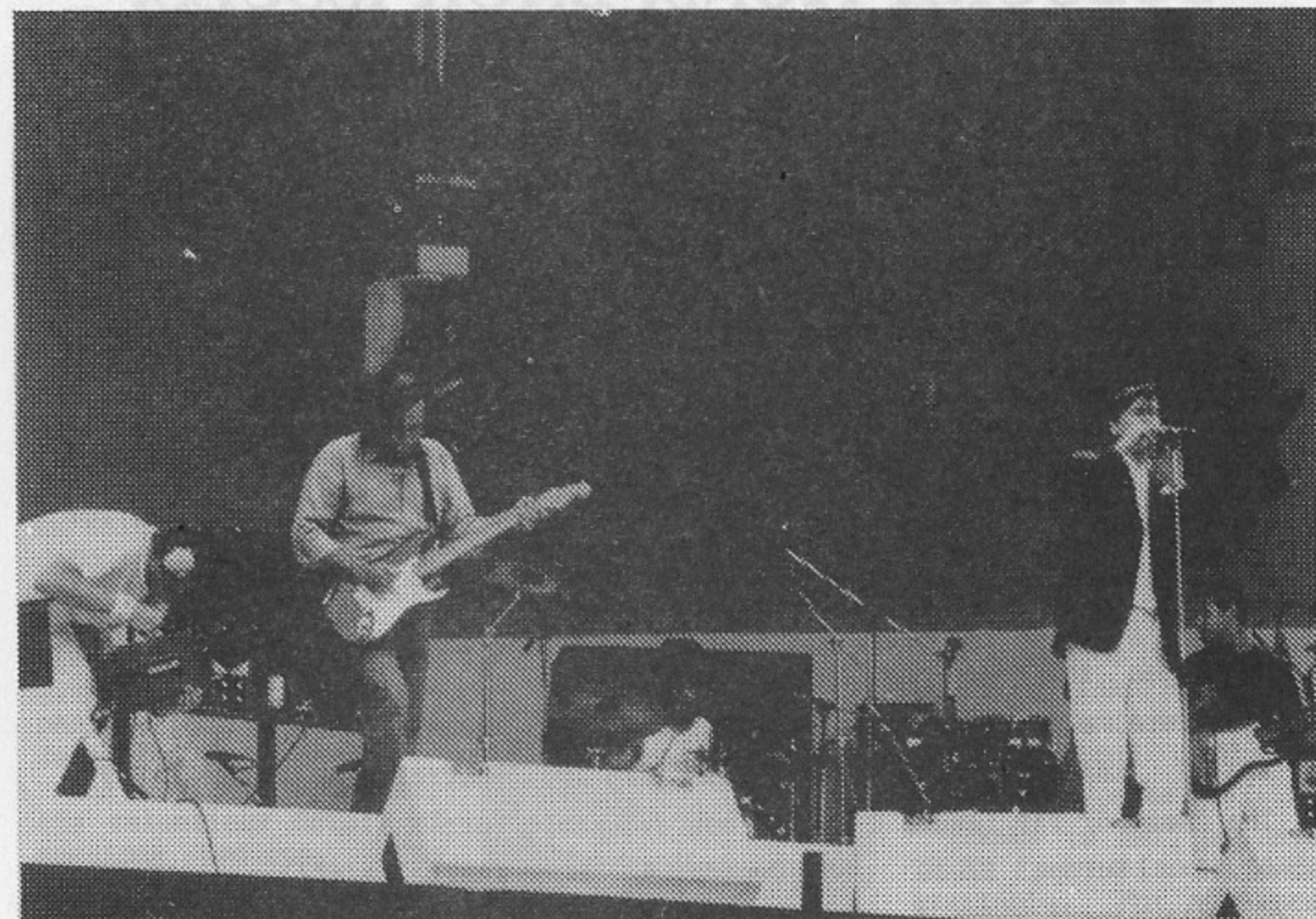
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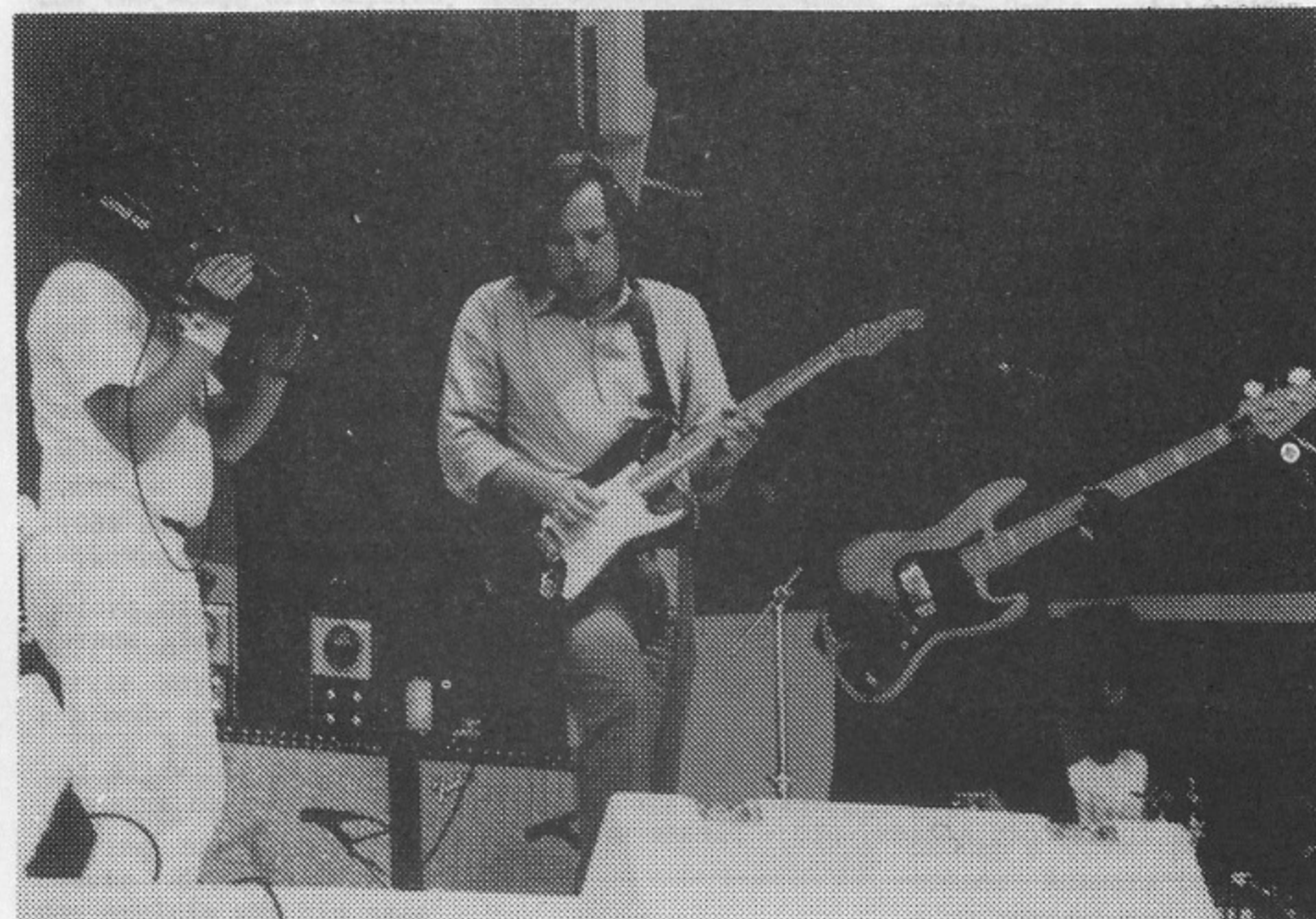
THANKS: to Joseph Champniss, Columbia, EMI, Matthew Gwyther, Ken Langford, the Mabbetts and MacDonalDs, Michael N. Papacoda Jr, Mark Paytress/Record Collector, Q, John Rivers, Lynn and Kalli, Elliot Tayman, John Tobler, Tower, UFO Records, Virgin and Robert Wyatt.

COMPETITION WINNERS: Winners of the Rock Sets competition were Keith Fletcher, R Read, and Coral Lowery. The answer was that Roger, Rick and Nick studied at Regent Street Polytechnic, which has since been rechristened the Polytechnic of Central London and, latterly, the University of Westminster.

Winner of the Shine On box set competition was Marcus 'Lucky' Doller; the answer being that Shine On was first performed in 1974.



GILMOUR AT ANOTHER BLOODY CHARITY GIG (LYNN SWANSON)



Andy

Bruno

Dave

SUBSCRIPTIONS, BACK ISSUES, BEST-OFS AND BINDERS

The next (and final) issue, including post and packing, costs:

UK: £1.00 Europe: £1.15 USA/Canada: £1.40 Australia/New Zealand/Japan: £1.45

TAPs 44 (with Berlin/Knebworth reviews), 45, 46 (with Dan Reed interview), 47 (with Roy Harper interview), 48, 49 (with the Beatles), 50, 51, 52, 53 (with Marillion/Fish), 54 (with Sam Brown interview), 55 (The Wall movie special), 56, 57 and 58 are still available (1-43 and 'Best Of 1-5' have 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 fifteen issues costs:

UK: £13.60 Europe: £14.45 USA/Canada: £18.20 Australia/NZ/Japan: £18.95

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.

TAP binders have sold out. Owing to overwhelming demand, we will order one LAST batch, after issue 60 is published. This is your final chance to get 'em:

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

UK readers should pay by crossed cheque or postal order ONLY, not cash. Overseas readers should pay by Eurocheque, International Money Order or bank draft in STERLING ONLY, please. Where these are unavailable, payment will be accepted in Sterling or American bank notes, provided that these are sent by registered post at the sender's risk.

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 them payable to) Carole Walker for issue #60, Bruno MacDonald for back issues and the Best Of, and Andy Mabbett for 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.



NICE JANGLY

SYD BARRETT: CRAZY DIAMOND (SYD BOX 1)



It would be churlish to compare this to Shine On.

Petty to suggest that the care with which extra tracks have been appended to Madcap, Barrett and Opel shows up Shine On's lack of imagination.

Mischievous to observe there are more good songs on these three discs than on Shine On's nine.

So we won't. Anywaze, this box isn't perfect. The garish artwork is disappointing, especially given the wealth of Syd photos that could have decorated the package.

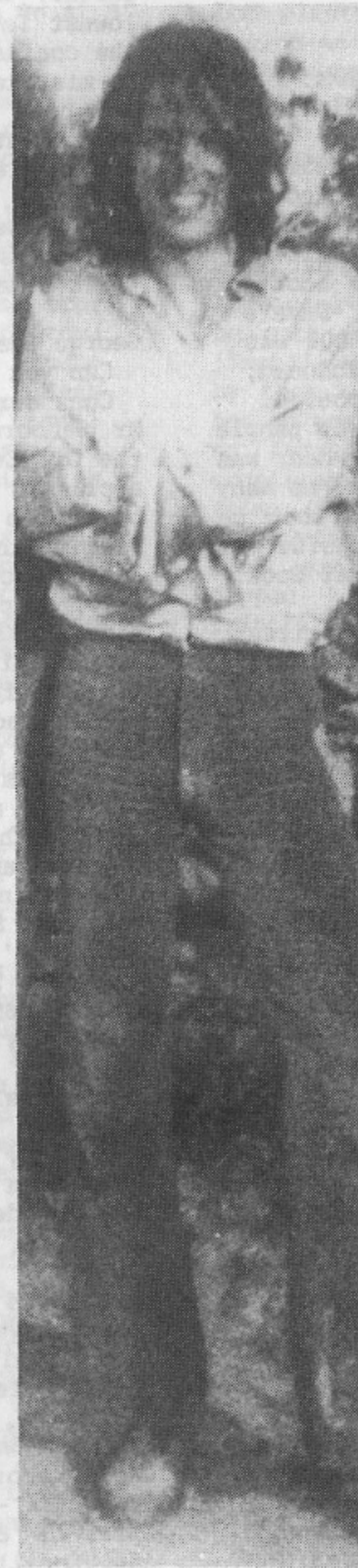
The booklet is slight; its relentless detail of sessions tedious. The notes mention Lucy Leave and King Bee, but neglect to acknowledge the attendant controversy. Since the two songs are omitted (ditto the title unearthed from the '74 sessions, If You Go), it's hard to draw fresh conclusions.

Lastly, one may suggest that the 18, previously-unreleased takes serve best as ample evidence for why Opel was a single (rather than double) set.

Still, better to try and fail than throw Money at The Wall and hope to paper over the Lapse.

And a fab failure it is. Syd wasn't a genius; instead, like those other stars of scratchy guitar and wavering vocals - Neil Young, Evan Dando, Curtis Mayfield - simply a bloody good songwriter.

It's good to have the demos without Pink embellishments (I like Rick's playing on Barrett, but others disagree; which may explain why his name



is missing from the production credits here).*

Setting aside the songs - and any objectivity - this box can be cherished in a way Shine On can't. The CDs have new artwork PLUS the old covers; both on proper, note-filled fold-outs... no stickers on bits of card nonsense.

Put in the right order, the spines don't present a disjointed prism - just a record of some of the best music to be associated with Pink Floyd. Buy the box and have your faith restored. (Bruno)

COMPETITION TIME AGAIN...

Thanks to EMI, we have THREE Crazy Diamond sets available. For a chance of winning, simply tell us which original Floyd member was not involved with Syd's solo albums. Answers to Andy, please.

...AND AGAIN!

UFO Records strain Sydophiles' wallets further with a limited edition (2,000, not 2,500 as it says on the box) Madcap set (MROK-1), containing: a booklet of Mick Rock pix, taken at the Madcap sessions; notes by Pete Anderson; a t-shirt based on Syd's; a postcard of the sleeve; a certificate of authenticity; and an optional copy of the CD (the set is £39 and £25 without). The latter is Canadian, the UK version having been deleted, presumably to make way for Crazy Diamond.

We have three box sets to win; just tell us where Madcap's cover photo was taken. Answers to Andy.

* AN "OVERSIGHT", SAY EMI

QUERIES & AARDVARKS

Martin Booth (Maidenhead) asks:

Do you know exactly how "limited" Shine On is?

"Limited"; ha ha. That's a good one.

Why is the symbol on the card CD holder printed upside-down?

It isn't. Maybe you are, Martin.

There is an error in the book's The Great Rig in the Sky. Dave's Strat with serial number 001 was not actually the first produced; simply the first to be numbered.

Intriguingly, one of the first people to point this out, way back when, was Gilmour himself. Presumably, so many journalists wrote otherwise that he saw fit to enshrine it alongside all the other inaccuracies in That Book.

John Carter (Gwynedd, Wales) writes:

I've been told the five-man Floyd played at Bangor College in North Wales, in 1968. True?

No such gig is listed anywhere.

Does Davy O'List, who stood in for Syd, look like him?

Nick Schaffner writes: "In the swirl of... psychedelic lights, the difference was seldom apparent to the fans. 'The girls at the front would scream Syd! Syd! with their arms out and the tears streaming down their faces,' says Susie [Wynne Willson]." Any pictures of Syd with Floyd, however, are definitely Barrett, not O'List.

Aidan Merritt (London) asks:

Saucerful of Secrets spells Bob Close's name with a C, Crazy Diamond with a K. Who's right?

The latter; at least Nick kame klose.

On the Lucy Leave bootleg CD is a track called 'Madcap's Embrace'. From when and where does this date, and does anyone play on it apart from Syd?

Although disadvantaged by not having heard the CD, we suspect it's a fake of the kind often used by opportunist bootleggers. The title may have been borrowed from Marillion (see TAP 53) (it might even be them on the CD)(?).

Is Stephane Grapelli's playing actually on Wish You Were Here?

Yes, says reader Chris Hester: "It is indeed at the end... and comes in exactly at the end of the acoustic guitar, when this has faded to its lowest level. I think this is where the confusion arises, as it'd be easy to mistake the violin for the guitar, and both are almost obscured by the wind, [but] you can distinctly hear a violin playing randomly, as if tuning up. The section is only about four or five seconds... So that's another mystery sorted out! Now regarding 'Dark Side' and 'Ticket to Ride'..."

George Loaf (Chalfont) asks:

Can you tell me more about Pros & Cons saxophonist David Sanborn?

Mr Sanborn rose to prominence with the Gil Evan Band ('Priestess' being a classic LP of the period), followed by a solo career and work for Stevie Wonder, the Stones, Bowie, the Boss, James Brown and many others. In 1990, he played on the Gilmour-draped Michael Kamen album (see TAP 48). Incidentally, from 1967-'69, Sanborn did a stint in the Paul Butterfield Blues Band, whose Elvin Bishop Syd rated as one of his three favourite guitarists in a 1972 NME piece.

I know about Tim Renwick's work with other bands, but has he released anything in his own name?

Yes: a single in February 1980, with 'Perfect Strangers' and 'Crazy For Your Love'; the former being from an eponymous LP released around the same time on CBS. If anyone has a copy of this, Andy M would welcome details.

Jean-Manuel Esnault (Angers, France) asks:

How many weeks did Dark Side of the Moon spend in the US Top 200?

Here we defer to Floydologist Jon Rosenberg, whose 'A Journey Through Time and Space' notes: "The story that DSotM has been on the USA charts consecutively for 15 years is just a folk myth! It has fallen off the charts a few times over the years..." The facts, says Journeying Jon, are that it was on the Top 200 for a world record 724 weeks, the last 591 of which - from December 18 '76 to April 23 '88 - were consecutive. Additionally, Billboard's 'Book of

Top 40 Albums' notes that DSotM spent 63 weeks on the Top 40, and that it has never gone platinum, as industry rules state that LPs released before January 1 '76 cannot officially claim platinum status! Our thanks to Al B. Crain for this additional info.

Incidentally, the above and indeed oft-mentioned Jon Rosenberg no longer has copies of A Journey Through Time & Space for sale; nor is he planning an update before the end of 1994. He is, however, considering a Wall-based project, and sends this appeal:

Anyone with Wall album and tour clippings, ticket stubs and promo items - especially from London '80/'81 and Dortmund '81: please Xerox and send them (don't mail originals) to Jon Rosenberg, 4844 North Woodruff Avenue, Whitefish Bay, WI 53217-5964, USA.

The book will cover: the LP recording and chart history; reviews and photos of live shows; complete descriptions of all the original Wall shows; fans' reviews of the show(s) they saw, etc. All contributions will be credited.

Another long-awaited publication is the English-language 'Pink Floyd: The Records', Andreas Kraska's bootleg bible. Accurate information about CD and vinyl boots, and reservations for the book, should be sent to Andreas at PO Box 20 05 17, 13515 Berlin.

Marcel Schmid (Neuenkirch) writes:

On a tape of Floyd at Southampton (Jan 23 '72), in Brain Damage, Gilmour laughs, as on the album. Why does the audience laugh too?

The laughter is prerecorded (Floyd having yet to perfect the comedy they brought to later light-hearted gigs).

Barry White (Worcester, MA) asks:

Who is Peter Anderson and will he be publishing a book of his collection of early Floyd photos?

Pete, whose name often appears below pix in TAP, coauthored Syd biography Crazy Diamond. He kindly lent us photos he had obtained for the book, which had been omitted for various reasons - and which you are unlikely ever to see anywhere other than TAP.

Jean François-Hangouët (Saint-Brieuc,

France) has these Amused enquiries:

Who is Jessica Hahn?

Jessica was the downfall of US televangelist Jim Bakker. She promptly got an agent, posed for Playboy, then had plastic surgery to 'put my past behind me'. Bet she loves Rog, eh?

What was the Kankabono?

Chilean breakfast cereal (allegedly).

When did the Tripoli bombing (as mentioned in KAOS, too) occur?

April 15 '86. Quoth Reagaphobic Rog: "He can carry the electorate with him in the face of the biggest budget deficit in living memory... and when a bomb goes off in a suitcase somewhere he gets in there and bombs Tripoli. 'Yeah!', you know, they were thrilled by that. It doesn't matter that it has no positive effect upon terrorism or America's relations with other countries. It's a real kind of bar-room diplomacy... which is very satisfying in lots of ways but it's also extremely unpleasant if you happen to be a family living in Tripoli and a bomb drops on you... for absolutely no reason at all."

David Blue (Clarion, PA) writes:

TAP 46's A-Z states that Nick's Boogie was recorded in April '68. Miles and others say Syd left in March '68. So, is Dave playing in superb Syd-style or did Barrett record the guitar before he left?

Dave Walker replies: "The A-Z entry is wrong and was written before I spoke to Colin Miles... The 'Floyds of London' piece (also in TAP 46) is faultless in its accuracy"; so refer to that for the origins of this song.

Paul Quinton (Burnley, Lancs.) asks:

Is the Wish You Were Here captured on the 8th Road From the Moon double CD bootleg (Madison Square Gardens, July 22 '77), the same as the one referred to in TAP 57, on the Live USA CD bootleg?

As Floyd had long since packed their bags, gobbled on their fans, and flown home by the 22nd, we'd hazard that the former disc is numerically-over-endowed and the A to your Q is 'Yes'.

Stephen Garratt writes:

I've acquired Rick Sanders' 1976 'Pink Floyd' book. Is it rare? Indeed it is. Worth about £10.

RANDOM ROG RUBBISH

AT long last, we can confirm that the only 'new' track premiered by El Rogo at Seville in '91 was What God Wants. Running and Hiding, credited to Captain Bombastic by less well-informed sources, was the work of Byrd-man Roger McGuinn. (PS)

ROG'S touching base with the human race continues apace on the Three Wishes US CD (Columbia 6588992), the cover of which stars our muddled muse and Pricilla, in a huge Yankmobile. Inside, an edited (4:20) Three Wishes, plus W-God-W I (6:01) and The Bravery... (4:44). (KMB)

THREE Wishes also exists as an edited, radio promo (CBS 658899). (PS)

WATERS walloped wallets again with a gold CD (Columbia/Legacy #CK53196) of Amused, allegedly remastered from the original sessions, using Sony's revolutionary and probably indiscernible Super Bit Mapping system. The package boasts a picture CD and a graphic-heavy, 6"x12" package. (JJ)

THE UK, meanwhile, made do with a radio promo CD (COL 6588192) starring The Bravery...; plus W-God-W I and Perfect Sense I. Contrary to popular rumour (hello NME et al), this was never to be a commercial release, thus avoiding another Every Strangers Eyes/Sunset Strip/The Tide is Turning omelette-sur-visage situation. (KMB)

AMUSED to Death reached #7 on the New Zealand charts, despite virtually nonexistent marketing. (SG)

40,000 Norwegian Rog-lovers pushed Amused to #2 in that country. (TV)

CEMENTING its place in the Proggy Topographic Double Album tradition, Amused to Death has been immortalised in a "limited edition" 2-LP vinyl set (Columbia 468761 0); "mastered direct to lacquer from original analogue tapes". The front of the (non-gatefold) sleeve features the regular monkey-watching-TV shot, while the back sports an explanatory sticker.

Inside is a très swish, 16-page libretto, including all lyrics and credits, three different pictures of the Rog man, and stills of What God Wants' animal cast. The side divisions - for those of you who have

SIR ANDREW LLOYD WEBBER

The Who The Hell column interview with Roger Waters in the November issue of Q raised a question about the similarity between certain musical phrases in Phantom Of The Opera and Pink Floyd's instrumental Echoes.

Sir Andrew Lloyd Webber has now pointed out that the music of Phantom was, in fact, taken from some incidental music he himself composed for the film Gumshoe in 1971. We regret any suggestion of plagiarism and apologise to Sir Andrew Lloyd Webber for any embarrassment caused by our article.

ABOVE: O #77 (LYNN SWANSON)

made the CD-leap but still hanker after the round, black stuff - are 1. Bill Hubbard to Perfect Sense II; 2. Bravery to W-God-W II; 3. W-God-W III to Three Wishes; 4. It's A Miracle and Amused to Death.

...and thanks to our perpetually-generous friends at Columbia:

IT'S COMPETITION TIME AGAIN!

To win one of three copies of this highly-desirable and reassuringly old-fashioned delight, just complete the following sentence in not more than 15 appropriately rib-tickling (this is Roger Waters, after all) words: "I must have Amused to Death on vinyl because...". Most 'amusing' answers sent to Bruno MacDonald will win. Ones which conclude "I haven't got a CD player" will not.

Contributors: PS-Peter Silverborn, KMB-Kool Moe B, SG-Steve Gregory, TV-Thomas Voldset (and if you read that, you've been Watching TV. Heh heh. Clever, eh?), JJ-Sir Jeffrey Jenson.

FULL OF DUST AND GUITARS

Stein-Erik Olsen - 'Homage' (Simax; CD cat no PSC 1008)

Searing axe solos and shape-throwing are not what Stein-Erik Olsen is about. Even the Viking instincts in his Scandinavian heritage will not cause instruments to be splintered against amps. But he is a guitarist and here are fifty gruesome minutes to prove it. Although I have nothing against classical soloists (even Norwegian ones with very high foreheads), this is an excruciatingly dull collection of contemporary guitar works.

For the uninitiated amongst you, "works" refers not to string-wiggling over a rhythm section with the odd tune thrown in here and there; but to one instrumentalist ploughing his way through a selection of compositions armed only with an acoustic guitar. As the classical world is well-known to frown upon such irksome frivolities as melodies, it should come as no surprise to learn that much of the content here should be aimless displays of virtuosity. Things therefore come a little unstuck with the near-title track, 'Homage aux Pink Floyd' (5'58"), because the Floyd's sound was always dependent on amalgams of textures and dynamics that a solo instrument couldn't hope to emulate.

Warning bells start to ring when the sleeve notes speak of composer Jacques Casterede's "rhythmic energy and wry diatonicism" but worse is yet to come: "His guitar concerto was premiered early in the 1980's by Jean-Pierre Jumez, also the recipient of 'Homage aux Pink Floyd', whose music it celebrates with relentless rhythmic drive (the metre of which is more complex than it sounds) and, adding force to hypnotic tension, rises to a climax from which it subsides mirroring the absence of a positive ending to the music of so many 'pop' and related groups of today." This is a roundabout way of saying that amidst themes borrowed loosely from, as far as I could be bothered to detect, 'Let There Be More Light' and 'A Saucerful of Secrets', Floyd's trademark "dum duh dum duh dum" bass riff is mimicked, and there are some pitiful, pseudo-climactic strums tacked on at the end.

As a 'tribute' it rates some way below the efforts of the Rosebud/Discoballs team, and as an exercise in absorbing guitar playing it doesn't present much of a threat to Status Quo. Guitar enthusiasts, however, will be enthralled to learn that the "booklet, inlay card and CD label original were formatted using scLASERplus 1.2 and typeset on a HP Laserjet Plus with Bitstream soft fonts."

Back to Kiss.

The Magic "B"



A QUICK, INCOMPLETE GUIDE TO SOME PINK FLOYD BOOTLEG CDs

THE COMPLETE TOP GEAR SESSIONS (Great Dane Records GDR CD 9206)

1: Flaming (2:34); Apples and Oranges (2:56); Scarecrow (2:02); The Gnome (2:08); Mathilda Mother (3:18); Vegetable Man (3:11); Pow R Toc H (2:54); Scream Thy Last Scream (3:38); Jugband Blues (3:47); Julia Dream (2:19); Let There Be More Light (3:39); Murderistic Woman (2:14); The Massed Gadgets of Hercules (6:38)
2: Point Me At The Sky (4:17); Baby Blue Shuffle in D Major (4:02); Embryo (3:24); Interstellar Overdrive (9:11); Daybreak (3:36); Cymbaline (3:30); Green is the Colour (3:28); Careful With That Axe, Eugene (6:58); The Narrow Way pt. 3 (4:32)

This well-packaged CD is a completist's dream come true, compiling not only the reasonably easy-to-obtain '67/'68 material but also three songs from the 1969 sessions that I've not seen before on CD: *Interstellar Overdrive*, *Daybreak* and *Cymbaline*.

The quality varies from average for the earlier material to excellent for much of the second disc. That said, this is the clearest that I've heard the '67 stuff, despite the hiss and distortion. The songs sound fresh, with the band offering enthusiastic renditions of LP tracks, and the rare *Apples and Oranges*, *Scream Thy Last Scream* and *Vegetable Man* - the psychedelic pop group in their prime!

The pace and music begin to change with the '68 session that catches the band in post-Syd transition. There are good, clear versions of *Saucerful* (or *Mass Gadgets...*) and *Julia Dream*, plus *Murderistic Woman*, the scream-free *Eugene* prototype. I particularly like *Let There Be More Light*, which features some startling rapid-fire playing from our favourite bassist.

Disc Two opens with a distorted and slightly extended *Point Me At the Sky* which is more than compensated for by a virtuoso *Interstellar Overdrive*. Easily the best and clearest post-Syd version I've heard, this is the CD's highlight. *Baby Blue Shuffle...* is

slightly erratic, in quality and content, while *Embryo* is at its eerie best, sounding positively pastoral compared to the more muscular live versions of the early 70s.

The final session features sections of *The Man* and *The Journey*, although *Green/Eugene* is from the 16/9/70 session (still the BBC, but not Top Gear) (They played the pair in the last Top Gear session too, Paul; sure it ain't them? - Eds). Of most significance here are *Grantchester Meadows* with its pleasant piano coda, and the appropriately dream-like *Cymbaline*. The set is completed by a solid *The Narrow Way*, emerging from swirling winds with such conviction that the band were compelled to use this device again and again...

All in all, a highly recommended CD tracing, as it does, the development of our heroes through, perhaps, the most interesting and most creative period of their history.

(Paul Joyce)

Eds' note: The popularity of this disc is evidence that fans would welcome an official release.

THE DARKSIDE REHEARSALS (Triangle PYCD 065-2)

1: *Speak to Me* (2:08); *Breathe* (3:01); *On the Run* (8:09); *Time* (6:36); *Breathe* reprise (1:46); *The Great Gig in the Sky* (4:35); *Money* (2:44); *Atom Heart Mother* (15:26); *Careful With That Axe, Eugene* (10:45) (55:14)
2: *One of These Days* (9:09); *Echoes* (26:31); *A Saucerful of Secrets* (17:03) (52:44)

Though this Italian set is skimpily packaged, with no booklet or insert, the contents are quite impressive and somewhat mysterious. The source is *The Brighton Dome*, 20/1/72, yet both Miles and Schaffner state the premiere of *DSotM* was not until February '72, at the *Rainbow*. Who is correct? (Brighton was indeed the debut and not a rehearsal - Eds).

The quality is superb (not transcribed from vinyl; I believe it's a soundboard recording) with noticeable

hiss but no distortion or editing.

Highlights of *Dark Side* - abandoned during *Money* owing to power losses - include *Breathe*, with alternative lyrics, a completely different *On the Run* which sounds like a jam, *Time* and an instrumental *Breathe* reprise, with an excellent solo by Dave.

Great Gig contains only an organ, interspersed with recorded dialogue, and *Money* opens slowly, then ends abruptly before the vocals start.

Atom Heart Mother is a great, non-orchestrated rendition, followed by a standard *Careful With That Axe*.

An average *One of These Days* is followed by an impressive *Echoes*. *Saucerful* is a moving encore, though the vocals in *Celestial Voices* are unfortunately missing.

Overall, this is one of the best bootlegs I've purchased. Though the cover photo is from the Floyd's 'comeback' tour and there is no booklet, the jewels are in the discs.

(Anurag Agrawal)



EMBRYO SAN DIEGO, 1971 (Golden Stars PICD 1020)

Careful With That Axe, Eugene (13:12); *Fat Old Sun* (15:20); *Atom Heart Mother* (15:57); *Embryo* (10:58); *Set the Controls* (6:28); *Cymbaline* (11:37); *Blues* (5:12)

Yet another variation of the Golden Hall show of 17/1070, from the USA's finest city (see 'Life Could Be A Dream', reviewed in TAP 52 and 'The Heart of the Sun', TAP 47).

Its main virtue is the inclusion of all seven songs performed, though the

second half of *Set the Controls* is missing, *Embryo* has been clipped slightly at each end and any between-song applause or dialogue is missing.

That one song leads swiftly into the next is not distracting at all, the bootlegger having done a decent job of editing! Besides, with a 78+ minute running time, any editing is quite justifiable.

As with the previously-reviewed CDs the performance and sound quality are very good. Find a version of this concert and buy it!

(Ted Chadeayne/Scott Frederick)

FROM OBLIVION (Neverend NE*6.22)

1: *Careful With That Axe* (13:01); *Fat Old Sun* (15:58); *Atom Heart Mother* (16:03); *The Embryo* (12:00); *Set the Controls* (13:10)
2: *Cymbaline* (11:43); *One of These Days* (6:01); *Echoes* (24:03); *A Saucerful of Secrets* (6:27); *Green is the Colour* (5:54); *Floyd's Blues* (5:09)

This comes in a triangular plastic box, covered in black felt, with silver writing listing the gig venue, date, etc. Inside are the two discs and a CD-sized piece of card with the tracklisting and notes.

Dodgy English well to the fore, the manufacturers claim: "We choose to show you not an historical documents instead of it a real live concert."

Tracks 1-6 and 11 are indeed from the same concert (the much-bootlegged San Diego October 17 '71 gig) and are very good quality (though there's slight distortion and all the inter-track crowd noise has been removed).

However, *One of These Days*, *Echoes* and *Green is the Colour* are from BBC sessions; the giveaway being that the latter segues into *Careful...* after three minutes before being faded out. The sound quality, though good, does not match that of the other tracks.

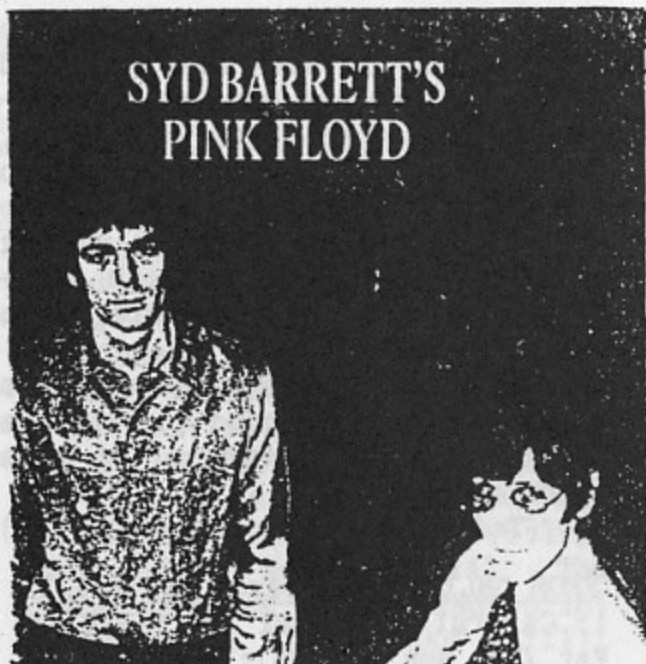
Saucerful is a bit of a mystery and - as it's faded out halfway - seems a bit of a pointless inclusion.

Hardly essential.

(Mark Stewart/Jason Pyke)

LAST SCREAMS (DIYE 15)

Interstellar Overdrive (5:01); *Scarecrow* (1:56); *Gnome* (2:12); *Matilda Mother* (3:26); *Flaming* (2:29); *Apples & Oranges* (2:37); *Pow R Toc H* (2:45); *Jugband Blues*



(3:43); Scream Thy Last Scream (3:32); Vegetable Man (2:25); Interstellar #2 (14:34); Gnome #2 (1:54); Julia Dream (2:01); Matilda Mother #2 (2:58); Scarecrow #2 (1:48); Massed Gadgets of Hercules (6:23); Murderistic Woman (2:09); Let There Be More Light (3:22); What's the Shame, Mary Jane (3:10); It Would Be So Nice (2:48) (71:52)

This slice of family entertainment could be the first Barrett pic-CD, although the centre hole does rather spoil an otherwise not bad photo. The four-folded insert has two shots of Syd's Barrett's Pink Floyd, to whom this disc is formally credited.

Track 1 is the 27/2/67 Sound Techniques studio take of Interstellar Overdrive released on a French EP: a clear, good quality recording. Track 11 (or 5 if you believe the notes) claims to be from Thompson studios, 31/10/66, but collectors will know it to be the Interstellar Overdrive on the 1968 'San Francisco' soundtrack. The sound is very muffled and bassy.

What's the Shame... makes another misinformed appearance (see our A-Z) and It Would Be So Nice, purportedly a BBC track (they never played it in a session), is presumably the single.

The rest are BBC session tracks. 2, 3 and 4, from 'Saturday Club' 28/7/67, suffer from some hiss and Scarecrow is a bit muffled.

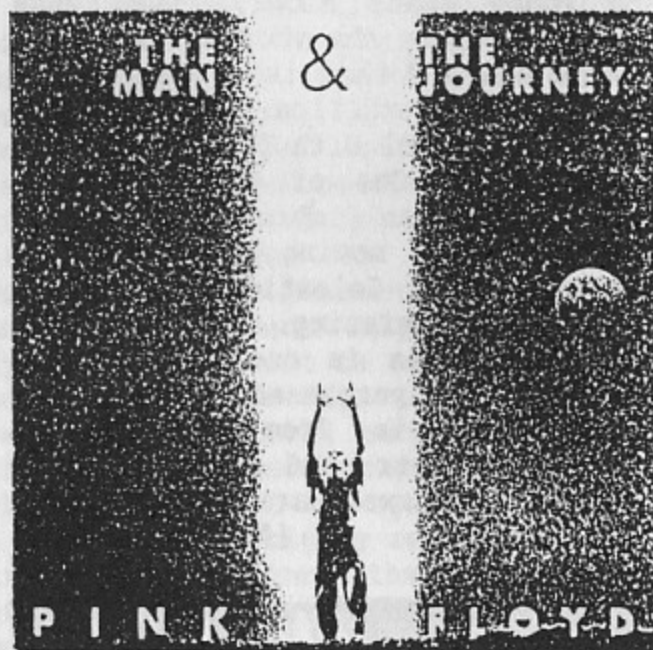
5, 6, 12, 14 and 15 are from Top Gear, 30/9/67. Apples and Oranges has buzzing through it and Scarecrow fades in places.

7-10 (Top Gear, 19/12/67) are quite clear, though crackles here and there suggest a vinyl source.

13, 16, 17 and 18, from Top Gear, 25/6/68, are clear and hiss-free.

Many of the recordings are poor, if slightly better than tape copies, but only Interstellar Overdrive or pic-disc fans need take much interest.

(Christopher Cowan/Alain Lachaud)



THE MAN & THE JOURNEY (Great Dane Records GDR CD 9207)

Work it out for yo'selves (57:26)

Recorded at Amsterdam's Concertgebouw in Amsterdam, September 17 '69, this is the same gig as on Amsterdam '69 and The Last Gadgets of Oxyminus, both reviewed in TAP 49.

Its total time doesn't quite tie in with the timings listed in TAP 54's Q&A, but this album provides the most complete version of this concert I've come across (probably better to trust Great Dane Records than us - Eds).

The sound quality is not as bright as Amsterdam '69, but is acceptable nonetheless, so if you haven't got one of the other CDs, get this one!

(Paul Walstra)

ULTRA RARE TRAX VOL. 3 (TGP CD116)

The Narrow Way (4:37); Green is the Colour (5:57); Atom Heart Mother (14:26); A Saucerful of Secrets (6:44); Careful With That Axe, Eugene (10:43)

This is a companion to 'Ultra Rare Trax Vols 1 and 2' (reviewed TAP 48). Once again, this features BBC session material (of which Atom Heart Mother has had the first 10 minutes axed and



the rest are from '68 and '69) plus a live track; the latter an excellent Careful With That Axe... from the Rotterdam Pop Festival, June 28 1970.

(Scott Frederick)

WALLIVE (Seagull Records CD 016/3)

The Wall

Shoot that Seagull! This triple set claims to be from Nassau Coliseum, 4/80, but in the opening seconds, the MC welcomes the crowd to "Earls Court"! Thus I fear this is the same



recording as 'Livewall' (see TAP 48).

Moreover, as with 'Cracked' (also TAP 48), Seagull unnecessarily spread 115 minutes of music over three CDs.

The packaging is above-average with several familiar photos and, at \$50, isn't a bad deal for those searching in vain for 'Livewall'.

(Anurag Agrawal)

Distinguishing Waters quotes from this gig include: "Well, at least Neil Diamond isn't here tonight" and, before Run Like Hell, "This is for all the weak people in the audience. Is there anyone here who's weak?"

(Tim Coles)

Although it is TAP policy not to discuss the availability of bootlegs in the UK, overseas readers may care to note that the Great Dane Records CDs reviewed above, and their other titles, can be obtained by post (although illegal here, they are apparently legal in Italy. We trust our UK readers to obey the law).

Prices are £27 for one disc and £54 for doubles; discs are sent without jewel cases. For more information, write to GDR, Viale Monza, 2 - 20058 Villasanta (MI), Italy.



(Two gratuitous pictures of '64 era Syd courtesy of Pete Anderson)

FANZINES

OCCASIONAL GENTLE GIANT NEWSLETTER: £1.50 (UK) from Pete Gray, 2 Coniston Close, Huntingdon, Cambs., PE18 6UD.

GENERATIONS: Rocker-bashing Whozine. £1.20 (UK) from P. Hopkins, 1 Egbert Road, Wirral, Merseyside, L47 5AH.

THE FLAMING SHROUD: Fishy Marillion zine. #11 includes Dark Side review. £1.10 (UK) from Flaming Shroud, 23 Dawes Close, Rugeley, Staffs WS15 4BE

BEST OF CLOWNS & JUGGLERS: Syd/Floyd mag. £1.50 (UK) from J Kelly, Flat 3, 166 West Wycombe Rd, Bucks, HP12 3AE.

WEARING & TEARING: Ledtastic Zepzine. £1.80 (UK) from Mark Archer, Flat 3, 13 Lynton Road, Cheshire SK4 4RQ.

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

nEws: Glamorous Sheila Ezine. Contact R. Noordijk at Anthonie Donkerhove 3, 2717 XJ Zoetermeer, The Netherlands.

THE TRUTH, JOKES & OTHER STORIES: U2 zine. Contact P Helming, Hombachstr. 10, W-8752, Westerngrund, Germany.

THE WEB HOLLAND: Marillion club at PO Box 93351, 2509 AJ Den Haag, Holland.

NEVER FOREVER: Kate Bush magazine. #21 is £1.60 (UK) from D.N. Williams, 28 Millbrook Street, Swansea SA6 8JY.

MOSTLY HARMLESS: Hitch Hiker's Guide to the Galaxy zine. Contact N Collyer at 17 Guildford St, Brighton BN1 3LA.

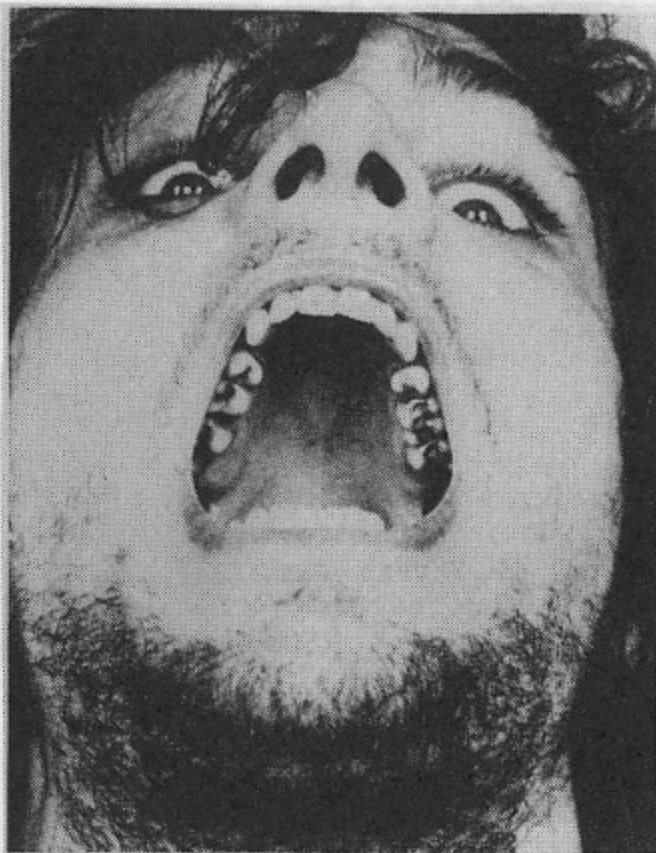
ECLIPSED: German language Floyd zine. Contact Uwe Geller, Buchenackstr. 22, 8759 Wenighsbach, Germany.

MCNABB RAG: McFab Ian McNabb/Icicle Works zine. Contact Paul Warry, 22 Forge Lane, Hanworth, TW13 6UW.

SPACED OUT: Magic Mushroom Band zine. £1.50 from 'Spaced Out', Flat 2, 2 Durham Ave, Lytham St Annes, FY8 1BD.

WIZARD'S KNOB: Terry Pratchett zine (naturally). Contact John Penney, 50 Sunnybank, Kirkham, Preston, PR4 2JF.

WHY ARE WE SLEEPING?: New Kevin Ayers zine. £1 (UK) from Martin Wakeling, 36 Parkville Rd, Manchester M20 9UP.



SYD: YOUR AVERAGE FREAKBEAT READER

GRAY AREAS: Grateful Dead and other dubious things. Vibes to PO Box 808, Broomall, PA 19008-0808, USA.

THE STONES: New address for the Mick, Keef et al zine - Robert Furrer, PO Box 1555, Suisun City, CA 94585, USA.

PROGRESSIVE ROCK DIRECTORY: Bands/zines/addresses galore. £2.50 (UK)/£3 (Eur)/£3.50 (US) from D. Robinson, 20 Station St, Loughborough LE11 0ED.

FREAKBEAT: £2.75 (UK), £3.75 (Europe) or £5.50 (elsewhere) buys 56 A4 pages of technical colour Freakbeat, with Amon Düül II, Porcupine Tree, etc + a 20-page review supplement + 7" EP. Get your orders to 'Freakbeat', PO Box 1288, Gerrards Cross, Bucks, SL9 0AN.

SOUTHERN CROSS: Heavy Black Sabbath zine. #10 £1.50 (UK) from Pete Scott, 102 Queens Park Gdns, Crewe, CW2 7SW.

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.

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TAP SMALLS

FOR SALE: Masters of Rock LP - £7; Not Now John 7" - £3.50; Blue Light 12" promo - offers; Fictitious Sports LP - £10. All EX. Prices include UK p&p; overseas please write with IRC. Contact Mike Lewis, 20 Langdon Road, Leckhampton, Cheltenham GL53 7NZ.

WANTED: TAP issues 1-39. Contact Marcel Schmid, Klosterhoflirain 7, CH-6206 Neuenkirch, Switzerland.

FOR SALE: TAPs 1-52 except 14, 15, 17, 18 - £60; Floyd 1982 lyric book - £10; AMLoR & KAOS plastic backstage passes - £15 each; TAPs 34-45 - £15. All prices include UK p&p. Contact K Mavrakis, 44 Houghend Ave, Chorlton Cum Hardy, Manchester M21 28B.

WANTED: Floyd postcards mailed from worldwide (you will receive a special new Floyd postcard). Contact Edoardo Bertolotti, Via Cantini 57, 43029 Traversetolo (Parma), Italy.

FOR SALE: Piper/Saucerful NZ-only 2LP set; Learning to Floyd Oz 7"; On the Turning Away pic slv Oz 7"; Amused to Death U.S. 2-LP, and more. Write for details to Shaun Linehan, 1 MacNee St, Mornington, Dunedin, New Zealand.

WANTED: TAPs 1 and 11-38; lyrics to One in a Million; correspondence from anybody and everybody. Contact David Blue, Forest Manor #307, Grand Ave. & Heidrick St, Clarion, PA 16214, USA.

FOR SALE: Floyd rarities inc. Waters ltd edition CDs. SAE for list to C. Dunsmore, 'Savannah', Barrs Brae, Kilmacolm, Renfrewshire, PA13 4DG.

WANTED: TAPs 14/15/17/18; Saucerful of Secrets (mono); Julia Dream 7". **FOR SALE/TRADE:** Pieces From the Wall promo CD - £10; Shine On promo CD - £18. Contact Andy Leach, 43 Lark Rise, Ipswich (tel: 0473 625 968).

WANTED: Floyd/Waters rarities - CDs, etc. Contact Steve Brown, 14 Ryhill Drive, Owlthorpe, Sheffield S19 6RE.

FOR SALE: Rare Gilmour photos, 12"s & 7"s; PF interview pic-disc; Learning to Fly pink 7"; Harper's HQ. Contact Andrea H. Caesar, Lede 102, 3075 HL Rotterdam, Holland (phone: 10-4325031

after 7pm; or 10-4793200 daytime).

DESPERATELY WANTED: When the Wind Blows CD and Floyd/Waters CD singles. Contact Christian Borchgrevink, Glaservegen 111, 3727 Skien, Norway.

FOR SALE: Floyd LPs/CDs/tapes/books & rarities at very reasonable prices. SAE/IRC to Mark Turpin, 12 The View, Telscombe Cliffs, Sussex, BN10 7DN.

WANTED: TAPs 39 & 40, or photocopies. Contact Richard Glover, 47 Station Road, Cropston, Leicester LE7 7HG.

FOR SALE: Mason & Fenn's Profiles LP/Knebworth '90 programme. Both are £7 each including UK p&p. Contact Andy Mabbett. Send IRC/TAP-sized SAE for list of other PF rarities (no boots).

HELP! Syd fan tries to be taken (not too) seriously. I can't be the only one! Joules, 5 Barber St, Parkfield, Glossop, SK14 7EG. Reply guaranteed.

WANTED: Rog posters, pix, penpals... Contact Joanne Z Grimaldi, 625 Lloyd Road, Aberdeen, NJ 07747-1302, USA.

WANTED: TAPs 1-39. Contact Fernando Murga, Gral Mitre 100, 08021 Barcelona, Spain.

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

TAP PLUGS

HAZE US 'best of' CD, In The End, is £11 (£11.50 overseas) from 25 Fir St, Sheffield S6 3TG. Haze's McMahan Bros now operate as Groove Taboo, whose new tape is £3.50 (£3.75 overseas).

PORCUPINE TREE Voyage 34 (30 minute "post rave space wave to the Dark Side of the Moon")... **A PSYCHEDELIC PSAUNA** Wacky compo (Magic Mushroom Band, Ozrics, etc)... **FUN WITH MUSHROOMS** Psauna II, inc. tracks omitted from first CD. From Delerium Records, PO Box 1288, Gerrards Cross, SL9 0AN. Send SAE/IRC for catalogue & details.

BRITTLE DAYS Nick Drake cover album from Imaginary Records (ILLCD 026), including Loop, The Times, Clive Gregson, etc. In good record shops. Good (but buy the originals first).

COULD BE THE NEWS OR SOME OTHER AMUSEMENT



"KAOS is not really about radio at all... It's much more about my very simple concerns about the world being governed by two negative factors...: one being the 'market forces'... and the other that more and more of our leaders' time is spent entertaining the electorate." - Roger Waters, '87.

These concerns are ones with which Waters has grappled for years. "The quality of life is very bizarre," he said in 1977, "It's all too complicated and all too quick - and everybody knows too much... I think, probably, that it's the telly that's done it, mainly, since the War...".

"I keep harping back to this theory about TV," he told Jim Ladd in 1983, "In the 17th, 18th, 19th and early 20th century... the only contact you had with your leaders was by reading about them in newspapers... It's only recently that we - the ordinary folk - have had a chance to observe them at reasonably close quarters.

"We now get... to not just read the words they speak, but to watch them deliver them. Because of this new, fresh insight... it becomes easier... to make up our minds as to what they actually are like. And a lot of the time, they actually are extremely childish - and probably always were."

One can only rue his temporarily discarding these themes in favour of five-year-old rubbish. But while Waters was wasting time on Pros and Cons, New York University professor, Neil Postman, was refining his own ideas on the subject. Published in 1986 by Heinemann, Postman's book has a strangely-familiar title: *Amusing Ourselves To Death*.

"When a population becomes distracted by trivia, when a cultural life is redefined as a perpetual round of entertainment, when serious public conversation becomes a form of baby-talk; when, in short, a people become an audience and their public business a vaudeville act, then a nation finds itself at risk; culture death is a clear possibility." (Postman)

Amusing Ourselves... is that rare animal: an academic work that doesn't

make Atom Heart Mother seem exciting by comparison. Its first half sings the praises of the written word and a U.S. untainted by instant gratification, zapping and Reagan. Part two documents the adverse effects of TV on public, political and religious discourse: *The Age of Show Business*.

Postman's book is distinguished by clarity and humour that must have appealed to Waters' post-Hitch Hiking desire to cut the waffle, though it didn't prevent the good ideas behind KAOS being obscured by concepts.

Waters was more acute in interviews - notably Timothy White's Penthouse feature, which signalled the influence of *Amusing Ourselves To Death*:

"Aldous Huxley's 'Brave New World' warned about... a nice, smooth situation where nobody questions anything... a soap-operatic republic in which nobody gives a shit if, for instance, Oliver North did the right thing or was wrong [but only] whether he gave a good, solid John Wayne performance; and because North's airtime suddenly became entwined with the American networks' sickening concept of what constitutes great television, it was literally excused!"

Postman: "As Huxley remarked... [those] who are ever on the alert to oppose tyranny 'failed to take into account man's almost infinite appetite for distractions'. In '1984'... people are controlled by inflicting pain. In 'Brave New World', they are controlled by inflicting pleasure. In short, Orwell feared that what we hate will ruin us. Huxley feared that what we love will ruin us."

Having applied this criteria to the revived Pink Floyd ("A grand display that's also being excused in public because it makes great arena rock"), Waters gave it an historical context; reflecting on 1968, he said: "...that era was epitomised for me by what happened in Chicago (the shooting of protesters by police at Kent State; commemorated in Neil Young's Ohio - BM)... What was so important was that the whole thing was televised. [That] meant we were having to look at our-

selves... It may sound cynical, but it is revolution as entertainment."

But Waters himself is no stranger to media manipulation. The irony of Berlin has been well-documented, but what about singing "I will not be a packet of crap on MTV" (*Get Back To Radio*), then making three videos for KAOS? Writing *In The Flesh* as rock's worst nightmare, then camping up the same song at Guitar Legends gigs?

Waters has his own slightly dubious rationale; accused of biting the hand that fed him on KAOS, he replied, "I'm trying to bandage the hand...".

Biographer Karl Dallas gave a more credible answer: "[Floyd's history] matters because they tried to buck the power structure... I suspect they failed to get people to listen to what they had to say, as opposed to how they said it [because] what they wanted to say was something you end up having to say outside and against the structures they were using."

(Postman also rued "being told that I must appear on television to promote a book that warns people against television". Of the similarly anachronistic *What God Wants* video, Waters said: "I see the irony... but I had to decide whether to... say 'I will not make a video' and substantially reduce the chances of people becoming aware of this record." Hmm)

Amused to Death resolves none of these contradictions, even seeming to embrace them in its parody of stadium crowds on *What God Wants I and Perfect Sense*. As Waters told a stopy interviewer in 1987, "I don't attach any importance to what you see as a lack of coherence in the story. You don't necessarily need to understand everything to appreciate it."

That's an appropriate admission from one who likened his work to that of "poets who peddled information as a sort of amusement", but it somewhat undermines his hand-bandaging claims.

Waters is perpetuating the news as entertainment dichotomy that bothers Postman (no rock fan, admittedly), whereas, as Nick Kent wrote (in a demolition of the 1980 Wall concert, but it holds true today), "If Waters had any real guts, he'd deflate the whole farce by simply debunking all prior myths and illusions within ten minutes, then... inform the audience

that the game is over and that their ticket money will be refunded."

Postman, whose solution is a better understanding of "the politics and epistemology of media", would approve. Waters might not.

He acknowledged the inspiration for the title on US radio, but there's no mention of the source on the album; and the inconsistencies outlined here suggest Waters' concerns are more intellectual than emotional; typically, he sounds more committed decrying war than bashing the box.

It's frustrating, because strong songs have again been tethered to a half-baked concept and because a few lines superbly invoke concepts of Postman's, such as "Now... This"-type newscasting: "We have become so accustomed to its discontinuities that we are no longer struck dumb, as any sane person would be, by a newscaster who having just reported that a nuclear war is inevitable goes on to say that he will be right back after this word from Burger King..." - or, as Waters neatly puts it, "we all like the bit when you take the jeans from the refrigerator and then the bad guy gets hit".

Other 'amusements' can be traced to the book. The title song's "our last hurrah", for instance, may be related to 'The Last Hurrah', a "fine novel about lusty party politics" by Edwin O'Connor, to which Postman refers in 'Reach Out and Elect Someone'.

This chapter would have struck a particular chord with Waters. Not only does it open with a quote from *The Bravery of Being Out of Range's* "old timer", Ronald Reagan ("Politics is just like show business"), but it supports Waters' contention that "History appears to be speeding up":

"With television, we vault ourselves into a continuous, incoherent present. 'History,' Henry Ford said, 'is bunk.' Ford was a typographic optimist. 'History,' the Electric Plug replies, 'doesn't exist.'"

Amusing Ourselves to Death rewards investigation by anyone interested in the issues raised by the album (if necessary, skip part one). Judge for yourself whether Waters' concerns emanate from the heart or the head; or, more specifically, from Neil Postman's heart or head. (Bruno)

Syd at girlfriend Libby Gausden's home, early 60's (courtesy of Pete Anderson)



"The obligatory Hendrix perm" (photo by Mick Rock; courtesy of Pete Anderson)



Syd in his back garden, on his 17th birthday (courtesy of Pete Anderson)



Pink Floyd live in your living room (courtesy of Pete Anderson)





WHO, WYATT, WHERE

Robert Wyatt: quirky musician, Soft Machine drummer, gentleman, Marxist, Floyd pal, Madcap sessioneer and now TAP interviewee.

This interview was conducted by post; his answers appear below, edited but still weird!

Recollections of the early Floyd?

Eight gangling legs in a dressing room in the Irish centre Hoppy hired. Downcast blushes in the presence of a Paul McCartney dressed in (I think) an oriental robe of discreet but effective turquoise hue...

Pin' Flo' shy, reserved, but friendly eventually and witty. Always very helpful if we had equipment trouble or anything. Unnervingly well organised, in fact, but a refreshing change from your usual Brit Rock lout. It has been written that we had a motorcyclist revving up round the rim of the roundhouse while they played once. This is not the case. During our set, yes, theirs, no.

I see but a tenuous connection with any underground, incidentally. Rock is about as overground and ostentatiously attention seeking as you can get... Underground, like 'Avant Garde', is one of those terms adopted by the chic much as they wear, say, worn jeans or bomber jackets.

The Madcap Laughs...

I liked the tunes on Madcap and the way he did them. We just started to feel our way round them when he said "OK, that's it". So the final recording was like a sketch of a painting never completed. Dead punk when you come to think of it.

I didn't notice we weren't credited, but I'm sure we got paid which is fairly novel. I played it a lot later, at home, 'til Elton Dean came from his room next door and asked me to stop playing "that nonsense" and listen to more sophisticated musicians like Joe Henderson. Ever the sporting neighbour, I lost Madcap.

Peter Jenner and Andrew King?

I've seen Andrew on and off since then, around Twickenham. I remember we got on fine, I liked him anyway - and Peter Jenner is at least always nice to your face, which is a lot easier on the nerves than some managers' behaviour, which can be quite grotesque, like that of an American policeman. But the manager I'm most grateful to is Steve O'Rourke, who did so much for me when I was hospitalised in 1973 which leads to:- Post-Syd Floyd?

My favourite thing was on the second PF LP I think, a beautiful piece by Rick the organist. Was Barrett on that? I forget, so long ago.... They played a benefit for you after your accident. Any comments?

Ronnie Scott and Pink Floyd started helping me when I was still completely out of it on painkillers etc, the first month or two.

I believe the writer Dave Gale alerted P.F. to my horizontalisation. They saved my life as much as the doctors and nurses. What can I say? If any of them see this - thanks! How did Mason come to produce Rock Bottom, Sonia and I'm A Believer?

In fact I think a reason for asking Nick to help me put Rock Bottom together was to acknowledge that amazing help. Although strictly speaking Moon In June and End Of an Ear were my first solo sides, I consider my life as a grown-up began with Rock Bottom.

Nick also helped out on a couple of other things: Chris Andrew's Yesterday Man (my favourite) and I'm A Believer (on which he played drums - the only one he did play on) and finally my last souvenir of the trumpeter Mongezi Feza on his own Sonia.

[Since Virgin lost the names of the musicians in transferring to CD, they are:- Richard Sinclair, Hugh Hopper (bass), Laurie Allen (drums), Gary Windo, George Khan (saxophones), Fred Frith (piano). On the singles, John Greaves, Bill MacCormick (bass), Brian Eno (sin) and Mike Oldfield who also helped on producing. And Ivor Cutler (on mouth and squeeze-box). The best groups I ever worked with.]

Mason's drumming?

Nick's careful signposts and clear dynamics much impressed Carla Bley who subsequently involved him in her own stuff. She then passed him on to fellow WATT writer Mike Mantler. I knew them because they'd asked me to contribute to a couple of LPs of his tunes she produced.

I don't know why they asked me. Musicians don't say what we think of each other, it's uncool!

Fictitious Sports - were you 'just' a singer or did you play a bigger part?

Just a session singer and a very honoured one too.

Will you work with Mason again?

Nick and I met recently at a do organised by Mitch Mitchell's wife Dee. But yes, I think we've drifted too far apart to work together again.

Things have a time and a place as Sid Greenwich would say.

Ditto Mike Oldfield?

Ditto Mike Oldfield, as Otto Hardwick would say.

What about other old cronies?

Old cronies in touch with list: Didier Malherbe, Hugh and Brian Hopper, Richard Sinclair, Davyd Allen. Many musicians, mainly 'jazz' e.g. Ronnie Scott, Laurie Allan, Evan Parker, but also Brian Eno.

But a longer list would be of old friends who've died, Chris McGregor and Duda Pukwana, whose ghosts keep us company and whose spirits live on in their friends' hearts.

Top Of The Pops?

I'm never up in time to watch children's TV like Blue Peter or Top of the Pops. I watch the adult, serious late night stuff like Cheers, Roseanne and Prisoner Cel Block whatsit.

Post-wyatt Soft Machine?

Oh fuck, who cares? Quickly to:- The Final Cut and Shipbuilding were the only (non punk) records to address the Falklands troubles - how do you feel about this? Were you surprised Roger wrote so strongly?

I mean of course (ta, Rob! - Eds). Were you consulted by Virgin before they issued your early albums on CD?

Yes... They asked if I fancied including the singles. I said no because I see each record as complete - or at least distinct - entities. I hadn't got CD then anyway and didn't know how much you could get on them.

Musicians you'd like to work with?

As a subscriber to the Big Wank theory of the origins of the universe, I tend to end up playing, most satisfactorily, with myself.

The filthy rumour, however, that the Spanish named Tosseer de Mar in recognition of my contribution to their tourist industry is entirely without foundation and legal advice will be sought following any such allegations made in the future.

Future recording plans? I hope to churn out some more tunes for the Eurasian market. More specifically for Yuka Terada in Tokio, a big fan of Stunning Desserts type culture, incidentally. Hello Yuka! Will you perform live again? PLEASE!

Thanks for asking so nicely, but - I got chronic stage fright, I'm sorry to admit it, I have nightmares about forgetting the words.

The Amazing Pudding?

Frankly, you are not half so amazing as fried beef and sultanas on floppy raw pastry garnished with sand, but I myself prefer your relatively safer traditional recipes anyway, especially that issue with extra dollops of mature cheddar sauce for the first 8.5 new subscribers.

The best joke you've heard recently?

Jokes too, I like old and matured in the wood. E.G. when anybody trips over on something I always say "Hope you enjoyed your trip" and it always makes me laugh.

SELECTED WYATT DISCOGRAPHY Any Wyatt (and Soft Machine or Michael Mantler) album merits investigation, but these are compulsory listening for Floyd completists (# for CD unless stated):

- I'm A Believer/Memories (7" Virgin VS 114)
- Rock Bottom (Virgin CDV 2017)
- Yesterday Man/Sonia (7" Virgin VS115)

[all the above produced by Mason]
Ruth Is Stranger Than Richard (Virgin CDV 2034) (includes Sonia)
Nick Mason: Fictitious Sports (LP Harvest SHSP 4116) (Wyatt shares vox)
Michael Mantler: The Hapless Child... (WATT 4) Wyatt sings while Mason speaks (!), engineers and mixes.
Robert's most recent records are Dondestan (Rough Trade R2742) and A Short Break (Voiceprint VP108CD).

WISH WHO WERE HERE

THESE WHO/FLOYD CONNECTIONS IN FULL!

* Pete Townshend: "Syd Barrett was an influence because I used to love early Floyd. I think Roger Waters was a bit of an influence as well, although to a lesser extent. Syd influenced Eric (Clapton) as well - we went to see the Floyd at the UFO club a couple of times together and I went to see them every time they played there. They were just unbelievable, one of the most literally frightening bands I'd ever seen... it wasn't just because everyone was doing LSD. They were frightening when I saw them at Alexandra Palace and I was stone-cold sober, which may have been the worst way to see them. They were spine-chilling - Syd was just manic, and everything went through dozens of echo units, and you couldn't tell the beginning from the middle from the end." (More of Townshend's observations on Syd's Floyd can be found in Crazy Diamond).

* Like Pink Floyd, The Who's live reputation was founded in part on a residency at London's Marquee Club. One particularly explosive evening was remembered by Roger Waters as "The loudest thing I'd ever heard."

* 25 years on, The Floyd and Who live experiences still had something in common... Waters: "I was speaking to Pete Townshend about all of this... because The Who had done that reformation tour. And he said 'Nobody is interested in the details of any of this stuff. When we go out, the only thing that gets through to the people who come to the shows is... The Who. When your lot go out, that's all they get: Pink Floyd.' The detail is completely irrelevant."

* In a 1967 NME 'Life-lines' feature, Rick Wright listed The Who among his favourite groups.

* The Rick Who? connection doesn't stop there... Mason: "Roger's never recovered from the time Roger Daltrey thought Rick was Eric Clapton; it was in a band room somewhere." Waters: "At the Fillmore." Mason: "He came

up to Rick and said, 'Hullo man, good to see you,' and Rick was thinking, 'Shit, that's funny'." Waters: "And when he realised, he slunk off and we've never seen him since."

* Daltrey bites back: "Our audiences wouldn't put up with it if The Who went on stage like the Pink Floyd with an incredible light show and stood there like four dead people..."

* Mason on his 'drum idols': "The picture was completed when Ginger Baker and Keith Moon moved the drums from the background to a fuller sound. That was the springboard."

* Waters also rated the inimitable Mr Moon: "I think The Who are still my favourite band to meet on the road, because they're the same kind of people as we are really. They're not all smashers. Moonie's a smasher, but he's a very sophisticated smasher - he's got it down to a fine art. When he's not smashing, he's incredibly amusing."

"The stories are legend of him blowing up lavatories and stuff. My favourite one was when he found a mouse in a hotel room in Detroit. He caught this mouse and (laughs) put it in a box. Slowly it got tame and he kept it there and he decided to have dinner with it. So he rang down to room service and ordered the cheese board. He said 'What sort of cheese do you have?' and they told him. He said 'I want ALL of it' and had this cheese board, which was about three feet across - every kind of cheese that you can possibly imagine all over it; had it delivered and put in the room and made the waiter stand there while he went and got the box and said 'There you are, son: dinner' (laughs) - which I loved."

* On August 24 1989, Dave Gilmour was spotted at a performance of Tommy at Hollywood's Universal Amphitheatre. Rog was less enchanted: "I thought Tommy was reduced dramatically by the inclusion of Billy Idol and Patti LaBelle and Phil Collins. I find the ubiquitous nature of Phil Collins'



CHAMPNISS '91

presence in my life irritating anyway - but having said that, the kid is a child actor and he was very good, though I did feel it was kind of overkill to wear two different costumes. But Billy Idol and Patti LaBelle were an absolute nightmare. They were just fucking awful."

* About Face contains two Townshend co-compositions. Gilmour: "We were working on The Final Cut at Eel Pie, Pete's studio. I bumped into him in the corridor and as we were chatting, he mentioned he liked my first album, and that if I ever needed any help, to give him a ring. So towards the end of the second album - when I was

getting stuck - I did!"

* For all their US success, the two bands have managed only one US Top 10 hit each: The Who with I Can See For Miles and Floyd with Another Brick in the Wall. However, both bands have scored 13 Top Ten albums in the UK.

* The 'Rockestra' on Wings' 'Back to the Egg' included DG and Townshend.

* Alan Parker on his 'The Wall': "If it owes anything to another film, it's 'Tommy'. When you watch it, it's like being run over by a train." Could this account for the aeroplanes turning into crosses in both films and the shared spectral father gags?

Quote Unquote

- "David, don't wear your idealism on your sleeve. The pink Floyd don't play together anymore." - Hollywood agent to David Puttnam.
- "I look back and wish that I'd done things differently or better - you know, kept time! You know the old excuse, 'Oh, it's meant to go like that, it's meant to speed up!'" - Nick, '85
- "As succeeding generations of young executives at film companies think 'Christ, we can make a lot of money off this', I get offers... Luckily, I can stop it because I wrote so much of the music that I'm in control. There will never be a film of Dark Side Of The Moon. It would be madness." - Rog, '87
- "He's one of the most blatant rip-offs of the sort of thing we do, in the whole concept of what he does, and sort of material he covers... We showed him how to do it, and now he's doing it for himself." - Dave on Alan Parsons, '78
- "Pink Floyd would probably shudder at the thought - but it's better that people listen to one bit rather than nothing at all." - Alan Parsons on singles, '77
- "The supergroups played enormous stadiums and went on and on for hours; dancing was quite out of the question of course, and doping oneself up to the eyeballs to avoid being bored to tears became a positive necessity rather than a leisure activity." - Charlotte Greig, 'Will You Still Love Me Tomorrow?'
- "I am now just happy to turn up with my guitar, do what they suggest, and just fuck off." - Dave on sessioning, '89
- "American swimming pools always have a rope slung across the pool to divide the shallow end from the deep end, which if you stand on it sinks down so that it's about three feet under the water. So someone gets on and the other guy climbs aboard and you can play Robin Hood and Little John all day long and the only thing that happens is that you get very badly bruised." - Rog, '73
- "I'm the next one to go crazy - it seems to be the tradition. I shall probably be completely mad by next year. Actually, Roger lasted quite a long time." - Dave on leading the Floyd, '88
- "People often listen to the music and come up with a visualisation of what it's about and when they've had it they think they've discovered the secret. Sometimes they even bother to write to us and say, 'I've got the answer, it's corn fields, isn't it?'" - Nick, '73
- "I like the idea of him making those first few tentative phone calls, once he's managed to hack into a voice synthesizer; him calling up Disgusted of Worthing and saying Hello, I'm Billy, and them going Who? Do you know what time it is? and putting the phone down!" - Rog, '87
- "Rick doesn't even like music. He much prefers to be out sailing." - Dave, '89
- "You occasionally meet people from other bands and they seem very nice, and you start thinking 'I wish I worked in a band with real people in it like that,' - and then you find out that they're much worse - and they all attack each other with ice-picks and so on." - Nick, '72
- "I think the songs are poor in general. The lyrics I can't believe. I'm sure it will do very well." - Rog on A Momentary Lapse Of Reason, '87
- "XTC gave me a bollocking because they weren't asked to be on the Barrett compilation, and people like REM and New Order wanted to know why they hadn't been asked..." - 'Beyond The Wildwood' compiler Alan Duffy, '88

SHINE ON YOU KIWI DIAMOND: NEW ZEALAND FLOYD RARITIES

This feature includes only those releases which differ significantly from their overseas counterparts.

A SAUCERFUL OF SECRETS (Columbia SCXM 6258)

The spine reads "A Saucerful of of Secrets" (sic). First reissue has the same cover, with typo, but has a grey (rather than dark blue) label.

UMMAGUMMA (Harvest SHDW 1/2)

All NZ issues have 'Gigi' cover.

OBSURED BY CLOUDS (Harvest SHSP 4020)

Original sleeve has rounded corners and "Pink Floyd" (sic) on the spine. First reissue has flattened spine, as per original, but square corners, and typo is corrected. Title appears in circle on top right of cover. Subsequent issues have ordinary spines.

THE DARK SIDE OF THE MOON (Harvest SHVL 804)

Yellow label. At the bottom left of its inside gatefold, the original has Harvest and EMI logos, manufacturing information and "(P) 1973". Reissues have either nothing in this space or the Harvest logo, "stereo" in large letters and "(P) 1972"!

Original has #1 etched into run-off grooves; reissues have "RB". Original came with posters stickers; reissues didn't. A quad version also exists.

WISH YOU WERE HERE (CBS SBP 474307)

Robot hands label. Front cover of gatefold has 'shaking hands' graphic which appears on foreign issues as a sticker (as does Australian issue).

The quad issue has a white quad sticker on the front and back covers. The label is still robot hands, but has catalogue #SBPQ 234 651. Side 1 ends with a section of Shine On....

THE WALL (CBS S2BP 220 216)

Originals have a glitch at start of Comfy Numb, corrected on later issues

Selected 7" singles

Julia Dream/It Would Be So Nice (Columbia ONZ 10566)

Point Me to the Sky (sic)/Careful With That Axe, Eugene



(Columbia ONZ 10608)
The Nile Song/Ibiza Bar
(Columbia ONZ 10663)
Free Four/The Gold it's
in the...

(Harvest HAR 5086)
Money/Any Colour You
Like

(Harvest HAR 5509)
Run Like Hell/Don't
Leave Me Now

(CBS BA 222 675)

Comfortably Numb/Hey You
(CBS BA 222 707)

Soundtracks/compilations

UNDERGROUND (ST 5168)

Capitol sampler featuring See Emily Play and A Saucerful of Secrets.

ZABRISKIE POINT (MGM 2315002)

The title is on the left-hand side of the cover rather than the right.

RELICS (Regal Starline SR5 5071)

Original has Mason-designed cover. Reissued in 1980's with U.S. 'mystic mask' cover, on Axis (AXIS 192).

PINK FLOYD (Columbia SCX 5052-3)

A Piper/Saucerful double set issued in 1973, the original of which has flattened spines. The front cover of each LP is that of Piper's front cover; the rear of each has the front of Saucerful with track lists.

PINK FLOYD FIRST XI

1978 limited edition (400!) box of first 11 LPs. Piper and Saucerful are represented by the 2-LP set while Relics, which maintains Mason sleeve, has a different label to other issues (purple with silver lettering; #SR5 5071). The front of the box bears the familiar prism.

A NICE PAIR (Harvest SHVL 807)

NZ issue, released in early 1987, has the dentist cover (the US, not UK, version). A black rectangle on the rear hides the bit where the U.S. cover said the LPs included Flaming and Astronomy Domine.

A quad issue of Atom Heart Mother probably also exists.

Shaun Linehan

INTERESTING VARIATIONS

Arid Abdabs: 'If Pigs Could Fly'
(Rockwell & Good Music)

Like the 'Learning To Fly/On The Wings Of The Night' set reviewed in TAP 49, this triple bootleg LP is taken from the early US shows of '87. The material almost certainly comes from one concert, although the source is not identified (It's actually Municipal Stadium, Cleveland, Ohio, September 16 '87 - Eds).

The front cover features the blue-lettered title on a white background, plus a large, pink-tinted picture of the three Floyds standing in front of an aeroplane. The rear sports a track list, a large pink pig, and the message "Roger over and out"... uh huh. The tracks, including two not listed on the sleeve, are:

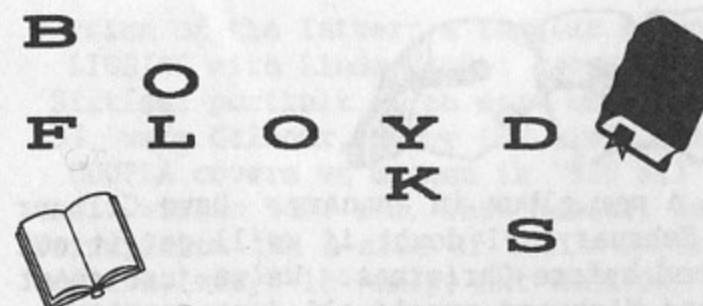
- 1: Echoes; Signs of Life; Learning To Fly
- 2: Yet Another Movie; A New Machine I; Terminal Frost; A New Machine II; Sorrow
- 3: Dogs of War; On The Turning Away; One Of These Days
- 4: Time; On The Run; Wish You Were

Here; Welcome To The Machine
5: Us And Them; Money; Another Brick in the Wall II

6: Comfortably Numb; Run Like Hell; Shine On You Crazy Diamond pts I-V
The sound quality is quite good, and, compared to some performances on 'Delicate Sound of Thunder', the band sounds fresh and inspired. This thoroughly enjoyable "warts 'n' all" document, in my opinion, beats the pants off the official live releases. Most tracks have interesting, albeit minor, variations - which contrast with the note-for-note renditions from many of the '88/'89 shows.

My only gripe is with members of the audience. Enjoy the show by all means, guys, but just what is the point of yelping and screaming during the more ethereal moments of songs like Echoes and Signs Of Life? However, the occasional crowd noise and unkind edit aside, this bootleg represents latter-day Floyd at its best and comes highly recommended.

Mike Watson



Backstage Pass, by Eric Todd, Frank Weimann and Elliot Hoffman (published in the U.S. by Backstage Pass Inc) is "a non-performer's guide to rock 'n' roll touring careers"; ie. interviews with everyone from lighting directors to carpenters; many of whom were involved in Floyd's epic '87/'88 tours.

The best tale is from production coordinator Deborah Sandvik: "David had a problem with one of his nails... being worn from strumming his guitar. It was very irritating to him because he was also wearing off layers of his skin. I got him started on a regimen of coating his nail with krazy glue, which seemed to alleviate the problem.

"However, one night, before a show, the wardrobe person came running into my office and asked me how to get krazy glue off someone's hand. Apparently, some had dripped out... and glued David's fingers together."

Rob MacKenzie's **Bands, Boppers and Believers**, published by the Campaign For Cleaner Rock, in Zimbabwe, is a dogmatic and sometimes (unintentionally) amusing book about Satan's influence on good ol' rock 'n' roll.

Pink Floyd are targeted for their success ("over \$56 million in 1989"), anti-establishmentarianism (Another Brick), vandalism (Venice), encouraging suicide (The Wall), sexism (A Nice Pair, although they are also, apparently, "notorious" for explicit lyrics), witchcraft (the cover of Saucerful) and blasphemy (Sheep).

You can imagine the treatment Ozzy, Alice Cooper and the like get!

Emerging rather faster than Amused to Death was Jim Ladd's 'Radio Waves: Life and Revolution on the FM Dial' (St. Martin's Press, 1991; \$19.95).

The book offers a "candid, behind-the-scenes account of the birth, the blazing success and ultimate demise of FM free-form radio at the hands of the corporate 'format' machine of the 1980's". Sound familiar?

Ladd's regrettable rictionalising of his past leads to KMET-FM being rechristened KAOS; the tale of woe that inspired the similarly-named album is the central theme here.

Intriguingly, in the press release that accompanied the book, Rog was erroneously alleged to have been at the 1990 Knebworth gig (which Ladd co-hosted on US radio); when in fact TAP has heard that Rog was less than delighted by Ladd's involvement with an event that boasted Pink Floyd!

Hugh Gregory's slim Bryan Adams bio 'The Inside Story' (Boxtree, £3.99) says of the siege of Berlin: "Bryan's participation... was, perhaps, predictable given his own family's military background and the intensity of his disagreements with his father over military matters... Bryan's contribution was one of the less histrionic, no mean achievement in itself, for such a highly-charged occasion."

The book makes no mention (even in the discography) of the Berlin album.

One of the greatest aids to your editors when compiling bits of trivia that clog up otherwise sane articles is 'Rock Record', by Terry Hounsome.

In 68,000 entries it chronicles all the LPs known to Hounsome, with catalogue numbers and 'who played what'-type info. An artist index (105,000 entries!) means you can instantly track down all those DG sessions!

Its song title index is less useful as not all LPs are broken down track-by-track. Perhaps an album title index could be considered next time?

An amusing pastime for editors (who should be doing more important stuff) is to spot omissions and errors; the proportion of which is low (Hounsome invites corrections and additions. Record labels, particularly 'front room' operations, are also welcome to submit details of releases, etc).

Despite its initial resemblance to a phone book, this 'un-put-down-able' tome is recommended for anyone interested in researching, or simply reading up on, rock's convoluted history.

For more details, send an SAE/IRC to Terry Hounsome, Sunnyhill Cottage, Milford Haven, Wales SA73 1JJ.

Andy Mabbett, Stamford Thompson,
'Jim Beam' and Elliot Tayman

RELICS

FACT not rumour: Floyd began work on a new album in January. Dave Gilmour told The Observer's Matthew Gwyther in February: "I doubt if we'll get it out this year. I'm hoping it will be finished before Christmas. We've just spent two weeks in Nick's studio, with Rick and Nick and myself all just jamming... putting down ideas, which are joint ideas... This album I'm hoping will be much more of a joint effort... We sat and threw ideas around like we used to, out of which we have got 50 pieces of music on a rough DAT, which we're currently sifting through... all the people who have listened to it think we're really onto something... It's the first time we've done this bouncing-around-in-a-rehearsal-room-type operation since 1974... A tour? Probably in '94."

Latest information suggests the album might appear in late Summer, but the tour will not take place until April '94. (MG)

IN the meantime, yesterday's triumphs have continued to be coasted upon with the 20th Anniversary re-release of Dark Side of the Moon. To be fair (tricky, but we'll give it a go), this new package (EMI 0777 781479 23) is rather nice: a new, photographic (as opposed to air-brushed) version of the prism design, a sturdy box, very pretty 28-page booklet, five 'art cards' (anyone know what these are for? Superior paper aeroplanes?) and a remastered CD which may ring faint bells with anyone who shelled out for a certain box set last year.

IN a spectacularly successful bid for column inches, EMI issued one hundred, press packages. These 8.5"x12" folders, bearing full-colour prism graphics, included a black and white promo photo, a six-page press release (on spectrum-esque coloured paper, Blue Peter fans!), three photographic slides, the new CD package... and an A4 ad for Shine On (gotta strike when the moment is right).

***** We don't have any of these press packages to give away, but we * do have, courtesy of EMI, three copies of the re-packaged Dark Side of the * Moon CD, which will be awarded to three readers who tell us how much Clare * Torry was paid for Great Gig in the Sky. Answers to Andy, please *****

OUR Insane Optimism Award goes to Floyd manager Steve O'Rourke. Stevie was allegedly anti the DSotM 20th Anniversary stuff, favouring a wait for its 25th Anniversary, by which time "old wounds might have healed"... i.e. (presumably) Rog rejoins his old pals to schlep round the U.S. stadium circuit! (FFF)

OUR Just Insane Award goes to Jean-Manuel Esnault, who compared the timings of Shine On's CDs to their regular and Mobile Fidelity equivalents. The discrepancies thus revealed were mostly due to revised indexing, except on Mother, on which an extra ten seconds allows us "to hear a noise like someone walking or words through a studio intercom" (JM hedging his bets here - Eds). (JME)

JM also noticed the loss of four seconds from the running time of The Great Gig in the Sky, which engineer James Guthrie explained to ICE magazine: "When Dark Side of the Moon was [recorded] it was done continuously, but there was always a break for the LP. That's now been connected with a cross-fade; it's never been connected before." Justifies £100+ all on its own, really... (Eds)

UFO/Vexfilms are to release a limited edition (of 5,000), 12-minute video, containing Nigel Gordon's film of an early Barrett trip (see chapter three of Crazy Diamond) and footage of Floyd outside Abbey Road after signing with EMI. The quality of these primordial home-video efforts varies from (if you'll permit a lapse into technical jargon) okay to crap, although they are distinguished by Mr Barrett, who looks very beautiful indeed. (FFF)

OMNIBUS intend to publish an updated version of Anderson and Watkinson's Syd biography, Crazy Diamond, with new material and a revised discography. (CCC)

WISH You Were Here is the latest gold Mobile Fidelity Floyd CD. (KMB)

SEE For Miles still hope to release a video of Tonight Let's All Make Love in London, but not in the foreseeable future. They anticipate "no problems" from Floyd, who made no objections to the album. SFM are, however, concerned that fans are being duped into paying up to £40 for the "promo only" mini-LP and CD

version of the latter; a regular release which is still on catalogue. (AM)

LIGGING with Linda Dept.: among the guests at the launch of Lady McCartney's 'Sixties: portrait of an era' exhibition, at London's Hamilton Gallery, Jan 26 '93, were Gilmour, hubby (of Linda, not DG!) Paul, Ringo and Koo Stark. (AM)

COUPLA covers we missed in '92: All About Eve encored with See Emily Play on their winter tour and, last summer, Smashing Pumpkins did an acoustic cover of Terrapin on the b-side of their splendidiferous I Am One single (on the special edition, vinyl 10" only; Hut Records, HUTEN 18). (PS/DS)

NICK Mason's Profiles and Fictitious Sports have been released on CD (the latter for the first time), but are only available as imports in the UK. (AM)

BOND & Brown's 1972 album, Two Heads Are Better Than One, recently reissued on CD by See For Miles (#SEECD 345), includes the punningly-monickered Mass Debate. Co-writer Pete Brown (of Cream and, er, Piblokto! fame) describes it as a "tribute to Syd Barrett's Arnold Layne". Although it sounds nothing like Floyd's debut, it does include a riff more familiar from Tubular Bells! (AM)

TO house his precious motors, DG has invested in a garage; a snip at £90,000 (and you wondered what the point of Shine On was). (TD)

AXED by A&M, Sam Brown's Fear of Life single appeared on indie label Pod (CD POD 100), which may explain its unheralded sojourn in the few shops which admitted knowing anything about it. Jodi Linscott's on there, while Sam credits DG, Langley 'I row boats, me' Iddens and others with "help and kindness". (AM)

VOI-Vod's Astronomy Domine cover (see TAP 41) has reappeared on 'The Best of Voi-Vod', on Noise LP (N 0196-1), CD (N 0196-2) and LP (N 0196-4). (KMB)

BLUE Pearl, whose Naked album starred Dave n' Rick (see TAP 47), are working on material for 1993 release, on Big Life. PF involvement unconfirmed. (AM)

AN interesting bootleg to emerge in '92 was Spectrum Video's 'Archives part two'; live, hand-held camera stuff including what appear to be excerpts from a 1972 Dark Side performance (judging by the version of On the Run). There are 19 clips of 13 songs, among them Welcome to the Machine (featuring Mr Screen), Money, Eclipse, Echoes, Have A Cigar, Pigs, Shine On..., etc. Quality varies from fair to good, the drawback being that only One of These Days is not cut. Anyone have details about these clips' origins? 'Archives 1', incidentally, is two hours of TV clips and excerpts from Floyd's regular video-tapes. (ABC)

UNRECONSTRUCTED hippies in search of vintage Floyd posters and tickets could do worse than write, requesting a catalogue, to Artrock, 1153 Mission St., San Francisco, CA 94103. Please tell them The Amazing Pudding sent you. (MC)

"PUNK poet" John Cooper Clarke, live at Whelan's pub in Dublin earlier this year, told the tragic tale of Roger Waters being run over by a refrigerated, articulated lorry. Friends close to the singer said he had been depressed and worried lately. The tabloid headline? "Fridge over Troubled Waters". (CC)

EMI's Vintage Sound Effects (#0777 80759 29) includes, among its 97 tracks, some very familiar clocks and a similarly memory-jerking cash register. (AM)

UNSIGNED UK band Zoo Tattoo, formerly She Chameleon, cover Comfy Numb. (JB)

"DAVE Gilmour" (name rings a bell...) is among many people offered "special thanks for all their love and support over the years" by guitarist John Mizarolli on his 1991 CD, Gigging For The Angel (Jaba/BMG JABACD1). (AM)

WHO should be spotted 'nodding his head with the groove' at London's Town & Country Club on February 20 '93? D*** G*****, that's who. The culprits: Bad Company, boasting DG cohorts Rick Wills, Mick Ralphs and Jodi Linscott. (FAS)

R.E.M.'s spiffing cover of Syd B's Dark Globe, previously available on their Orange Crush single and a US magazine ('Sassy') flexi, reappears on the second of their two Everybody Hurts CD singles (WEA WO169CD 2). (AM/DW)

A CD Full of Secrets (see TAP 57) has been bootlegged, allegedly by Phantom Records of Luxembourg (AYCD 69). This version is selling for about £13, money which could go to the band if they sanctioned an official release! (AM)

Contributors: JME-Jean-Manuel Esnault, PS-Pete Southerncross, DS-Daniel Smith, DW-Daisy Wallbanger, TD-Sir Thomas Dunn, MC-Martha Copeland, KMB-Kool Moe B, AM-Andy Mediahog, ABC-Al B. Crain, CC-Christopher Cowan, FFF-Floyd Fact Forum, CCC-Crumbley Chris Charlesworth. FAS-Free Appreciation Society, MG-Matt Gwyther

EMI THE AMAZING PUDDING PRESENTS "WHAT THE FUCK WERE THEY THINKING OF?" (PART ONE— SHINE ON)

no piper?

WELL, WE THOUGHT THE PUNTERS MIGHT APPRECIATE HAVING TO BUY ALBUMS WHICH THEY ALREADY OWN AT A VASTLY EXHORBITANT PRICE.

INCLUDES A BONUS 10-TRACK CD— THE COMPLETIST ENTICERS...

Wow! Don't Do Us ANY FAVOURS...

WHERE'S SYD?

AMAZING Floyd MAGAZINE



MEDIA LOG

AIRCRAFT INTERNATIONAL June '93: AI celebrate their 300th issue with seven pages on DG's Intrepid Aviation Company, including an interview with the man himself, a cover shot of his Gnat, G-MOUR, and photos of his planes; one air-to-air shot shows him piloting his Beech Staggerwing. Back issues cost £2.60 from Select Subscription Ltd., Northbridge Rd, Berkhamstead, HP4 1ST, UK. (AM)

BBC ONE FM Apr 24 '93: David Bowie on performance artist Chris Burdon - "He went in there with [Ziggy-prototype] Vince Taylor and Syd Barrett for me... If you got them all in one room, what a cocktail party that would be!"

May 1 '93: The Bowie Story, including Nile Rodgers on Let's Dance - "Now I get a chance to do Dark Side of the Moon and he says, 'I want a pop record!'"

May 3 '93: Broadcast of listeners' Top 100 Albums, with DSotM at #5 and The Wall at #18. #1 was Simply Red's Stars. (VB)

BBC RADIO 3 May 5 '93: Rog reminiscences in 1968 retrospective. On the early Floyd's musical expertise: "It's easier to hold down a wah-wah pedal than to play runs like Jimmy Smith. I'd rather be Jimmy Smith!" (DM)

BBC RADIO 4 Feb 17 '93: 'Midweek' DG interview, of limited interest for his comments on Australian cover band, Pink Floyd The Concept ("Very entertaining - but they're not that good"), his wages on joining Floyd ("They put me on the princely sum of £7 a week"), fiscal rock n' roll disasters à la Norton Warburg ("Well, we are very stupid") and deranged fans ("There was one occasion when I was advised by the police to stay home because some 'fan' was on his way over from America with a gun in his pocket. The FBI informed the British police, and I was advised not to go to the studio to work at Abbey Road"). (MM)

CHANNEL 4 Feb 24 & Mar 3 '93: Two-part, Thorgerson-conceived documentary on 'The Art of Tripping', examining the links between drugs, art and literature (but not music); to a vaguely Eno-esque soundtrack by Gilmour. (VB)

CHANNEL 4 TELETEXT May 1: PF "have been blackmailed by a man who threatened to kill them unless they handed over two million dollars, says a report in the Daily Star." Gentleman wearing dark glasses sought by police... (LS)

CIRCUS Mar 31 93: PF retro, notable only for pic of Rog in a John Denver t-shirt + 'How to play guitar like David Gilmour' page ("He was invited to join Pink Floyd in 1968 by his pal Roger Waters") and sheet music for Eclipse. (LS)

DAILY MAIL Jan 1 '93: "The definitive Top 500 of all-time", produced in conjunction with London's Capital Radio and Häagen-Dazs ice-cream, found Brick in the Wall [sic] at #136. #1 was (Everything I Do) I Do It For You.

Jan 29 '92: Item on Rog's new manor house in Hampshire - "Workmen were hired to build... a 60ft garden wall, sweeping down to the river Test, but when it was underway Roger came out and said, 'I want it moved twelve inches to the right.' [The brickies] couldn't help but whistle that famous tune..."

Feb 4 '93: Photo of Rog and Pricilla Phillips (Mrs Angst-to-be) "chatting animatedly" with Fergie (sponging royal) at a wine-tasting and dinner in aid of the Tommy's Campaign medical charity, at the Savoy in London, on Feb 3. Also in attendance was Mike Rutherford, although the Mail failed to report any "animated chatter" on the subject of Rog's comments vis-a-vis Genesis. (LS)

DAILY TELEGRAPH Mar 17 '93: Item on "car nut" Mason's planned participation in a motor race around Goodwood House, Sussex ("one of our longest and fastest hill climb tracks") in June, also featuring Stirling Mas... er, Moss.

Mar 24 '93: Report on the Ministry of Defence's sale of surplus military material - "Among the buyers... has been rock guitarist David Gilmour of Pink Floyd, who paid an undisclosed amount for a Folland Gnat jet trainer when it was auctioned at Sotheby's three years ago." (DM/MM)

EVENING STANDARD Mar 9 '93: Rutherford rises once more in a report on a charity fashion show at London's Savoy on March 8, also attended by Mr Mason.

Mar 22 '93: Mention of DG's attendance at Van 'Comfurrahtably Noohmnb'

Morrison's post-London Town and Country Club gig lig on March 21. (LS)

FREE APPRECIATION SOCIETY #55, Jan '93: Amused review ("absolutely bloody fantastic") and two pages of John 'Rabbit' Bundrick talking about Dave ("A bit like working with man's best friend. Like a big, cuddly dog kind of thing"). For details of this consistently excellent Free, Bad Company, Kossoff fanzine, please contact David Clayton, 39 Staverton Rd, Nottingham, NG8 4ET, UK. (FFF)

GOLDMINE #325, Jan 8 '93: Floyd cover feature, with biography plus U.S. and UK discographies. DG quoted on Rog's bid for The Final Cut's inclusion in box set, uh, box set being overruled by the others in favour of AMLoR. (MP)

GUITAR Apr '93: Analysis of, sheet music for, and rundown of FX used on Hey You (which "has helped to earn The Wall the respect of many as PF's crowning achievement"). Issue also included interview with Living Color's Vernon Reid. Accused of sampling Money in LC's Auslander, Le Vern quoth: "That's not a cash register, that's a train... It sounds like Pink Floyd? That's wild." (LS)

GUITAR WORLD Feb '93: Floyd special, including chats with DG ("I would have liked to include everything [in Shine On], but we couldn't, because of price constraints. The record company felt that once the price... gets up beyond 200 bucks, people aren't going to buy it. Who am I to argue?"), Ezrin ("People are used to Pink Floyd delivering atmospheric, philosophical records with lots of effects and ear candy") and Alan Parsons ("I have some fond memories of being left alone every once in a while to do rough mixes. Those were in the days when Monty Python was popular, and the band would often leave the studio to watch them..."), plus a guitar lesson from DG, centring on Comfy Numb, part of Zig Zag's Waters/Mason interview and a reprint of NME's 1974 Syd piece ... the latter items supplied by TAP. Our omission of GW back issue information should not be interpreted as revenge for their failure to plug us. (MP/ABC/LS)

THE INDEPENDENT Mar 11 '93: Rog on DSotM - "The thing that most surprised me was how long the intro to Time is. I got the feeling that there was a serious lack of panic about losing the listener's interest... The sessions for the album were very relaxed, but at the same time we were striving as hard as we could - I know we were jolly keen to have a hit record." (MA)

THE INDEPENDENT MAGAZINE Feb 27 '93: DSotM feature, quoting Rog, Nick and Dave, but no revelations. Rog: "If you had a reasonably adept producer, Pink Floyd could go on for 200 years after the original members were dead..." (MH)

IN THE STUDIO (US radio) Shows 234/235, Dec '92: DG and Mason plugging the box. Quoteworthy bits: on Money's cash registers (Dave: "One of the samples, or little bits of tape, is actually a backwards one that was not initially supposed to be. It just sounded good"), Wish You Were Here (D: "My favourite album"), trying to follow DSotM (D: "You try it one day!" Nick: "We still are!"), pilots and pigs on the wing (D: "I've never actually seen a pig flying past, so I wouldn't really know how to deal with it"), and the Shine On book (N: "A book of CD-size would be a terrible miniature... since not only the band but some of our audience are getting older and older, the thought of them having to try and read this miniature book was really too difficult!" D: "We always tried to make our things the best anyone's ever made. Whether... we succeed, I don't know... but I haven't seen a better box set than this").*(ET)

KERRANG! Jan 30 '93: Publication of the Kerrang/BBC One FM all-time rock/metal chart, with Comfy Numb at #97. #1 was Enter Sandman by Metallica. (VB)

THE MAIL ON SUNDAY Jan 24 '93: 'You' supplement feature on Bill and Nick Mason. Quoth Bill on his son's career: "We weren't really horrified, because it was nice to think that he would be earning a little money at long last."

Apr 11 '93: Report on the House of Fraser's fraud-ridden takeover of Ferrari dealer Modena Engineering (see Medialog, TAP 42), one of whose shareholders is Nick Mason (pictured in the article next to one of his fleet). (LS/KJE)

MELODY MAKER Mar 27 '93: Front cover, "joint" Floyd/Orb feature starring DG and Alex Paterson, interviewed together. Oddly, DG declined to repeat his previously-aired assessment of the Orb as "monotonous". Still, worth having. MM back issues cost £1.20 (£2 overseas) from John Denton Services, Unit 13, Thornham Grove, London E15 1DN. Call 081 519 3969 to check availability.

*WANT A LIST, DAVE?

May 15 '93: Crazy Diamond review - "Considering the appalling Opel and the amount of additional guff, you'd do much better seeking out Barrett - and, if you like that, Madcap - than investing in this." (LS/VB/KJE)

MTV Dec 18 '92: DG popped up on Ray Cokes' show to plug the box and warn of the following week's Rock Block PF special... which included the usual promos and DSotM stuff, plus interviews with those handsome devils DG and RW. (PS/DS)

Mar 22 '93: Entertaining half-hour with Nick Mason, chatting about DSotM and his favourite artists/videos, including Lennon's Imagine, Gabriel's Don't Give Up, Aha's Take On Me, Dire Straits' Brothers in Arms and Prince's Sexy MF. Of the latter, NM quoth: "There's a grim fascination with the most politically-incorrect video of the century... Prince does things that we [PF] would never dream of doing... The thought of these wrinkly old rock gods cavorting about on late-night video is so ghastly that I hope we'll never get into that!" (DS)

NME May 15 '93: Crazy Diamond review - "What [the compilers] managed to dig up this time... really should have stayed in the can." (KJE)

THE OBSERVER Mar 7 '93: DSotM feature, quoting Rog ("...a little adolescent and naive in its preoccupations but I'm not belittling it"), Storm ("There was no artwork for the printers - it was all just mechanical, showing where to put the colour. Cost about four pence"), Gilmour ("It's become like a benevolent noose hanging behind us") and one B. MacDonald ("It has good moments"). (VB)

PRIVATE EYE Apr 9 '93: Report on financially-challenged Swanyard Studios - "Swanyard leased back its equipment from a company called Ramogan, which is owned by Rick Wright of Pink Floyd, for £3/4 million. There is a common link between Swanyard and the leasing company... Swanyard's accountant Martin Stainton, who is also Rick Wright's financial advisor. The extraordinary thing is that while the outstanding capital sum on the equipment is £780,000, a third party has had it independently valued at £285,000, thus suggesting that Rick Wright's security is worth rather less than he believes."

Apr 23 '93: Follow-up report - "Ramogan is owed £180,000 in arrears... which must be a source of embarrassment to [Martin Stainton], who set up the deal." Curiously, Nick Mason subscribed to Private Eye (on a Ten Tenths account) mere weeks before these reports appeared... (AM)

Q #78, Mar '93: Bob the Gob on his Wall wages - "I got no points which irritated the shite out of me cos it's a cult movie in America and Australia now... I took Fifi to see it and she wrote about it in her diary and it was brilliant. It said, Dad was in a film; he played a madman and the ending was really stupid. It brought home how bloody dreadful it was."

#79, Apr '93: DSotM review ("solemn, pompous and proud") + six-page DSotM feature, quoting one A. Parsons ("I'm sometimes bitter that I earned little or no money from the album but that's offset by the fact that it did wonders for my career") and one A. Mabbett ("It's beyond the dictates of fashion"). (VB)

#81, June '93: PF news - "...their second original work since Roger Waters huffed off... might be concluded in time for an autumn release and tour - or, indeed, not" + Syd box review - "a splendid collection" + feature on WYWH cover stars Ronnie Rendell ("Fire was one of my specialities... The Floyd job was pretty easy and not exactly life-threatening") and Danny Rogers ("Danny is in good shape, still working and hitting the ground," reports Rendell). (LS)

RCD #7, Jan '93: Shine On review - "...ignores the deadwood, stripping down the band's thirteen studio album history into a condensed volume of the genuinely influential and inspiring moments in their career" + quotes from Rog ("It would have been just as bad if I carried on using the name") and DG ("He is an egomaniac. Whatever particular way it wants to manifest itself").

#10, Apr '93: DSotM review - "The state-of-the-art rock album... remains as compelling to this day for its entrancing allure." (LS)

RECORD COLLECTOR April '93: Report on Thames TV's Dec '92 auction of its music library, including Floyd 45s - "Apples and Oranges was top of the pile, fetching a staggering £270, with See Emily Play (£260) and Arnold Layne (£230) close behind..." + items on DSotM ("...for those who decided against investing in the... box set, this is the ideal way to get a digitally-remastered version without all the other baggage") and Crazy Diamond box ("... what of the enigma

himself? According to a close family source, he's feeling a lot better, and approves of both Opel and EMI's dedication to his recorded legacy"). (LS)

ROCK WORLD Jan '93: Interview with Harvey Goldsmith - "Next came The Wall concert in Berlin. We were involved in that virtually to the end, then we fell out. They wouldn't listen to us, budget-wise, so we just dropped out" + Phil Manzanera's top ten guitarists, with DG at #7 (#1 Hendrix). (LS)

Apr '93: DSotM review ("...do set aside an afternoon to listen to it, in a comfortable chair, with a drink. And don't forget the cat") + Bad Company's Simon Kirke on his top ten, including Set the Controls. (KJE)

May '93: DSotM item - "The number of young people discovering it for the first time is really amazing," quoth an EMI spokesman. (LS)

ROCKLINE (US radio) Feb 8 '93: Rog endures phone-in; tackling, among other stuff, sampling ("Marky Mark having a hit record with Walk on the Wild Side... turned my stomach to a large degree"), Shine On ("...our back catalogue is run through a company that we're all shareholders in, but because Dave and Nick out-vote me on the board in that company, I don't have any say in what happens to that catalogue. I find that extremely irritating, but there we are, such is life"), DG's recollection of unreleased Wall material ("Dave never had the faintest idea what the record was about anyway") and AtD's backwards message ("...it's the mad Scotsman having a quiet word with Stanley Kubrick").

Feb 11 '93: Dim Ladd vs. McCartney. DL: "Do you know Roger Waters?" Paul: "Uh, yeah..." DL: "Roger is forever giving me grief about my name..." (BD)

RPR (German radio) Mar 5, 12 & 19 '93: Three-hour "special" (ha!) with Nick Mason, as ever mouthing reassurances about new Floyd albums. (HJM)

SELECT #32, Feb '93: Blind Date-type piece with Dinosaur Jr's J. Mascis and Mike Johnson, including Teenage Fanclub's Interstellar Overdrive (off TF's '91 album, The King) (on Creation; one that we missed - Eds). J: "The Dots? They do Interstellar Overdrive, man." Mike: "God, who doesn't? This is tough. There's not a whole heap to add to this particular toon, is there?"

#35, May '93: DSotM review - "ascends [sic] historical snobbery and blanket retro apologism" + mischievous announcement, at Vox's expense, of an open-air gig, avec Syd, to mark the "25 year anniversary" of Dark Side. This 'news' was dutifully nicked by the Daily Mirror for their Apr 7 pop page. (VB/LS)

SI #118, Mar '93: Brief report on another PF cover band, Crazy Diamond, from the USA but gigging in Europe. Information on this Dutch proggy magazine from Sichtung Sym-Info, Postbus 938, 3000 AX, Rotterdam, Holland. (SM)

THE SUNDAY STANDARD (Hong Kong newspaper) Dec 27 '92: Shine On news item - "...delivers the band's spectacular soundscapes in exquisite detail." (MA)

SWF3 (German radio) Sept 18 '92: Two-hour phone-in with the Rog man. (HJM)

3SAT (German TV) Jan 19 '93: Broadcast of In the Flesh, The Happiest Days, Another Brick 2, Brain Damage, Eclipse and Comfy Numb from Seville. (DS/PS)

TV & ENTERTAINMENT TIMES (Hong Kong mag) Dec 28-Jan 3 '92: Amused to Death included in top ten of 1992 - "Great theme, great music, great album." (MA)

VOX Feb '93: 'Songs From the Mirror' review - "[Fearless is] perfectly suited to Fish; blustering, over-wrought, early 70s baroque 'n' roll."

Apr '93: DSotM review ("If we agree... that all-time classic albums should be as wedded to their era as they are timeless, as excruciating as they are majestic, then this is a giant leap for Floydkind...") + Record Hunter special on "25 [sic] years of DSotM", quoting Rog on Money ("The riff is a loop made on quarter-inch tape in the shed at the back of our garden"), DG ("Dave was a male model and van driver... he has no pretensions to expressing any of these ideas"), On the Run's foot-steps ("one of the best ideas I ever had"), etc.

May '93: Inconclusive Syd box review - "...there must be a diminished interest in uncovering the umpteenth take of any rock bloke's output." (LS/VB)

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