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1994 TOUR DATES

THE AMAZING PUDDING

THE ORIGINAL

Pink Floyd & Roger Waters

ISSUE 60 - LAST ISSUE

ISSN 0951-8304





The Final Slice

November 1993

By a curious but symmetrical coincidence, the first Amazing Pudding came out in late 1983. Ten years and sixty magazines later, we find TAP pining for the fjords and on the verge of being an ex-zine.

The last decade has been a cocktail of bloody marvellous fun, godawful tedium and stress-laden angst. We've met some really good and interesting people and dealt with some utter arseholes, but they probably know who they are. We've also got rooms full of envelopes, press cuttings and back issues!

The demise of TAP doesn't, however, mean we're free of Pink Floyd for good. Dave and Bruno will probably still be trying to clear the back issue mountain until well into the next century, while Andy will occasionally write about the band elsewhere and will be maintaining a record of their activities.

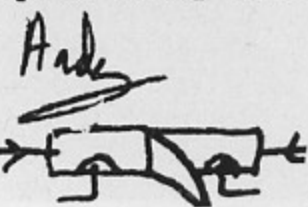
Any Relics or Medialog-type news will therefore still be gratefully received (but ONLY at the Birmingham address) and Andy will do his best to reply to anything that arrives with an SAE/IRC. Keep in touch!

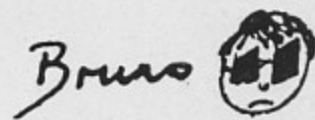
The good news for those of you who wouldn't "go out for the evening if they played in my living room" [(c) Dave Walker 1993] is that the Floyd machine is to be cranked up once more next year. The bad news is that their set at the Cowdray Castle gig (see Medialog) - Run Like Hell, Wish You Were Here and Comfy Numb - and Phil Collins' endorsement of same in Q ("I was listening to the Floyd and a couple of the things they played, I thought, I quite like that") do not augur well for a return to the days when Floyd could be relied on for an interesting night out. Anyone care to place bets on a Dark Side set?

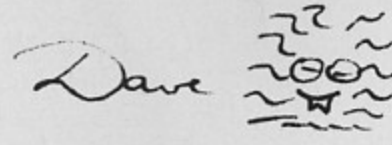
On the other hand, we haven't forgotten that Floyd's music was what got us involved in TAP in the first place, and what was once great could conceivably be so again...

Finally, to anyone waiting for the James Galway, In the Studio, Mike Rutherford and Pompeii features that we rashly promised in previous issues: see you in the next life...

Oh yeah: Merry Christmas & Happy New Year!

Andy


Bruno


Dave


CENTREFOLD PIX BY JONAS JANSSON, 1989

FAMOUS ROCK BAND ON TOUR

Pink Floyd's tour opens in Canada in the Spring, proceeding to the USA and Europe. UK readers should have received a mail-out from tour firm MGP (if you have not, please send a stamp to Andy). Other firms are offering trips to the European gigs, but check whether these are bonded by ABTA, or risk losing your money. The following dates are unconfirmed, provisional and subject to change:

- | | |
|-----------------------------|--------------------------------|
| July 22 - Lisbon, Portugal | August 13 - Mainz, Germany |
| 27 - Barcelona, Spain | 15 - Werchter, Belgium |
| 30/31 - Paris, France | 17 - Stuttgart, Germany |
| August 2 - Cologne, Germany | 19 - Vienna, Austria |
| 4 - Nuremburg, Germany | 21 - Berlin, Germany |
| 6 - Basle, Switzerland | 23 - Warsaw, Poland |
| 9 - Montpellier, France | 25 - Hanover, Germany |
| 11 - Bordeaux, France | 27/28 - Rotterdam, Netherlands |



The tour continues to Scandinavia. Ten days have been pencilled in at an indoor venue in London in mid-October; however, these may include rehearsal time, days-off and spare capacity (i.e. if initially-announced dates sell out).



BACK ISSUE & BINDER BITS

Only issues 44 to 52, 54, 55, 56, 58 and 59 are still available. We regret some remaining stocks have slightly creased covers. Prices, inc. p&p, are:

UK: £1.00 for first magazine ordered; then 90p each.
Europe: £1.15 for first magazine ordered; then 95p each.
USA/Canada: £1.40 for first magazine ordered; then £1.20 each.
Australia/New Zealand/Japan: £1.45 for first magazine ordered; then £1.25 each.

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

UK: £12.70 Europe: £13.50 USA/Canada: £17.00 Australia/NZ/Japan: £17.70

The 44-page special 'Best of TAP issues 6-10' is now available for:

UK: £1.50 Europe: £1.70 USA/Canada: £2.10 Australia/NZ/Japan: £2.20

A few deluxe binders, to hold 12 TAPs, are still available for £4.50 (UK)/£5 (surface mail worldwide; not available by airmail). They are sent in secure packets holding one or two, so larger orders may not be delivered together.

UK readers may pay by cheque or postal order ONLY. Overseas, please pay by Eurocheque, International Money Order or bank draft in STERLING ONLY. If these are unavailable, payment will be accepted in Sterling or U.S. notes (sent by registered post). For the latter, simply double the amount in pounds and round it UP to the nearest \$. Cheques in ANY foreign currency CANNOT be accepted.

Please send orders, and make them payable to, Andy Mabbett for binders and Bruno MacDonald for back issues. Please print your FULL ADDRESS in CAPITALS to avoid errors, and remember to tell us which numbers you require. Thanks!

Most excellent US 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.

Quote Unquote

"We always had trouble with the inflatables. We built a pyramid - we just used it in America. We cut that loose one night and it got about 500 feet into the air. It's a very bad flying shape: if you're ever thinking of building an air-plane like a pyramid, forget it. It just inverted; the centre popped out and the Americans thought it was fantastic. I can remember one saying, 'My God, it's giving birth!'"
- Nick, '85

"I remember Peter Jenner and his wife getting ready for a show at the Roundhouse, and they were actually cleaning up the Pink Floyd and combing their hair, like kids."
- Horace Ore, '90

"I'm no Keith Emerson, for sure. Besides, my hero is Miles Davis." - Rick, '87

"Smoke On The Water was never one of my favourites, I have to say." - Dave, '89

"Gilmour is the maestro in the studio, the great knob-twiddler. Waters makes suggestions and he understands it. That's why the two men are so close."
- Philippe Constantin, '80

"I actually thought that Radio KAOS had some great tracks on it and was a good record."
- Nick, '88

"Yeah, we dig the Floyd."
- David Byron, Uriah Heep, '72



TERMINAL FRETS

Way back in TAP 34, a review of the Momentary Lapse songbook lamented the absence of the solo transcriptions for On the Turning Away and Sorrow. Somebody upstairs (or at least at publishers Music Sales) must have been listening, as their 1992, guitar tablature edition (U.S. \$19.95) features nearly everything you ever wanted to know about the Momentary guitar parts - solos and all.

The format of this glossy, 108-page book is similar to the piano/vocal version and is well-presented. The tablature is printed under normal staves and vocal parts, but its symbols for bends and vibrato are unusual, which can cause confusion at first. Also, rhythm figures are often printed above the staves with little indication of fingering. However, the overall quality of this book is excellent.

Signs of Life and Learning to Fly are easy to play and a good introduction to Gilmour's technique; although recreating the songs' atmospheric feel is difficult without a large

effects board!

The solo in The Dogs of War is much more difficult than I anticipated, a scorching example of Gilmour's hardest edge; shame this gem was plopped in the middle of such twaddle.

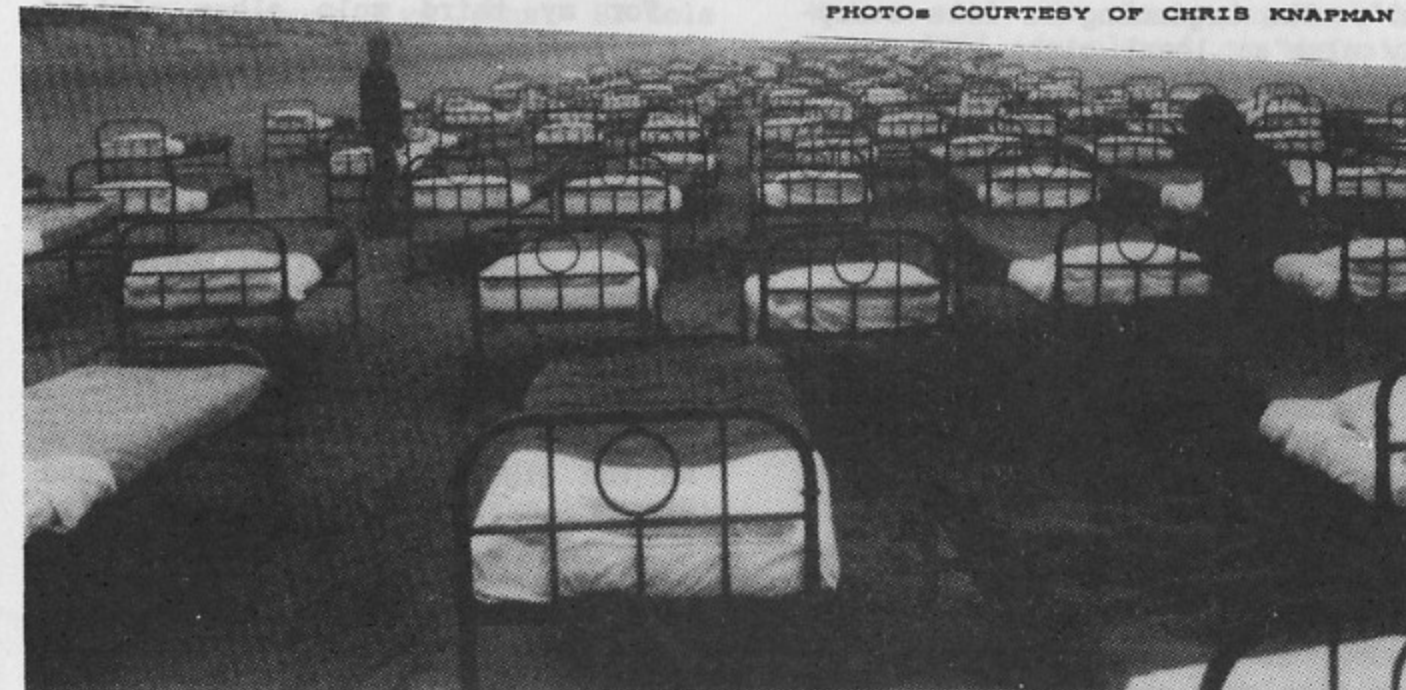
One Slip is the book's only real disappointment. The transcribers make no attempt at writing the rhythm guitar part or maybe the keyboards arranged for guitar, opting instead for sustained backing chords.

From On the Turning Away to the end, the real meat is served. The grinding solos of On the Turning Away and Yet Another Movie are exquisite and well-written, while Terminal Frost and Sorrow were obviously arranged with great care, with all small embellishments detailed.

Despite some lyrical goofs (How can you tell? - Eds) and typos, the transcribers (unlike in the Dark Side and Wall tab books, we find out who they are: Kenn Chipkin and Alex Houton) have done a fine job. Two thumbs up from this reviewer!

Ted Chadeayne

PHOTO: COURTESY OF CHRIS KNAPMAN



THE TALE OF PETER'S RABBIT

John 'Rabbit' Bundrick has had an immensely interesting career. Not only a prolific session player, famed for his manipulation of the Hammond organ, he also persuaded Bob Marley to use keyboards, co-wrote Free's *Wishing Well* and joined The Who.

He is also one of the select few (with Michael Kamen, Tim Renwick and Pat Leonard) to have worked in both Floyd camps. Hopefully, he will one day write his memoirs. Until then, be contented that, on August 23 1992, Andy and Smaranda, aided by the Free Appreciation Society's Dave Clayton, tracked Rabbit to his warren-like (ahem) studio in wildest Lincolnshire (dates from Rabbit's diary have been incorporated into his reminiscences):

I come from a musical family in Houston, Texas; a country and western background. My dad was a bass player, my brother a drummer. When I was seven my Mum bought a second-hand piano and I took to it like a fish to water. By the time I was ten, I was playing in Dad's band, strictly C&W.

I used to practise eight hours a day. I don't know if you can call what I'm doing here in my own studio practise, but I'm usually in here at least twelve hours a day.

When I joined a band at school, I had to get permission from my Mum and Dad: "Is it OK if I play some R&R now?" The beginning is like everybody else's: local clubs with local bands, did a couple of sessions, had my own little band; recorded our album at a local studio, got drunk with other hippies and took acid.

Then I went to see Stevie Winwood and the Spencer Davies Group and it just blew us away. Then records like Traffic and Hendrix and that sort of stuff started coming out, reaching us. I thought, "This is getting more like it," and went to California with a band from Fort Worth.

JOHNNY NASH and BOB MARLEY

I returned to Houston and did more country things, then met Johnny Nash. He came to the studio where I was doing five sessions a day - just like

going to the office. He asked me if I would go to Sweden with him to write and play.

Bob Marley was published by Johnny Nash and we shared a house in Sweden, both providing Johnny with songs. I worked on Marley's *Catch A Fire*. He and the Wailers were in the control room, watching us white guys play their music, with an air of "You can't do that, what do you know?" so I brought in a clavinet and started playing lots of (imitates reggae rhythm) and they were going "Hey, what's that? Wow, that's it".

FREE

Rebop Kwaku Baah, who was in Traffic, took me to a Free gig, which was brilliant. Rebop introduced us, then they all returned to England.

I got a call from Rebop, saying that Free wanted to try me, so I flew into England and went straight into the studio, to work on the 'Kossoff, Kirke, Tetsu And Rabbit' album.

From then on it was just ten years of bliss. I was doing four or five sessions a day... then punk came on the scene and everything went to fuck. The work stopped, I got old, lost my hair, and everybody thought I'd left the country, I guess.

BACK STREET CRAWLER and THE WHO

For my third solo album, Island paid to fly my drummer and bass player over from America. We were right in the middle of it in 1975 when Eric Burdon called and asked me to work with him in California.

When I returned, they'd got fed up and got together with Paul Kossoff as Back Street Crawler. I joined them on couple of albums for CBS. I was also doing a lot of sessions for Glyn Johns, stuff like Joan Armatrading and Andy Fairweather-Low. Glyn got me the gig with Pete Townshend and Ronnie Lane, on their 'Rough Mix' album. Pete and I got on great.

Then, when Crawler had an American tour to do, Pete's manager asked me to join The Who. So at the end of the Crawler tour I said "I'm leaving,



Deep End

I'm joining The Who" and I couldn't stop this big smile. I did The Who's *Face Dances* album and several of Pete's solo albums (including the new one, *Psychoderelict* - Eds).

ANDY FAIRWEATHER-LOW and BJ COLE

I met Andy Fairweather-Low back in the '70s through Glyn Johns. BJ Cole was in the band and I remember at one session Glyn asked me to consider joining Andy's band, which I didn't want to do. I still work with BJ from time to time, such as a session for Hank Wangford (managed by Peter Jenner - Eds). We recently backed Garth Brooks on *Pebble Mill At One!*

DEEP END and THE ALBERT HALL

I met Dave when I was working for Pete Townshend on the *White City* album [Air London, Jan 15/16 '85].

I've got cassettes of us all rehearsing for Deep End at Dave's place at Hook End. Dave invited me there for some session work. We didn't do a lot, but we shot a bit of pool. Simon Phillips was also there.

During the Deep End rehearsals at Pete's, Dave was talking to everybody about the Albert Hall concert for the *Columbian Volcano* thing [Feb 9 '86]. I asked if I could play and he said "Oh yeah, if you want to, you can".

When we did the rehearsals at the Albert Hall [Feb 8 '86], Willie Wilson set the drums up and then Simon Phillips played on the night. Dave also used Michael Kamen - I didn't know about that until I went on stage! - which was brilliant, 'cause he's great. It was probably the best gig I was ever involved with. At the end of the set, a bloke from the audience rushed up on stage, grabbed a microphone, and yelled "Come on, wasn't that the best Dave Gilmour gig you've ever seen?".

Everybody was just laughing, the gig was so good. I didn't have a drink or anything: I got stoned as hell off the music.

After the gig, we all went to visit Willie at his pub in Notting Hill Gate (venue of secret Gilmour gigs in the '80s - Eds).

The Deep End gig at the MIDEM festival in Cannes (Jan 29 '86; not 23 as reported in Miles) was a bit funny. The weather was nice, so I asked somebody how far the gig was and was told it was "just up the road", so I thought I'd walk it.

Man, I was walking for hours and hours and when I got there they were all set up and waiting for me, they asked where I'd been and I told them I'd walked all the way and they couldn't believe it, they thought I'd taken a taxi. I was dead knackered.

I got there just in time; they were on stage and I only just had time to get on stage and start playing. It was a really big place and it was echoing. It wasn't really like a gig, it was more like a showcase. I remember there wasn't a lot of buzz on stage, it was as if we were going through the motions.

GETTING LOOSE

Dave invited me to his studio [Feb 4 '86] where he had this lovely Boesendorfer, the Rolls Royce of pianos. He invited me to try it, so I did and afterwards he said he'd recorded what I'd played. I thought I was just going to hear the piano, but I hadn't realised that he'd had the piano MIDI-ed to his emulators and other gear.

He had it run into a Shakuhatchi, the Japanese flute thing. It sounded like a whole bunch of other things.

When he played me that, I got such a buzz, he produced, while I did some overdubs. It was great, so I called it *Rabbit Gets Loose*; the Free Appreciation Society put it on one of their cassettes (see end - Eds).

DREAM JUNGLE

Pete would often listen in, without me knowing, to the stuff I played to amuse myself at the end of a session.

He suggested I record some of it. He knew James Asher, who is involved in New Age music; I didn't know what that was then. I was living in Grimsby and got snowed in, so I just opened all the curtains and wrote a whole album in a couple of days.

We started recording what would become 'Dream Jungle' with just piano. James is a bit of a synthesizer programmer and he said "Let's stick a bit

of this on there" and I said "it's supposed to be just piano, isn't it?" He said "It won't matter". I sort of liked it, then remembered Dave's Boesendorfer mini-grand and said "Pete's got one of those, let's play the piano and run it through something".

I don't listen to much new age music myself, but from reports I hear, it's not the kind of thing you want to be known for doing. Fortunately, whenever I play this music to anybody, they say "This isn't New Age music, it's more like film music" and I say "Oh boy, thanks very much".

I wanted at least one track with drums and if I had drums I had to have a guitar, so I asked Pete if he would play on it. He said, "No, because if you put my name on it, people will buy it because I'm on it, you won't sell it in your own right."

I understood, but I thought if his name was on it, it would sell a lot and I would get more money so I didn't care. I said "Well, I'll ask Dave," and he sort of sniggered: "What do you mean? Dave won't do it, he costs bags for a session. If you get Dave to do it, which I doubt very much, then you'll have to tell him he doesn't get a credit, he doesn't get paid, because otherwise his manager won't let him do it, and nobody will know that he's on it".

At the time me and Dave were newly met and got on quite well, so I rang him and told him, "You probably won't want to do this, but I'm going to ask you anyway. You will not get any credit, will not get paid and there's nothing in it for you at all, but would you play on my New Age album?"

He said "Yeah, when?" just straight off, not "Well... I've got to do this and I've got to do that" or "I don't know, I have to check". I told Pete and he didn't believe it. I felt really good about that.

Pete's studio has a video camera over the front door and James, who was producing, and I watched Dave get out of his car [March 14 or 15 '87] with his guitar around his neck, strapped and ready, with the lead sticking out of it plugged into a little amp. He stood at the door, his hand on the guitar's neck, then he came into the studio, put his amp down and said "OK, let's play!".

All he had to do was overdub, so we let him hear the track, and he just played it straight away, fantastic.

I was flipping out coz I was enjoying it; head-banging and miming air guitar. He's on *Conquest*, the track with drums, and *Through the Clouds*.

He's just credited as 'Studio Visitor'. I bought him a bottle of champagne; he didn't get any money.

A few times I said to James, "This is my music. I don't care if you are the producer, if you don't do it my way, I won't do it". I said something like that while Dave was there and he said, "He's the producer. Why don't you let him produce your record?". I thought, "Hold on a minute, you're not supposed to say that".

A good thing Dave told me was, "You should let things develop more, instead of trying to cram them all in a few minutes. What's the hurry? If it takes five minutes to get to the next bit, let it just develop".

That helped more than his guitar playing, this sort of professional advice. I thought that was nice. He needn't have said anything at all.

I talk to Dave occasionally, but there are no more plans to work together - not unless he asks me to. I haven't played on any of Dave's music except live.

AMUSED TO DEATH

I didn't know anything about Roger until Andy Fairweather-Low introduced us. I did a gig with Andy at the Half Moon in Putney [Feb 7 '89] and he introduced us backstage. That was the first time I ever met him - I didn't even know what he looked like - but he was very amiable.

One day Andy called me... I thought it was just for a chat, you know, "How're you doing?"; "I'm wasting time on this phone". I said, "What's happening, are you working?" and he said, "Yeah, we're working, we're in

the studio now, can you come down?". I said "OK, when?" and he said "Now!"

When I walked in [Olympic Studios, late 1990], I recognised Roger from the gig. I said "What do you want me to play?" and all they said was, "Just some Hammond, we'll play you the tape".

It went (imitates typical bombastic Waters chord). It just pinned me against the wall. I said, "Oh no, man, I don't believe how good this sounds, this sounds like Pink Floyd".

In the '60s, when we all took acid and just tripped away, that was Pink Floyd to me then. When I heard that, it immediately reminded me of the '60s; not that it's dated, but that's what I thought Pink Floyd was...

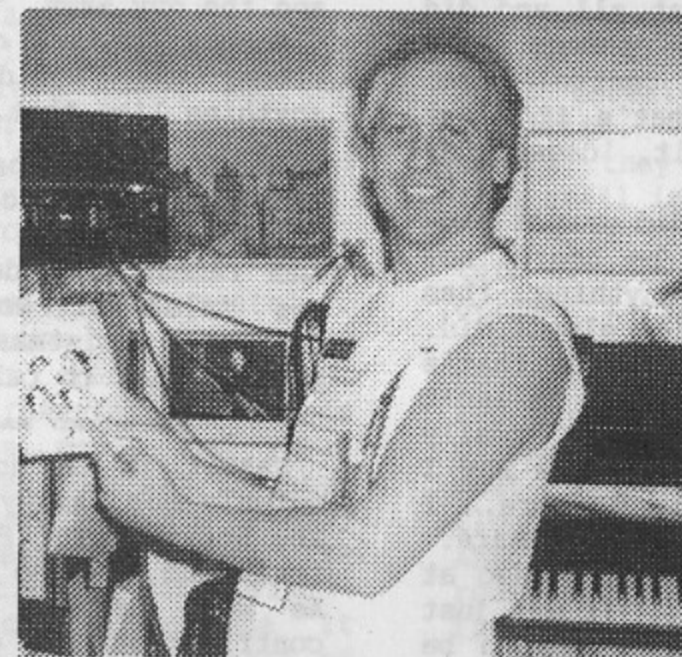
Working with Dave, I had thought that's what Pink Floyd was, but when I heard Roger's session, I thought, Damn, that's it, that's the sound that I remember...

That's the first time that I realised which of the two of them was making Floyd-type music. In the old days you just put the record on; you didn't care who was responsible for what or who was in the band, just that the music was there. So when I

heard *What God Wants*, it pinned me to the wall. I thought that's what Pink Floyd is, more than what Dave does.

To me, what Dave does is more original and unique, it puts him out front, whereas with what Roger was doing, as far as I knew Dave and all the original members could be still be there coz that was the total sound that I associated with Pink Floyd.

What I'm saying is that Dave is better off, 'cause he's new, he is more original. The music that Dave makes is not the old Floyd sound, it's Dave's, it's him, which is even better for Dave. It made me admire what Dave's doing even more, because I got a chance to distinguish between the two people, by working with them individually and then seeing what



made me a '60s hippy child. It was the music that Roger was making.

We did three or maybe four tracks, though I was only supposed to do one. I don't know what the others were.

One was a Hammond solo, which I later found out they didn't keep, but that's for the best, because it was completely manic. Roger asked me to "just play wild" and I did, atonally.

He said "No, it sounds like you know how to play: play like you don't really know how to play; just make crazy sounds and noises". So I just went berserk and made some mistakes on purpose, and he said, "No, no, I can tell that you're deliberately making mistakes. Make it sound like you really don't know how to play."

So I just started to go berserk and not use any tonality at all and did lots of clusters and things like that. He was in the control room, going, "Yeah, yeah, that's it", but it must have not been it, 'cause they didn't keep it!

Most of the stuff I did wasn't padding: it was meant to be heard, so, if I don't recognize anything, then they didn't keep anything else I did. I wouldn't have done any pad; that's what Pat Leonard was doing. He isn't bad either, so they didn't really need me. I don't really know why I was there. I wanted to do more. I know he was working at it for years.

They called me to do the video at Abbey Road [May 12 '92]. It was just one day, but it was supposed to be two. The guy who handled it assured me that it wasn't coz of the money; just that they decided they didn't need the musicians for both days.

The night before, I stayed at the Holiday Inn. I met a couple of American musicians there, so I introduced myself and told them I play keyboards. I probably didn't look like it and this smart-alec smiled and said, "I do too, what do you play?"

So I said "Anything really" and he said "Yeah, yeah", then went into this spiel about instruments. I said "There's a piano, let's go and have a play". So he sat there and started playing, and he was very average.

Then I started playing, and the guy went berserk: "Bloody hell, I thought you were just bullshitting, I didn't realize you really could play. Who

do you play with?" and I said, "I usually play for The Who!" After that he came off his heavy ego, and realized he was not the best in the room that night. We had a great chat until four or five in the morning.

I woke up really tired and hung over. It was hard to get through the day but I managed it, although that might be why you can't see my face in the video. They don't usually show keyboards guys' faces anyhow, it's usually hands.

It was a great day, the first time I met Jeff Beck; he's a treat! Snowy White was also there. I've done sessions with him, but you're not there together, know what I mean? You're playing along and you think "That's a nice guitar, who's that?" and the guy says, "It's Snowy White".

Nobody talked about touring the album, they wouldn't have told me anything like that....

There, the party retired to Rabbit's lounge to eat his excellent chilli and corn bread, watch Deep End rehearsal videos and listen to his tales of working on Shakin' Stevens' Christmas Album, which we promised not to tell you about...

SELECTED RABBITOGRAPHY

Rabbit is on hundreds of albums, notably Bob Marley's 'Catch A Fire', The Rocky Horror Picture Show soundtrack and The Who's 'Join Together'. As well as his solo albums, his contributions as a writer and band member are most evident on later Free and Back Street Crawler albums.

The following have Floydian links: Townshend: White City (Atco album; DG on guitar) and Deep End Live (Atco album/Virgin video; DG on guitar)... Various: Columbian Earthquake Concert (Hendring video; Rabbit in DG's band)... Waters: Amused To Death... John Bundrick: Rabbit Archive 5 (tape only, including DG-produced Rabbit Gets Loose. £5 from Free Appreciation Society; address below)... Rabbit: Dream Jungle (DG on guitar) (£13 CD/£8 cassette from Appreciation Society. Rabbit will autograph items on request - please mention TAP).

Free Appreciation Society: 6-issue subscriptions £5 (UK), £7 elsewhere, from David Clayton, 39 Staverton Rd, Bilborough, Nottingham NG8 4ET, UK.



WHEN YOU'RE INNER SPACE

"The space thing was a joke. None of those pieces were about outer space. They were about inner space. That's all it's ever been about - human beings and their insides..."

(Roger Waters, Rolling Stone, 1987).

No phrase captures the essence of Pink Floyd's music better than "inner space". But what is inner space music? Its sources vary considerably. The avant-garde experiments of La Monte Young, Terry Riley and Philip Glass have been highly influential; inspiring, albeit sometimes in spirit only, some of the trippy, psychedelic creations of late 60s and early 70s rock, including Floyd.

More recently, a new wave has emerged: the electronic-based ambience of Brian Eno and Steve Roach, and the gothic artiness of Dead Can Dance and This Mortal Coil (Not to mention the Orb, System 7, etc - Eds).

Head music, psychedelia, acid rock, new age, ambient, avant-garde, progressive, contemporary instrumental... all these terms have been applied to music with inner space qualities. Often purely instrumental, the sounds and music create moods and speak their own language. The key to inner space music is that it paints images, it takes you somewhere. But at its best - unspecific and under-stated - each listener can experience it differently. As Nick Mason said of Floyd: "...the most ardent fans are the ones who found their imaginations switched on." Right on, man!

Floyd has always been multi-faceted. In its first incarnation, a whimsical, fairy-tale world streamed forth from Syd Barrett. But another side, more relevant here, was Floyd's improvised jams, of which the best recorded example is that classic dope anthem *Interstellar Overdrive* (especially the 'Tonight Let's All Make Love in London' version) with its swirling guitar and organ over all manner of weird and wonderful chords.

The other group piece from Piper, *Pow R Toc H*, is notable for Mason and Waters' hypnotic backing, a quality recognised by Rolling Stone's John

Rockwell when he wrote of Floyd's special sense of "line and continuity and ritualistic repetition" - and, one should add, their sense of space.

Ummagumma's live sides virtually define inner space. *Careful With That Axe, Set the Controls, Saucerful...* all give tantalising glimpses into an exquisite musical mystery, a whole so much greater than the sum of its parts. Wright's keyboard-link to the final part of *Saucerful*, for example, is one of the most beautifully transcendent moments in Floydian history.

Critic Jack McDonough wrote of the Floyd's 'images of "far interstellar regions of black moving water and the exhilarating bleakness of the moon". For all Waters' protestations, the music undeniably has some of those qualities. But whatever images it evokes, they're all in the mind - so it's still inner space music.

Although the Floyd's prowess at the turn of the decade was arguably most evident live, their studio work has plenty to recommend it from an inner space view: More's ambiguous lyrics and dreamy nuances; the studio half of *Ummagumma* (fascinating even at its most self-indulgent); *Obscured By Clouds* cuts like the title track and *Absolutely Curtains*; and those wondrous odysseys, *Atom Heart Mother* and the quintessentially Floydian *Echoes*.

Dark Side of the Moon represented a near-perfect, sometimes disturbing, journey into the human psyche, despite the lyrics' stifling some of the music's subjectivity. *Wish You Were Here* is more poignant - thanks mainly to that orgiastic (ahem - Eds) rhapsody, *Shine On You Crazy Diamond*.

By *The Wall*, 'space-rock' had been well and truly left behind. Waters explained: "I was always trying to push the band into more specific areas of subject matter... where there isn't much left for you to interpret." Goodbye inner space, hello rock opera. Still, even *The Wall* - indeed, most of the music released under the Floyd banner - has that unique quality... still first in space, indeed. (Mike Watson)



QUERIES & AARDVARKS

For our first query, A.N. Other asks: My life is not complete without 'Bricks in the Wall' and other books about Pink Floyd. Can you recommend a book-search facility?

Courtesy of Richard Smith, we can: A&R Booksearch, High Close, Winnick Cross, Lanreath, Looe, Cornwall, PL13 2PF (Tel. 0503 220 246; fax. 0503 220 965). Richard, who got Karl Dallas' Floyd biography from them in '92, sez "They will do a free worldwide search for any out-of-print book. They also have a fairly huge catalogue of stuff on their premises... covering everything anyone could possibly want to know about popular music."

For sheet-music books, contact Music Sales, 8/9 Frith St., London W1V 5TZ. Please mention TAP when you write.

Fernando Gomez (Portugal) asks Which bootleg(s) does The Merry Christmas Song appear on? None as far we know (or indeed care).

Simon Webster (Harper fan, oh dear, Dublin) answers a Q from TAP 58:

Primus change "Which one's Pink?" to "Who the hell's this guy they call Bob Cock?" - Mr Cock being a chap in their Cheesy Home Video.

Andy Mabbett (Brum, ho hum) writes: Doris Troy is the subject of the long-running New York musical, 'Mama I Want to Sing'. Does anyone know if Floyd get a mention? If you know, write. If you don't, write anyway. You wouldn't want his postman to get bored, would you?

Ted Chadeayne (Acton, MA) writes: The local band for which I'm lead guitarist has added Echoes, Set the Controls and Point Me At The Sky to its set. Unfortunately, we disagree wildly with each other (and the Anthology song-book) on the lyrics. As none of us are rich enough to buy Shine On, can anyone supply the lyrics? Don't delay: get scribbling to Ted at PO Box 2255, 8 Agawam Road, Acton, MA

01720, USA. Be advised that he may choose to reward you with his revelations about the geological background to Wish You Were Here's cover.

Bevis Martin (London) wonders:

Are there any recordings of Candy and a Currant Bun with the original words?

Floyd's ode to bowling, Let's Roll Another One, remains unreleased both officially and otherwise.

Would Syd have performed any Saucerful tracks on stage?

Set the Controls would have received the abstract and no doubt cacophonous Barrett touch, in the flesh in 1967.

What was 'Snowing' (see Miles)?

It was "An unreleased, early live track" (see A-Z, TAP 51). How much more informative can we possibly be?

Finally, some Qs we can't A, supplied by Chris Hester and Lynn McEachern...

What parts does Syd sing on Atom Heart Mother? I can't hear him!

Why is Roger Waters so low in the mix of Momentary Lapse of Reason?

Is Gilmour called David or Dave?

Was that a real flying pig on the Animals cover?

Do Roger Waters and Dave Gilmour maintain a close friendship?

How many heartbeats can be heard on Dark Side of the Moon?

To conclude, thanks to everyone who has contributed to Q & A, especially the beloved founder of its Dark Side to Ride conundrum, A.C. Millward. Mr Millward is shown below, near the end of his research into the rogue tune:



QUONTROVERSY & AGGRESSION



Winding through the tapes of writer Matthew Gwyther, we found quotes from Waters and Gilmour which, while too specialist for his Observer feature (see Medialog, TAP 59), will interest scandalously-inclined Floyd fans...

DG on Waters: "I haven't spoken to Roger since the 23rd of December, '87, when we finalised our agreement. We made up, on a word processor, an agreement; the two of us together with one guy, from our accountants..."

"I have seen him since, at Paul Carrack's 40th birthday party... he turned round from the bar with two drinks in his hand and couldn't help but smile. Then he stalked off and gathered his party and left."

Waters on Storm Thorgerson: "He came and stayed with my mother and brothers and me. I'll never forget him saying, Oi, I want my cup of tea, or, I want my breakfast. My mother said, Well, go downstairs and put the kettle on, then. 'Oh, alright.'"

"About ten minutes later, this 11-year old came back and said, How do you put the kettle on? He'd been at (boarding school) since the age of five and didn't know how to boil a fucking kettle of water! [Which is] a fantastic indictment of that whole thing about education and children."*

Fast forwarding further, Matthew asks about Mason being Rog's best friend: "Well, so I thought... But when push came to shove, when we were making The Final Cut, I asked him to stand by me. to be part of 'my gang'."

"He said to me, '... I want to go on with Gilmour...' At least he had the courage to tell



Finally, we get to the poetry Rog's been composing. There's stuff about Grantchester Meadows, fishing in the River Cam and the obligatory dead dad bit: "We did our best/We kept his trust/Our dad would have been proud of us." You read it here first...

* Thorgerson gets his revenge, in an interview with Simon Taylor, for the latter's college dissertation 'The Music and Images of Pink Floyd':

"There was an argument between Roger and me over the crediting of the Animals cover. Using Roger's concept, it was up to me to design the cover and organise it all. Getting the pig, photographers all in place was my work.

"Therefore, I credited myself as sleeve designer. Roger was furious and after a long argument the sleeve notes were changed with him listed as designer. After that, he never bothered to call me again; which is a shame really, because we were good friends. That is typical of Roger, a very unforgiving sort of chap.

"That's why I didn't get asked to do The Wall cover. The one they used is very bleak, isn't it? But then it reflects the music on that album. On the whole, I think his covers over recent years have been awful, but that's his decision."

Incidentally, can Storm explain the Delicate Sound of Thunder cover...?

"Because [it] was a live album, I wanted the cover to reflect what was so special about a Floyd gig - what made their shows unique - which I consider to be the marriage of light and sound. So you have Mr Light in a showdown with Mr Sound. The whole thing was shot in Spain."

Lastly, during his chat with Simon, Storm confirmed he had been "working on a book about Pink Floyd with Nick Mason". This was not the Shine On rubbish, so maybe we'll see something interesting published to coincide with next year's Pink shenanigans...

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

Another Brick in the Wall 2 (Waters)
Reissued on CD in Columbia's Hall of Fame series in 1988, coupled with, as on the '79 single, One of My Turns. Appears on a Mexican 7" EP (with The Happiest Days..., Stop, The Trial and Outside the Wall) and Columbia double promo LP Hitline '80! (Elliot Tayman)

Another Brick in the Wall 3 (Waters)
Rog: "That's the moment of catharsis. (Gleefully) Isn't that where we break the TV sets?"

The Ballad of Bill Hubbard (Waters)
Beck: "I didn't know what the hell the album was about. He did explain it to me, but I wasn't really listening. Anyway, they flew the tapes in and Roger had said to Pat, 'Hit Jeff with some chords that sound a bit ethereal.' Well, we just blazed away for about fifteen minutes, had a cup of coffee and went home. Forgot all about it. Next thing, it wound up as the lead track..."

Brain Damage (Waters)
Rog: "The grass mentioned in Brain Damage is the lawn behind King's College Chapel (Cambridge). We did a May Ball there... Went down quite well, everyone was so pissed." An early studio version (circa June 1972) appears on the 'From the Other Side' bootleg CD. (Alain Lachaud)

Bring the Boys Back Home (Waters)
Movie version reappears on Four Tamas De Film: a 7" EP from CBS Brazil. (Elliot Tayman)

Rog: "This piece... developed a whole new life in Berlin. That was pretty moving stuff, when there was this big Russian marching band on stage and the big choir and the orchestra all sawing away behind the wall and these huge projected images of people of different nationalities, in different wars over the years..."

"Yeah, Bring the Boys Back Home. Not a bad idea. Still not a bad idea. What are they doing out there? If we didn't all sell Saddam Hussein arms, he couldn't invade Kuwait anyway. What's he going to do it with?

Scimitars and camels?"

Comfortably Numb (Gilmour, Waters)
DG: "We argued over Comfortably Numb like mad. Really had a big fight; went on for ages. We recorded two versions..."

"These things that seemed so important at the time, I can hardly remember why one thought they were (laughs). I doubt if I could even tell the difference these days. They were exactly the same tempo; one was just a little looser - I'd call it a sloppier version myself and I liked it slightly tighter..."

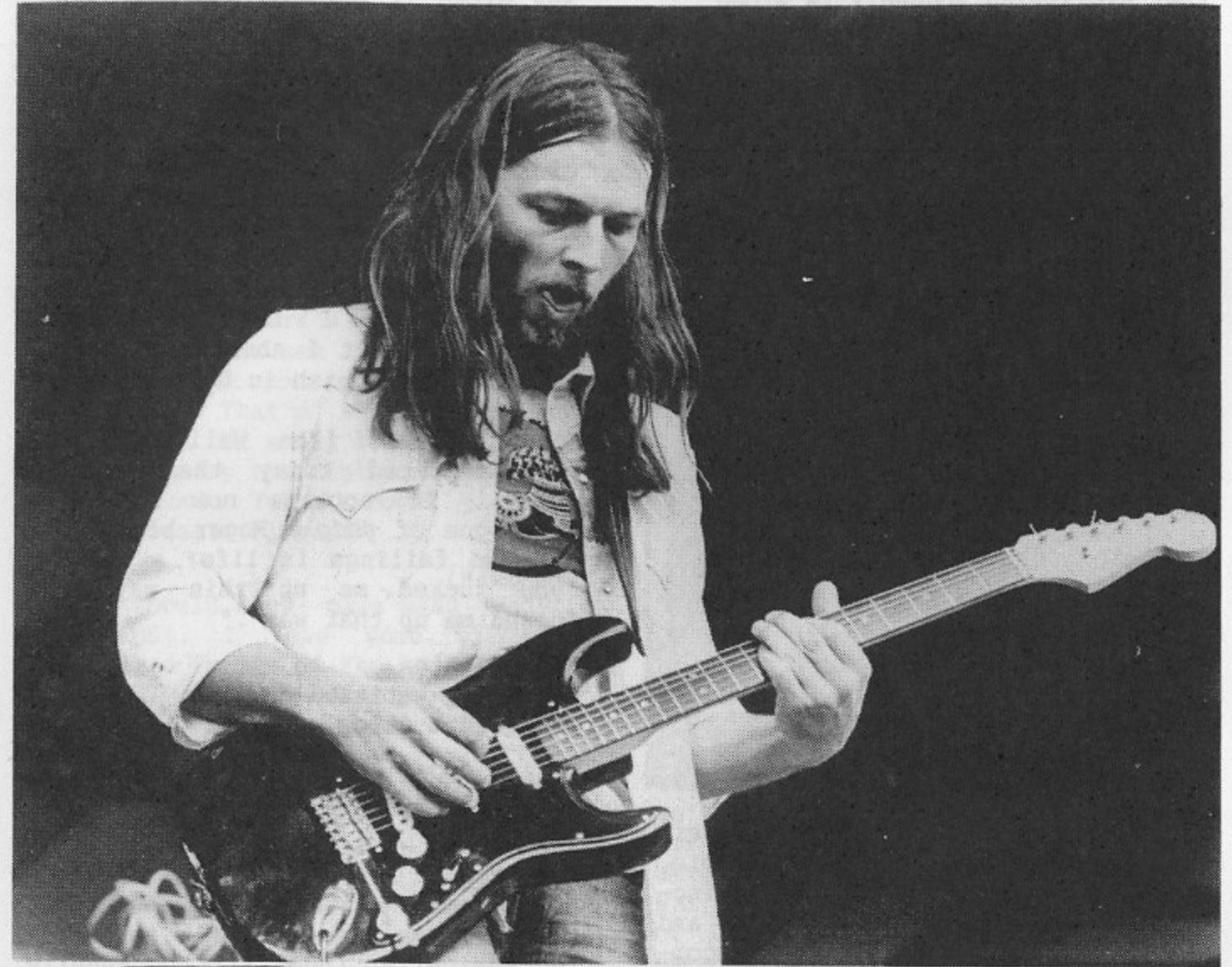
Rog: "...So when Ezrin and I went off to do vocal parts, Dave spent a week rerecording the track... It came over on the 24-track tape and Ezrin and I were both really expecting it to be great... and we put it on and looked at each other and (yawns)... because it was just awful - it was stilted and stiff and it lost all the passion and life the original had."

"That became a real fight. It's most interesting that Ezrin completely agreed with me. But Dave obviously felt very, very strongly about it, and we ended up using the intro from the old one, the first few bars from the new one. That's all we could do without somebody 'winning' and somebody 'losing'... of course, who lost, if you like, was the band, because it was clear... we didn't feel the same way about music."

DG: "While we were making The Wall, it seemed inevitable to me that he would leave. I said to myself, 'There is really little chance that we will stay together'."

Ezrin: "I fought for the introduction of the orchestra on The Wall: the expansion of the Floyd's sound to something that was more... 'filmic' is the word. This became a big issue on Comfortably Numb, which Dave saw as a more bare-bones track, with just bass, drums and guitar. Roger sided with me. So [the song] is a true collaboration: David's music, Roger's lyric and my orchestral chart."

DG: "Roger and I had a real shouting



Dave "The Tongue" Gilmour (Barry Plummer; courtesy of Old Pink. Atlanta)

match at this Italian restaurant in North Hollywood. We'd gone there with Bob Ezrin to have it out over something... probably Comfortably Numb, because the only thing I'd really argue with Roger over was my own music; with his music, I wouldn't bother to argue."

A 2¹/₂-minute extract of Gilmour's demo for the track, from the 'David Gilmour' sessions, was played during his Radio One appearance on 28/7/92.

DG: "This was just something I wrote and plonked down on a high-strung guitar one afternoon..."

"The only thing that changed was that the verses I put in... weren't quite long enough to take the phrase 'I have become comfortably numb' and Roger said, Listen, I want to put one more phrase in. Can we lengthen the verse by these few bars?"

In 'Scarfe on Scarfe', the cartoonist says: "As a child, I [had] the most horrific nightmares... one recurring dream [was that] my hands seemed to

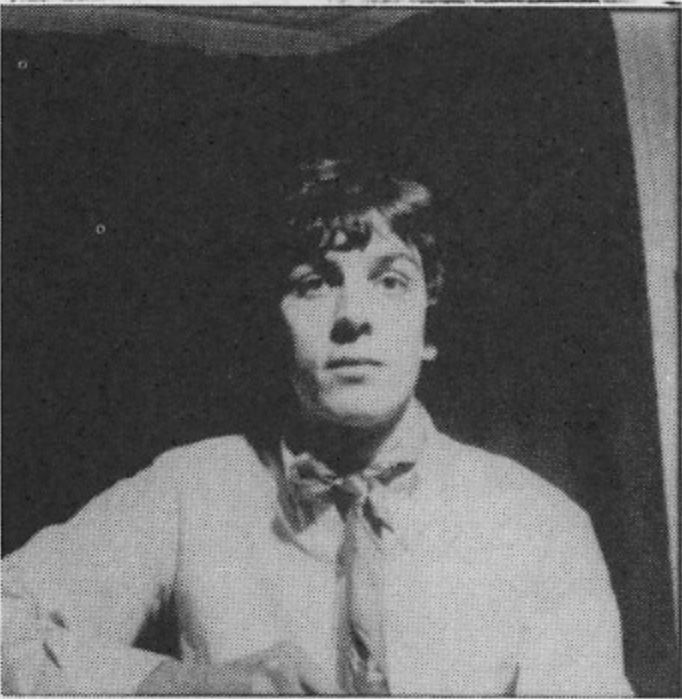
grow larger and larger, like giant balloons." Waters, who knew Scarfe before The Wall, may have used this as inspiration for the first chorus.

Rog: "I was in Philadelphia; I had terrible stomach pains... I can't remember exactly when it was, but this idiot said, Oh, I can deal with that, and gave me an injection of some kind. God knows what it was, but I went (sound of hitting floor)."

"That's not really what it's about, though. The song is actually about the kind of living death condition that a lot of people find themselves in when life seems unreal to them and they can't work out why."

"I remember having a fever when I was a child and characterising the recurrent feeling of numbness... it's not numbness exactly. The thing about that delirium is that you can't put your finger on it... you cannot describe the feeling using words. It's a feeling that I think you get when you're going crazy, probably;

that everything suddenly is wrong.
 "My hands felt like two balloons': that doesn't adequately describe the feeling of everything being too big or too small or too... something. Everything is wrong...



"For Syd, it must have felt very like that... Apart from the tangible, explainable manifestations of schizophrenia, like hearing the voices and all that stuff... there's the discomfort of everything not being right. It must be almost beyond bearing..."
 Ezrin: "When it came time to do the scenes... like kicking the door down to get Pink out of his hotel room, we literally kicked the door in at one of the studios. We said: 'Is it OK? May we kick your door in? We'll replace it.' They said 'Sure, fine', so we kicked the door in."

Corporal Clegg (Waters)
 The Psychotronic Encyclopedia of Film (Plexus, 1983) claims that Captain Clegg, from Hammer's 1962 film 'Night Creatures', aka 'Captain Clegg', inspired this track. (Martin Monaghan)

Dogs (Waters, Gilmour)
 DG: "I did one or two very nice, slightly different, guitar solos on it that I was quite pleased with... Three-part, in some cases; it's two-part in the melody sections, but the last line of the first solo, I believe, is a three-part descending augmented chord. Which is quite nice and I was very proud of it; I thought it was very clever. Then Roger went

and wiped it out, by mistake, and I had to re-create it."

Don't Leave Me Now (Waters)
 Rog: "This isn't a confessional! I'm not going through kinda 'Ladies of the Canyon' (Joni Mitchell - Eds) mode... I pick and choose from my experience... and if the songs are unnerving or moving or whatever, great... I've done the job properly."

"However, I have been left, right; that bit I absolutely own up to. So the anguish in Don't Leave Me Now is mine."

DG: "My view of [The Wall] is more jaundiced today than it was then. It appears now to be a catalogue of people Roger blames for his own failings in life; a list of 'you fucked me up this way, you fucked me up that way'."

Ecclesiastes (Wright)
 Great Gig retitled on live '72 War In The Head bootleg. (Peter Silverborn)

Fallen Angel (Waters)
 The prototype for What God Wants (see TAP 58). (Brian Pinkerton)

Fearless (Waters, Gilmour)
 Rog: "What's interesting about it, for me, is that it's interesting musically: (hums riff). Funnily enough, that was a tuning that Syd showed me. It's a really beautiful open G tuning, for anybody who wants to tune their guitar: G-G-D-G-B-B."

Flaming (Barrett)
 Warbling this on French TV's 'Tous en Scène' (November 26 '68; repeated March '91), DG switched lines from the second and third verses, then changed the final lines from "Yippie, you can't see me, but I can you" to "Hey-ho, here we go, ever so high". Also performed by "Les Pink Floyds" (sic) for this show were Let There Be More Light and Point Me At the Sky. (Alain Lachaud)

Flight From Reality (Waters)
 In late '75, Waters told Rock & Folk, "I'm working on another piece, Flight From Reality, which is very strange." It is not referred to anywhere else.

Golden Hair (Barrett/James Joyce)
 Our entry for this in TAP 56 gave the impression that an instrumental take appears on the Octopus single, when it in fact appears on the Opel album

Have A Cigar (Waters)
 Appears on the Columbia double promo LP The Heavyweights. (Elliot Tayman)

Hey You (Waters)
 "To say this was not played 'live' (TAP 55) is ludicrous. Aside from the differences in performances, there is the rehearsal tape (see TAP 38) where it's obviously live." (Stuart Petty)
 Rog: "Suddenly there's all this music and you can see lights going on behind it, but you can't see what's happening. That's what was good about it, in the show."

DG: "Did I play the fretless bass on Hey You? Yeah. Roger playing fretless bass? Please!"

Home (Waters)
 Rog: "I should never have made [Radio KAOS]. I love some of the songs; Home is one of the best things I've ever written. The Powers That Be is great. And it comes out icky-prissy, because it's sequenced. I remember the producer saying one day, 'Oh no - that sounds old-fashioned,' and alarm bells went off in my head."
 Mason: "I actually thought that Radio KAOS had some great tracks on it and was a good record."

I Can Tell (Bo Diddley)
 This is one of Bo's songs used by many 'beat groups', not just Floyd. Road Runner, another from their '60s repertoire, is also a Diddley ditty.
 Mason: "We probably realised there wasn't any future in recycling R&B."

DG: "You mean you realised you were never going to be any good at playing it. They used to do a lot of Bo Diddley covers; it was great (laughs)."

Mason: "We wanted to become famous Bo Diddley players. It was a gradual transition, over many years, from the time when we began playing improvisations like Interstellar Overdrive, which were basically free-form Rhythm and Blues, which we thought was intellectually OK."

Wright: "I guess we had all the usual influences. The music I was into at the time was Miles Davis."

In the Flesh (Waters)
 DG: "We had a Hammond organ player, Freddie Mandell, on In the Flesh. Don't ask me why..."

Interstellar Overdrive (Barrett; Waters, Wright, Mason)

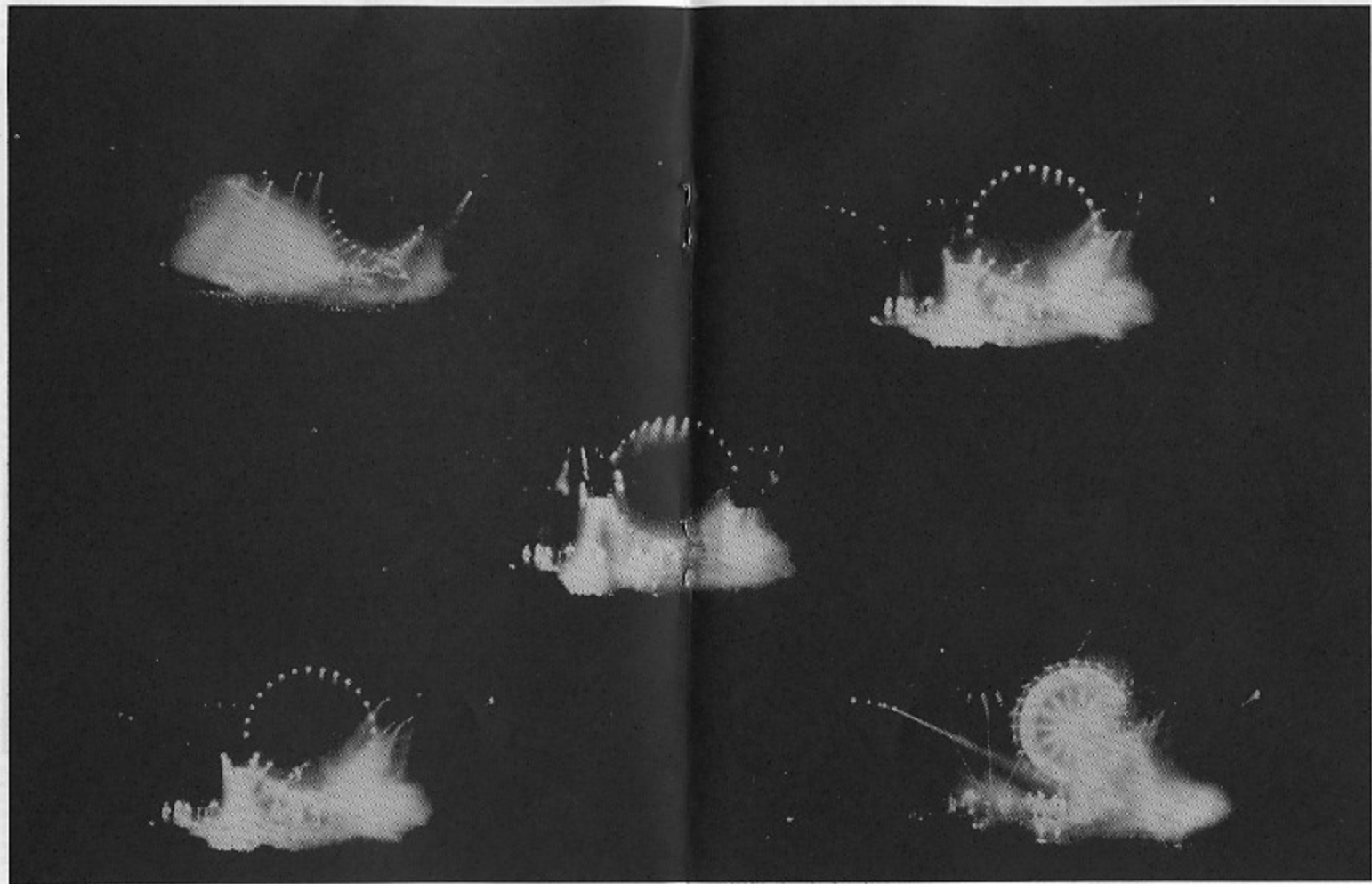
The plethora of available renditions has defeated our planned guide to the adventures of Interstellar Overdrive. 'Floyds of London' (TAP 46) describes the version used for Piper and 'Tonight Let's All Make Love in London'.
 DG: "I've never seen that film. It was before my time, in '67. Ask Nick about that, he would know..."
 NM: "I don't know; I can't remember."
 DG: "Wasn't it a live version of Interstellar Overdrive?"

NM: "No, that was 'San Francisco'." We concur that the Interstellar on the 'San Francisco' film was indeed a 1968 version, and not, as has been reported, the first recorded version. The one found on a French EP sounds like an edit from the mono Piper mix. This still leaves the version used for the CBC radio interview, repeated as part of Capital's The Pink Floyd Story; another puzzler which we entrust to future Floyd watchers. We leave you with this picture, which Mrs Edna Sproggit, who once met Rick Wright in her local supermarket, says was taken during the first rehearsal of Interstellar Overdrive at 3:45pm on a sunny afternoon in Peckham:



Is There Anybody Out There? (Waters)
 DG: "There's a guy playing the Spanish guitar on Is There Anybody Out There?. I could play it with a leather pick but couldn't play it properly finger-style."

It's A Miracle (Waters)
 Rog: "We based it on the rhythm from



the middle of Late Home Tonight, where there's Graham Broad playing lots and lots of drums with me shouting in the background, pretending to be a mad Arab leader.

"We did a very uptempo version, and (Mr Chilli Pepper) Flea played a great bass line, but it wasn't right. Then Pat started playing it on the piano in half-time, and I started singing it in the tempo it now exists in. I put the cassette in the car and got that buzz; I was blown away.

"I played it six times on the way back to the house and then sat outside and played it three times more just because I adored it. And two days later I got Jeff Porcaro in and he played those drums, which were amazing. And that was that."

Just Before You Disappear (Barrett)
Bootleg title for Octopus, from Syd's June '70 Olympia gig. (Daniel Smith)

Late Home Tonight (Waters)
Rog: "The pilot - it seems to me - is a victim as much as the woman... Well, not so much (but) the pilot loses his personality. It's as if he's suborned by the arms industry

and the politicians... who turn them into heroes and make them fight in an unjust fight. It's because of the seductive, almost erotic character of their hardware."

Learning to Fly (Jon Carin)
Appears on a CBS, 7" EP from Bolivia, with On the Turning Away, One Slip and Sorrow. (Elliot Tayman)
A 90-second extract from Jon Carin's instrumental demo for the song - eventually credited to Gilmour/Ezrin/Moore/Carin - was aired during Dave's Radio One appearance on 28/7/92.

DG: "This was right after Live Aid, to be exact... I got Jon round to my home studio... to do some stuff with me. I had to go down to the station to pick someone up. When I got back, he'd done this and so we pinched a bit of it. Simple."

Let There Be More Light (Waters)
Amnesia strikes 'Tous en Scène' again as DG mangles lyrics and moves his solo from the song's end to before the final verse. (Alain Lachaud)
Ian Anderson: "We [Jethro Tull] played the first Hyde Park concert in 1968. Pink Floyd, minus their lights

of course, were top of the bill...
"We'd actually played support to the Floyd a year or so earlier when Syd Barrett was in the band. They were genuinely amazing. It wasn't their songs as much as the way they broke down all musical and presentational barriers. I never did any drugs, so I wasn't particularly interested in the psychedelic aspect of what they were doing. But the way they seemed to mix rock and folk and Eastern influences was fascinating. Very eclectic. It prompted me to pick up an instrument again."

Like A Rolling Stone (Dylan)
A 100-second extract only (so Gilmour could "sell the bootleg myself") from this home demo was played during his Radio One appearance on 28/7/92.

DG: "The sort of thing you get up to late at night in your own recording studio... I bought, for one of my kids, one of those little Casio calculator things... They've got a little music set-up, and one of the rhythms on it, if you slowed it right down... turns into that sort of reggae rhythm. You just press a button and hold down one chord...
"I stuck it down on a tape machine and sang on it. I think I added a little bit of organ and maybe reinforced the bass a little bit. That's all it is. There's nothing else on it - it's just for a laff."

"Peter Barnes, our music publisher, did suggest to me that I should put it out as a single under another name for fun, but..."
On the Radio 1 show, DG cited Dylan's To Ramona (from 'Another Side of Bob Dylan') as his favourite love song.

Molly's Song (Waters)
The US 7" on which this appears (with introductory dialogue from Jim Ladd and Billy) is on Columbia, #38-07617, in a generic sleeve. (Elliot Tayman)

Money (Waters)
Appears on 'Quadrafile', a limited edition (5000) double LP produced for quadratically-inclined Hi-Fi News & Record Review readers, in 1976.

A 100-second extract of Waters' demo was played during Gilmour's Radio One appearance on 28/7/92.

DG: "It's Roger playing a double tracked acoustic guitar and singing Money over the top..."

"We created a 4/4 progression for the guitar solo and made the poor sax player play in 7/4. It was my idea to... become dry and empty for the second chorus of the solo. I really wanted to make a dramatic statement with each of the three solos."

Mother (Waters)
DG: "The timing follows: Mo-ther-do-you-think-they'll-drop-the-bomb? How many beats is that? Nine. It was very, very difficult to get it to work... You've got to find a way of floating through it, which (drummer) Jeff Porcaro did immediately."

Rog: "There was a keyboardist and Lee Ritenour and Jeff. His father Joe played the military snare in Bring the Boys Back Home."

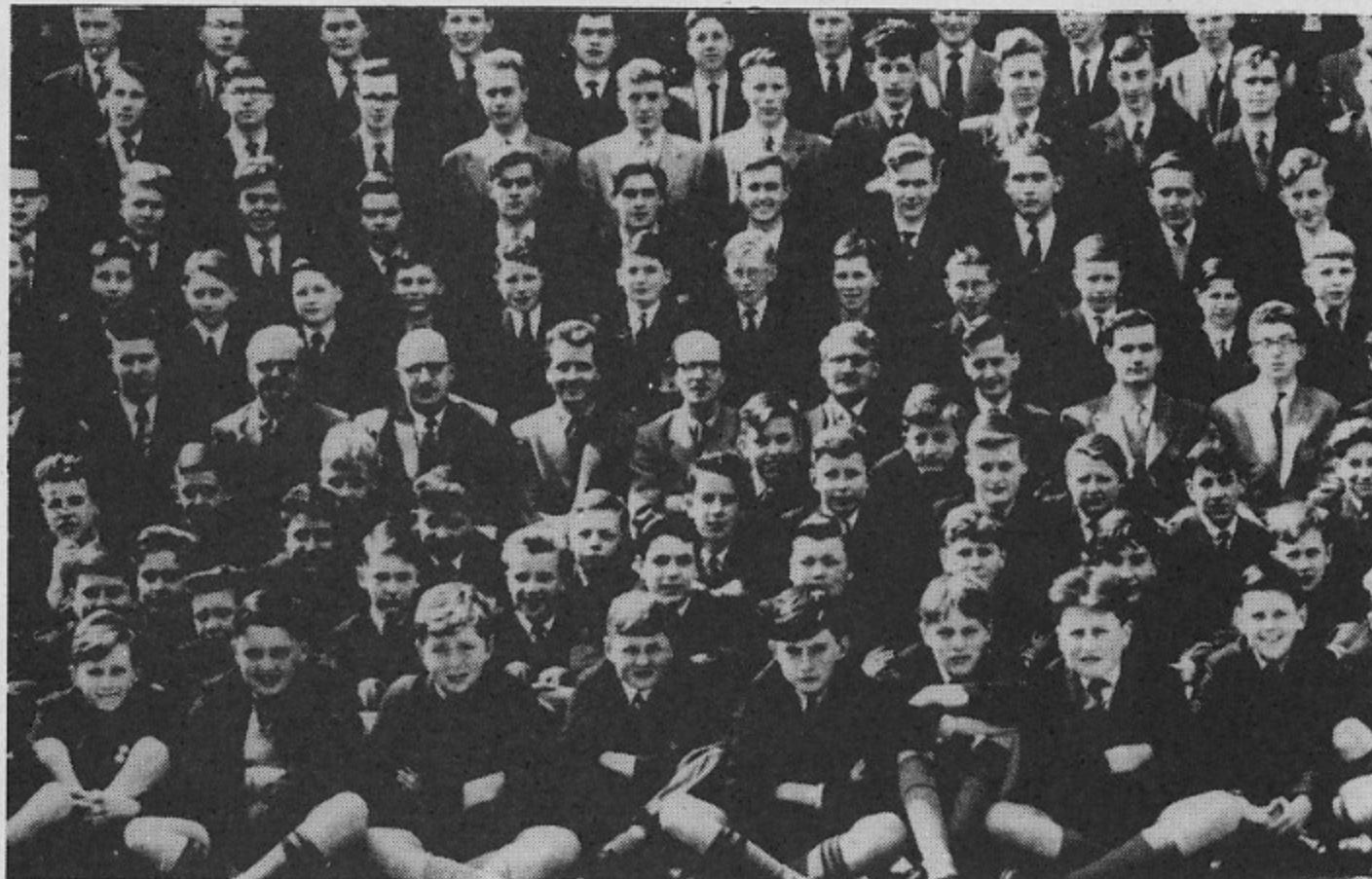
On the Run (Gilmour, Waters)
Rog: "That was just a Synthier and then you turned it up and it went from going ch-ch ts-ts to du-du-de-de-le. 'Hey! That sounds good - record it!' It's a bit like those young groups now, who I have no interest in at all... that get a Roland 808 out of the box, plug it in and it goes bum-petek, bum-bum petek... 'Oh wow! We're a band!' Then they talk over it and it's called music..."

Alan Parsons: "One of my contributions was to add the footsteps to On The Run. There were no band members present - it was just me with my assistant engineer, Peter James. Poor Peter [ran] back and forth while I recorded him. I remember instructing him to do things like 'breathe harder' (laughs)."

One of My Turns (Waters)
DG: "I got a rhythm player in on One of My Turns because I couldn't think of a good part to play. Lee Ritenour played that part on the last half of that."

The groupie sequence was originally performed by Roger. It was rerecorded by a girl Bob Ezrin "found" in LA.

One of These Days (Pink Floyd)
DG: "For some reason, we decided to do a double track of the bass. You can actually hear it if you listen in stereo. The first bass is me. A bar later, Roger joins in on the other side of the stereo picture. We didn't have a spare set of strings for the spare bass guitar, so the



The Happiest Days of Our Lives - Barrett is in the middle of the second row up (courtesy of Pete Anderson)



LEONARD'S LODGERS REHEARSE...



SUDDENLY, THERE IS A BLINDING FLASH!



AND THUS IS BORN... THE PINK FLOYD!

second bass is very dull-sounding (laughs). We sent a roadie out to buy some strings, but he wandered off to see his girlfriend instead."

One Slip (Gilmour, Manzanera)
Phil Manzanera: "I know Roger, not as well as I know Dave,

but I've always got on well with him. To be honest, though, after recording with Dave, I don't think Roger would want to work with me! I think he gets a lot of criticism from people who don't really listen to his music.

"When I first arrived in the UK, I went to see Dave, who had just joined Floyd, and asked if he could give me some advice on how to get into a band... They were mixing Dark Side of the Moon at the same time as we were recording Roxy Music's first album in their studio."

Perfect Sense 1 (Waters)
Rog: "PP Arnold was recommended to me by one of the other singers. I

remembered her from some musicals she had done and I told her: Why don't you come and do a session with me? She was supposed to do the backing, but I suggested she should do the lead on this part of the song. She agreed, and did it beautifully."

Piggy Got Stoned (uncredited)

A "really messy, guitar-focused, instrumental" of dubious authenticity found on a bootleg tape, 'Pink Floyd: Early Freakout Demos'. (Andrew Pask)

Wright: "We don't want people to be stoned out of their minds all the time when they go to hear us. We'd like to induce an experience without drugs. Anyone is free to have that kind of experience."

Pink Jungle, The (Barrett/Waters/Wright/Mason)

Alternative title for Pow R Toc H, as played in The Journey, may have been inspired by 1968 adventure-comedy of the same name, starring James Garner.

5:01 AM (The Pros and Cons of Hitch Hiking) (Waters)

The UK 12"/US promo 12" versions are longer (5:25) than the LP cut (4:38) and have an alternative, laid-back, country-ish guitar solo after "all men must die". Other unique features include a sax solo and a later fade.

Rats (Barrett)
Ex-Mr Chilli Pepper, John Frusciante:

"... unless you've heard Rats I can't really explain what it's about. It's mainly acoustic, this riff, but when he comes in with the vocal... it's wild. Real fugitive sound, ya know?"

The Riot Sequence (Wright)
Alternative title for Us and Them's prototype, The Violent Sequence (qv).

Set the Controls... (Waters)
Rog: "I managed to get hold of a book of Chinese poetry from the late T'ang period - and I just ripped it off. Except for the title: I've no idea where that came from. It came from... within me.

"I'm glad it did, because I got a letter many years ago from a woman whose child had died of cancer. This kid... had listened to this song a lot, towards the end, and it had, in some strange way, really comforted her... I find that, obviously, very touching. I don't know where it came from, and so her connection with it is probably as strong as mine was..." Karl Dallas has identified the title as a quote from William S. Burroughs.

Sheep (Waters)
The 23rd Psalm was originally read by Nick Mason, but the recorded version is by Floyd roadies.

Live '77, this borrowed the bass line and 'Dr Who' keyboard improvisation from One of These Days. (Tom Dunn)

Shine On You Crazy Diamond (Waters, Gilmour, Wright)

Rog: "'Steel breeze'? Well, Syd was seriously cut up by the winds that were wafting in through those early days of rock n' roll. That's all. He was carved by it."

Smiles For Miles (Waters)
A song recorded for, but rejected from, Amused to Death. (Dave Mills)

Sorrow (Gilmour)

Bob Ezrin: "We hired a 24-track truck and a huge P.A. and brought them inside LA Sports Arena... We piped Dave's guitar tracks out into the arena and re-recorded them in 3D. So the tracks that originally came from a teeny little Gallien Krueger and teeny little Fender... sound like the Guitar From Hell."

Speak to Me (Mason)
Rog: "God, I resent giving that to him [Nick] now. 'Cause he had

nothing to do with it... it was like a gift. It was alright at the time."

Time (Mason/Waters/Wright/Gilmour)
Early studio version, on 'From the Other Side', described thus: 'No solo lead guitar after "starting gun" [or] Breathe reprise'. (Alain Lachaud)

The Trial (Waters/Ezrin)
During the judge's bit, Rog yells 'Go on judge, sit on it!'. (Stuart Petty)
Rog: "Christ! What a brilliant idea [The Wall] was. It hangs together so well... The Trial scene still grabs me."

Ezrin: "One of the great things about working with Pink Floyd is the excessive nature of the individuals involved... So when we moved to France, we didn't get hotel rooms: we bought a town (laughs)... We didn't, they did. Each one of them went out and got these huge manors in the country and they all had the fastest cars. There were Ferraris flying all over the place and fabulous, beautiful people dropping in at all times. So it was really quite something; it was real, jet-set living."

Us and Them (Waters/Wright)

DG: "We wanted to put it on Zabriskie Point, on the sequence where they're having the riots and the police beating heads on UCLA campus; the counterpoint between that slow, rather beautiful music and this violence going on was great. We thought that really, really worked."

"We couldn't understand it when Antonioni said: 'Ees not quiite riight for thees beet'."

"... So [the music] had been around for three years. That was when three years was three years (laughs). They seem to whiz by so fast these days."

Early studio version, on 'From the Other Side', is described thus: "Sax solo at the beginning has a different ending... no echo on voice... sax continues under voice into second verse... On the record the sax is the same take but just mixed in and out."

(Alain Lachaud)

Alan Parsons: "It was literally a fight to get the delay effect on Us And Them. We spent a tremendous amount of time hooking up Dolby units and realigning machines at the wrong speed to accomplish that

effect. Us And Them was all done with tape delays, because digital delays didn't exist then. All these things took hours to set up." The song is quoted in Bret Easton Ellis' novel 'The Rules of Attraction', with appropriate credits.

Watching TV (Waters)
Rog: "I had been watching the pictures taken from [Tiananmen] Square, in the days leading up to the massacre, and I was struck by how articulate they were - at least, the ones who spoke English.

"It was interesting to see... the flowering of the new individual freedom within the repressive nature of the Communist regime. So when they murdered them, it was a cruel blow and I wept. I was terribly upset...

"I went to the studio, picked up the guitar and I wrote the song... I described this one, specific girl because what was important about our connection with that event (was that) TV enabled us to relate to the individual. If you read it in a paper, you see a certain number of students were killed. But because you've seen their faces, spectacles and the girls who are pretty...

"That way I described it in kind of sexual terms in the song, it forced a personal connection between us watching on TV and her dying in the Square." (Time for your medication, Rog - Eds).

The "Welcome to the jukebox jamboree" soundbite is taken from John Waters' film, Cry Baby. (Simon Webster)

Welcome to the Machine (Waters)
Rog: "What's more interesting about it, rather than its content, is the use of the VCS3 which was one of the original synthesizers - and that with the tape delay on it. All those machine-like noises in the background were generated by this particular synthesizer, one of which I still have, I'm happy to say... and I use it to this day, because it's an analog machine that makes sounds that none of the new, digital synthesizers will make, because it's so technically simple. I thought that was great. I love that rhythmic effect. It was



kinda breaking new ground, musically. "The song? Oh, it's all that stuff about buying guitars and punishing your ma and all that stuff, yeah? Well, there you go. It's kind of self-explanatory. We don't have to talk about those lyrics, surely."

What God Wants (Waters)
Rog: "It's the same bass line as Another Brick... listen to it."
Beck: "Roger had been chasing me for several months... but then he caught me on a good day when I was around town and he said, 'Look, you don't have any obligation - I'll rent a studio for you for two hours... you can go along and listen, with just an engineer to play you the tapes.'"

"I heard What God Wants and I loved it, so I made the commitment... I enjoyed it, I really did... Roger's a good musical director.

"But when he put me on, the thing was nowhere near completed or in any shape where you could say 'Ah, I know exactly what's needed.' He would play me only the pieces where he wanted guitar. I think he tried to prevent me from getting too blown away by the majesty of the whole album, y'know?"

LEFT - LINUS VOICES THE GREAT AMUSED TO DEATH BRAIN-TWISTER

Wish You Were Here (Waters, Gilmour)

Rog: "It's the only song I co-wrote with David that I do; no other song that I do when I'm doing gigs was co-written (er, Comfortably Numb? - Eds)... But I love that song so much; not least his riff..."

"It still brings tears to my eyes... It's so important everyday in my life and, in my view, in everybody's life - because we fail to make the connections that we ought to." The intro's orchestral titbit is from Tchaikovsky's 4th Symphony. As for the dialogue, who knows...?

Thanks to Benito J. Pérez, Michael N. Papacoda Jr., ET, Ken Langford and all the other sources whom we have unashamedly ripped off in the course of assembling our A-Z. Needless to say, if anyone tries ripping US off, we'll be round double-quick with Atom Heart Mother and a set of handcuffs!

A QUICK, INCOMPLETE GUIDE TO SOME PINK FLOYD BOOTLEG CDs

FOUNTAINS OF ROME (BPCD 033)

Scream Thy Last Scream 5:37/ Astronomy Domine 6:30/ Interstellar Overdrive 8:29/ Let There Be More Light 7:06/ Set the Controls 9:44
Claims to be Rome '68, but really a mix of Italy '68 tapes with familiar bad sound. (Edo Bertoletti)

LIBEST SPACEMENT MONITOR (WORK 55242)

Embryo/ Green is the Colour/ Careful.../ If/ Atom Heart Mother
BBC stuff, notable only for pic CD (Time animation) and LP-sized packaging, featuring pop-up pig! (Edo)

LONDONFIELDS (02-CD-3324)

Embryo 10:00/ Green is the Colour 3:40/ Careful... 7:17/ Let There Be More Light 3:41/ Murderistic Woman 2:17/ Point Me at the Sky 4:28/ The Narrow Way 4:18/ Julia Dream 2:23/ Saucerful 6:39/ One of These Days 7:22/ Echoes 22:22
BBC sessions but sound could not be better! Out-of-focus pic CD of band saluting Nazi style, but also available in regular format. (Al B. Crain)

LUCY LEAVE & OTHER RARITIES (DIYE 16)

Gigolo Aunt 3:37/ Terrapin 3:06/ Baby Lemonade 2:33/ Effervescing Elephant 1:00/ Two of a Kind 2:24/ Rat Race 11:45/ Interstellar Overdrive 0:31, 0:56, 16:46 & 5:00/ Lucy Leave 2:40/ I'm A King Bee 2:59/ Dominoes 2:38/ Milky Way 2:54/ Swan Lee 2:36/ Word Song 2:45/ Birdie Hop 2:16/ Long Gone 1:39/ Dark Globe 2:58/ Madcap's Embrace 1:26
Well-packaged: pic CD in fold-out sleeve featuring pix and interview. Rat Race (Nick's Boogie) and 16:46 I.O. are Tonite Let's... versions. Fourth IO sounds like Piper one but with different organ parts mid-way. First five are BBC. Some of rest are on Opel, albeit different takes. Lucy Leave/King Bee said to be from May 15 '65 Screaming Abdabs acetate. Madcap's Embrace sounds like Piperera outtake: organ, good beat and what sounds like a backwards tape. Sound: VG to EX. (G.D. Williams)

Which of these are takes we leave to future Floyd watchers - Eds.

MONEY (Flashback World Productions)
Shine On 22:17/ Raving & Drooling 15:16/ You Gotta Be Crazy 18:30/ Money 8:42/ Us and Them 8:35/ Any Colour You... 8:39/ Brain Damage 3:56/ Eclipse 1:43/ Echoes 24:43
2-CD from Wembley 16/11/74, not 14/11 as claimed. Same source as Black Holes in the Sky (see TAP 49) but far inferior quality. (Paul Quinton)

PINK FLOYD LIVE (CDTMD 25)

Atom Heart Mother/ Echoes/ The Narrow Way/ If/ One of These Days/ Green is the Colour/ Julia Dream/ Murderistic Woman (43:44)
BBC compilation, sold with Italian magazine. AHM is first 10 mins only; rest is on 'Silence' (below)! (Edo)

SILENCE (Keruac 1010)

Julia's Dream 2:18/ Let There Be More Light 3:26/ Embryo 7:10/ One of These Days 6:29/ Time & Breathe reprise 11:40/ Money 7:24/ Atom Hearth(!) Mother 14:17
BBC stuff with Dark Side bits from In Celebration of the Comet LP. Good packaging: numbered, black tin. (Edo)

SOPHISTICATED COLOURS (DIYE 18)

Interstellar 15:04/ One of These Days 11:44/ Zabriskie Point 0:39/ Flaming 0:31/ Scream Thy Last... 4:42/ Vegetable Man 2:32/ Arnold Layne 2:29/ Candy and a Currant Bun 1:55/ See Emily Play 2:44/ Looking Through the Knotholes in Granny's Wooden Leg 26:27
1 (San Francisco film): OK - not as good as Tonite Let's All... version.
2 (Sound Techniques '71): five minutes of effects, then manic version.
3 (Rome Dec 11 '69): best ignored.
4-6 (Sound Techniques 1967): best sounding versions I've heard.
7-9 (Advision acetates): only Candy sounds different to official version.
10 (Europe Oct 25 '71 - when Floyd were in the States!): a good Echoes. Another blurred pic CD; why not use sharp photos, guys? (Mick Conway)

B F L O Y D S

Fredric Dannen's Hit Men (Vintage 1991) is an exposé of corruption in the (US) music business, including the revelation that Another Brick was blacklisted by LA radio because CBS used it to test 'breaking' a single without paying "independent promoters". Pressure from Steve O'Rourke apparently returned the status quo.

Sheila Whiteley's The Space Between The Notes (Routledge 1992) offers "a combined musicological and sociocultural analysis" of Astronomy Domine and Dark Side Of The Moon, the latter getting a whole chapter to itself.

DG is among the interviewees in The Hofner Guitar - A History by Gordon Giltrap (yes, that one) and Neville Marten (IMP Books, £14.95). He talks about the Club 60 that replaced his Burns Trisonic in 1963 and which was succeeded by a Telecaster his parents bought for his 21st birthday. A pic shows the youthful DG holding the 60.

Tony Bacon's The Ultimate Guitar Book (Dorling Kindersley, £16) includes excellent photos of several of DG's guitars, devoting almost a page to a battered 1952 Fender Telecaster.

This Fender also appears in Bacon's The Fender Book (IMP, £11) and Ralph Denyer's The Guitar Handbook (Pan, £14.99); the latter including a piece on Syd, claiming he was introduced to Nick, Rick and Rog by Dave Mason!

Hilary Kay's Rock 'N' Roll Collectables (Pyramid, £25) is packed with wonderful illustrations, such as a poster for the Roundhouse Freakout of December 31 1966, with Floyd way down the bill behind The Who and The Move, an In The Flesh t-shirt (from the Victoria and Albert Museum, no less), platinum discs given to 'Nicky' (for Meddle, signed by all four Floyds) and Roger (for DSotM, signed by him), and a set of autographs from Syd's Floyd. However, the most curious and covetable item is handwritten sheet music and notes from Animals.

The last 100 pages of Ken Garner's labour of love, In Session Tonight (BBC Books, £17.99) list all the 5850 known sessions from Radio One's first 25 years, plus a few from the Light Service that preceded it. Each entry endeavours to include the relevant dates, tracklists and personnel, plus the studio, producer and engineer!

Garner spent two hours talking to TAP, to clarify details of Floyd's oft-bootlegged sessions from '67 and '69. Information from BBC contracts and logs, completed during broadcast, has been mixed with data from our archives, to give the near definitive Floyd sessionography.

Aside from those we know and love, it is revealed that a session on 28 July '67 was aborted owing to a Barrett 'freakout'; also that the band failed to turn up for a booked live broadcast on 9th April '69.

Enquires made at our behest failed to turn up any record of the Merry Christmas Song, supposedly from John Peel's 1975 show. Neither is Gilmour listed as playing on Unicorn's 1973 session, sometimes bootlegged as from '74 with his involvement claimed.

Syd's first session is easily traced, it being one of the select few to be officially released. The second is less clear, as the original tapes can no longer be found (anyone with knowledge of their whereabouts, or a broadcast quality copy, is invited to contact TAP in confidence).

Opening the book is an entertaining history of the sessions and the politics which have affected both the sessions and their main champion, John Peel. Famous or influential sessions are also spotlighted, with reminiscences by bands and BBC staff.

My only criticism is that an index for the first part would make it easier to dip into for reference purposes. Nevertheless, every self-respecting rock historian should have a copy: it's the next best thing to the frequently-requested official release of the Floyd's sessions.

The first run comes with a free CD, including Syd Barrett's Gigolo Aunt.

We have five copies up for grabs. Just tell us who John Peel broadcast for before he joined the BBC.

WAGE-WOING WATERS WANTONLY WALLOPS



WALLETS WITHOUT WAVERING. The Amused to Death songbook (Music Sales) is an 80-page soft-cover, featuring photos of Rog minus shades (two of which make him look like a country-and-western star!), all the lyrics and simplified versions of all the songs. The transcriptions seem accurate, although very edited; no Beck solos were apparent. However, the book's major failing is its insanely over-inflated \$24.95 price tag. Oh well.

Pink Floyd is the imaginative title of a 'picture book' by William Ruhlman. There is some text, comprising a potted and standard band history and brief, incomplete discography.

The pictures are the main point of interest for the (should be) committed fan, and include several rare and previously unpublished images, such as the band relaxing in San Francisco in '67, assorted live shots and DG at the Guitar Greats concert in '84.

However, these suffer from trite captions; "An eyeball is projected on the screen, framed by streaks of light" accompanies a shot of, er, an eyeball projected on a screen, surrounded by streaks of light).

There are also arty photos of Floyd memorabilia, both common (hands up anyone not familiar with the Wish You Were Here cover) and unusual (a hand-

bill for May '72 gigs at New York's Carnegie Hall). Even TAP #1 makes an appearance (US rep Elliot Tayman supplied illustrative material, but the publishers neglected to include our address, despite a promise to Andy!).

This is a coffee-table book and, judged as such, is fine. However, Miles is a better introduction to the band, and Schaffner's Saucerful of Secrets is the best in-depth study.

In the UK, this is published, minus the free poster offered with the US version, by Magna Books and is most likely to be found in remaindered or discount bookstores for about £10.

Your loving (and lovely) editors have six copies to give away. Simply write to Andy and tell him who wrote the first (now deleted) biography of Pink Floyd to be published in the UK.

Pink Floyd Backstage is the 'diary' of Bob Hassall, a Floyd obsessive who trailed the band around Europe on the 1989 tour. With a mixture of cheek, luck and illegal entry, he worked his way backstage and into casual jobs with caterers, crew and promoters.

A first-person record from a fan's eye-view, it's a curious cocktail of groupie confessions ("I blew a chance to talk to Dave and that's not a nice thought to live with"), trivia (a fax from the stage crew to an equipment supplier is immortalised in print) and hyperbole ("[Venice] was turning into a second Woodstock"), although there is some interesting insight into tour-life, notably the lengthy stretches of mind-shrivelling tedium.

The accompanying, choice selection of monochrome and colour photos will enthral lovers of technical detail.

The book is a "limited first edition of 1,000"; the publishers promise there will be no reprints. Hassall is now one of at least three authors working on separate books on The Wall shows, and requests assistance with memorabilia, photos, reminiscences and reviews. For details of either project, write to Backstage Workshop, PO Box 1017, 1440 BA, Purmerend, Holland (the book is in English).

Rog review by Ted Chadeayne; rest by LibrariAndy Mabbett. Thanks to Helen Richardson (BBC), and Lady Lynn Swanson.

WHICH ONE'S REALLY PINK?

When the recording industry saw profit potential in our heroes, it was ill-prepared for their enigmatic monicker 'Pink Floyd'.

"Okay, which one's Pink?" asked the besuited gravy train driver with a certain look in the eye and an easy smile.

After some umming and erring it was explained that there was no Pink; it was just the name of the band. But as the query persisted, so did it find its way into *Have A Cigar*.

Pink finally found life as hero of the Wall epoch. Having accepted this drone as 'the' Pink, fans were shocked in 1987 to be presented with a choice of Pinks, the biggest character controversy since the Walrus.

I was even called Pink by friends, owing to a certain obsession of mine.

But there is a true Pink, known primarily on a trivial basis by hardcore Floyd fans. In fact, there is a Floyd too. Let's meet the men behind the beloved, "warm, comfy" name.

For most, Miles' Visual Documentary was the introduction to Pink Anderson and Floyd Council. We were led to believe the name "appeared to [Syd] in a vision", though Miles continues "it is taken from the Georgia bluesmen... who Syd had a record of".

Barrett bio *Crazy Diamond* has more detail. Syd searched Cambridge for a front-man for his band, Leonard's Lodgers. The trip "failed to unearth a singer, but he did return with a new name for the band. As he patiently explained to Bob Klose, he had a



LEFT: PINK ANDERSON couple of records by... Pink Anderson and Floyd Council. How about putting two Christian names together?... Later he would often claim that the peculiar name was transmitted to him from an overhead flying saucer."

Saucerful of Secrets refers to the two "Georgia bluesmen", adding only the years of their births and deaths.

That is all the readily-available information on the men whose names have passed our lips Lord-knows how many times. Few fans have taken the time to actually seek out their music.

Those who have may be discouraged to learn that Floyd is virtually unheard-of, even among blues aficionados.

Four years of pursuing his music turned up only a tape of one song. Finally, in May 1992, I located his complete catalogue. Pink isn't quite as obscure, but is not well-known. Here, then, is the most comprehensive profile of the two men.

Pink Anderson was born in Lawrence, South Carolina, on February 12, 1900, and was raised in Spartanburg, in the north-western part of South Carolina.

He first went on the road at 14, employed by a Dr. Kerr of the Indian Remedy Company. In the early 1900s, pitchmen such as this would travel from town to town with a 'medicine show'. Musicians attracted attention to the cart, from which the 'doctor' would sell a most miraculous elixir, available today only for the paltry sum of one-dollar-step-right-up.

Pink travelled with Kerr until 1945, when the good doctor retired. In the early days, Pink sang a little, danced and told a few jokes: "I couldn't play nothing but 'bastopol' tuning when I started on guitar... John Henry and songs like that."

In 1916, Pink met Simmie Dooley, a blind singer much older than himself, living in Spartanburg. With Simmie he became a blues singer.

When Pink wasn't out with Dr. Kerr, he and Simmie played at picnics and parties in small towns around Spartanburg like Woodruff and Roebuck.

Pink's musical life with Simmie was very different off-stage. They'd go into the woods to practice, usually with a bottle of corn whiskey to help their throats, and Simmie would sing the songs over and over until Pink got the chords. Sometimes Simmie would cut a switch and hit at Pink's hands if he kept missing a change.

Pink recalled playing at a country club party, after he'd spent the day on a log in woods behind the golf course trying to learn the chords for *The Stars and Stripes Forever*. His hands were so swollen from Simmie's switch that he could hardly play.¹

With Simmie, Pink made his first recordings: two sides for the old Columbia 1400 series, made in Atlanta in the late 1920s. Columbia tried to get him into the studios again, without Simmie, but Pink refused.

Not until the early 1950s was he recorded again (by Paul Clayton), playing his favourite medicine show tunes.

After Dr. Kerr's retirement in 1945, Pink worked less and less, preferring to stay near his home in Spartanburg.

He kept a guitar, harmonica and washboard trio working until 1957, when heart trouble forced him into retirement²

After Simmie died in December 1960, Pink made a few recordings, including

his appearance in a film called 'The Bluesmen' (1963). Otherwise, he played mainly for friends, and taught songs to his son. Pink died in 1974.

Note that while all the Floyd books refer to Pink as a Georgia bluesman - possibly because his early recordings were cut in Atlanta - he is in fact a son of Carolina. Furthermore, his singing is said to characterise a style associated with the red clay hills of the western Carolinas. One of his album covers states: "A singer from the flat glare of the sun on the Mississippi Delta seems to shout his anger and his pain, while a singer from the Carolinas seems to sing with a melancholy shrug..." His style is said to be comparable to Blind Boy Fuller, a well-known Carolina singer.

According to bluesman Paul Geremia, who opened for Pink at a series of dates shortly before the latter's death, he was unaware of the Floyd's appropriation of his name: "I don't think I even realised that till after he was dead."

Geremia had sought out Pink in the early '70s: "He was living in very poor conditions in a little house that cost him \$50 a month" - two thirds of Pink's retirement income. To supplement it, Geremia said, "he was running card games at his house, and selling booze to people, moonshine, or whatever he could get."

"It's too bad; the guy was a real important person, culturally speaking, and he was virtually ignored. Even his neighbours had little inkling that he was a musician."

Floyd Council was born September 2, 1911 in Chapel Hill, North Carolina. Another non-Georgia bluesman, he began his career in the Chapel Hill streets, in the mid-20s, with musical brothers Leo and Thomas Strowd.

Floyd occasionally worked with Blind Boy Fuller in the



LEFT: FLOYD COUNCIL

'30s, which may have led to his first recording sessions. In January '37, he was heard by ARC Records scout John Baxter Long, playing alone in Chapel Hill; Long had first brought Fuller to NYC to record in July 1935.

Long invited Floyd to join Fuller on his third trip to New York. Floyd agreed, and a week later the three went to the city. It is uncertain whether Floyd was there as a solo or backing musician, but his recorded legacy seems to suggest the latter.

During his second visit to New York in December Floyd was used as a second guitar only. His solo tracks were later reissued under the name 'Blind Boy Fuller's Buddy'.

Floyd was also promoted as 'Dipper Boy Council' and 'The Devil's Daddy-in-Law'; probably the invention of record companies and not genuine nicknames by which he was known.

In a 1969 interview, Floyd recalled recording 27 titles. The documented tracks are only: six as a soloist; seven backing Fuller; two, unissued, from December 1937, featuring blues harmonica legend Sonny Terry; and three, again unissued, from late in his career with another harp player.

Floyd performed around Chapel Hill through the '40s and '50s, both with Thomas Strowd and on his own, playing at country clubs, the Elks Home and on local radio, where he is said to have often sung non-blues material.

Floyd slowed and eventually stopped playing, owing to an unspecified illness dating from 1963. In the late 1960s, a stroke partially paralysed his throat muscles and slowed his motor skills. These debilitating

handicaps aside, he is said to have been quite sharp mentally.

Floyd moved to Sanford, North Carolina, where he died in June '76. His last recordings, made in August 1970, did not, apparently, merit release.

Floyd is nonetheless remembered by older musicians in Orange County N.C. as one of the area's best guitarists.

The curious Pink Floyd fan who seeks out the recordings of these men will find gritty Negro blues, which - while not irrelevant to rock and roll - is unfamiliar to most modern music fans. Lest we forget, however, the likes of Mayall, Clapton, the Stones and Barrett cherished this music; an important root of modern rock.

I can find no evidence that Pink and Floyd ever recorded together, met or even heard of each other. Nor does it appear they ever shared the same vinyl, such as a compilation. I conclude that the pairing of these names was totally random.

Ken Langford

ACKNOWLEDGEMENTS

¹ and ² from 'Carolina Bluesman' liner notes, by Samuel B. Charters.

Pink photo by Samuel B. Charters; Floyd Council by Pete Lowry; thanks to Dick Sherman of Blues Unlimited and Curt Roberts of Fantasy Records.

Material also provided by the very helpful Lou Curtiss. Some recordings can be purchased from him at Folk Arts Rare Records, 3611 Adams Avenue, San Diego, CA 92116, USA.

(For a detailed discography of both Pink and Floyd, please send an SASE to Ken at 16385 West 8th Avenue, Golden, Colorado 80401, USA)



T'MERSHI DUWKEN: F'zappa. Six issues £8 from PO Box 86, Sheffield S11 8XN.

HORS D'OEUVRES: Roy Harper - 11 Dover Rd, Botanical Gdns, Sheffield S11 8RH

REALLY DEEP THOUGHTS: Tori Amos - PO Box 328606, Columbus, OH 43232, USA.

BROKEN ARROW: Neil Young - 2a Llynfi St, Bridgend, CF31 1SY, Wales.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT: Monty Python. 1 Pond Meadow,

Milford Haven, Dyfed, Wales SA73 1HB.

UNIVIBES: J. Marshall Hendrix zine. Coppeen, Enniskeane, Co Cork, Eire.

THE WIZARD'S KNOB: Terrence Pratchett tome - 50 Sunnybank, Preston PR4 2JF.

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

Please mention TAP when you write
(All UK-based except where noted)



TAP SMALLS

Clive Welham's ex-manager is selling his copy of the Jokers Wild LP, Dave Gilmour's first recorded work (see TAP 50). As it's in slightly better condition than Clive's copy - which sold for about £700 - genuine bids, to include postage and insurance costs, should be forwarded to Andy.

FOR SALE: 1959, LI Series 1 scooter, decorated with Wall designs all over. Contact Steve Saupe, 4 The Retreat, Gold St., Tiverton, Devon EX16 6QQ.

WANTED: TAPs 1-34 - Darren Fricker, 2 Penhill Close, Blackpool FY2 OXP.

FOR SALE: 1967 Fabulous mag Floyd pic £10; Sanders book £10; 1982 PF lyric/interview book £8; KAOS/Lapse backstage passes £7 each - Kris Mavrakis, 44 Houghend Ave, Manchester M21 2SB.

WANTED: Volume CD/magazine #2. Andy.

FOR SALE: TAPs 1-58. Offers to Steve Dumbrell, Flat 10, 34/36 Cliffe High St, Lewes BN7 2AN (tel 0273 478 581).

WANTED: Pros & Cons videos/posters, KAOS singles, etc, plus Pink penpals. Contact Cliff Wissink, Dalkruid 16, 1112 PN Diemen, The Netherlands.

FOR SALE: PF collection (records/CDs/mags/promos/books/etc). Contact Jon Taylor, 29a Lambs Conduit St, London, WC1N 3NG (tel and fax: 071 831 9907).

WANTED: Early pic sleeve singles and tour programmes in good condition. Contact Jon Taylor at above address.

WANTED: Q magazines 1, 2 & 4. Bruno.

FOR SALE: Mint, pic slv 7"s - Japan One of these days, Brick 2 £10 each; Italian One of these days, Free Four, Have a cigar £5 each; UK Brick 2 £1; US Money £1; Greek DSOT tape with One Slip £5. TAPs 37/38 £1 each. Offers considered. SAE for Genesis/Oldfield/etc list - Chris Boyes, 3 Woodland Way, Newlane, Huntingdon, Y03 9NX.

WANTED: The Merry Christmas Song with Nick Mason. Contact Al B. Crain, 101 Branch Drive, Slidell, LA 70461, USA.

FOR SALE: TAPs 1 to 59 - JF Jones, 15 Enid St, Newcastle Upon Tyne NE13 7AX

WANTED: TAPs 1-39; 1974 tour comic; '60s 7" sleeves; Pink penpals. Write to Martha Copeland, 6315 Restawhile Ct., Olympia, Wash 98512, USA.

FOR SALE/TRADE: PF videos (PAL/NTSC/Secam), photos, cuttings, rarities. Pink penpals wanted. Contact Adrian Kealy, 2 Fletching Rd, London E5 9QP.

WANTED: TAPs 1-29/32, rarities, early PF records - mint or VG only - Steve Rizewiski, 96 Country Lane West, Kanata, Ontario, K2L 1J3, Canada.

FOR SALE: TAP back issues. SASE/IRC for info to Ken Langford, 16385 West 8th Ave, Golden, Colorado 80401, USA.

NEEDED: TAPs 1-33, 36, 37 & 39. Your price paid or will trade for rarities - contact Ian Molloy on 0895 234 682.

FOR SALE: Wet Dream/various singles. SAE/IRC for details to Mike Lewis, 20 Langdon Road, Cheltenham, GL53 7NZ.

WANTED: Guitar TAB for Careful... Contact Paul Johnson, 36b Princes Rd, Brighton BN2 3RH (Tel: 0273 883544).

FOR SALE: Floyd collection and other vinyl (no boots). Send TAP-sized SAE or 2 IRCs to Andy Mabbett for list.

WANTED: Floyd 8-track cartridges/quad LPs/KAOS vid/other PF & Rog rarities. Must be in good condition. Contact Paul Ridings, 18 Charlton Close, Muscliffe Park, Bournemouth BH9 3QE.

(All UK-based unless otherwise noted)

TAP PLUGS

EPISODE Our proggy friends' new, 65-minute CD, Starlight Tales, costs \$15 (includes worldwide p&p). Orders to 'Alabaster', PO Box 12, Corte Madera, CA 94976, USA. Their Echoes tape (\$9; see TAP 50) and wacky newsletter are available from the same address.

BRAINWORKS RECORDS Mail-only CDs: Ant Phillips' Finger Painting, Mazlyn Jones' Angels Over Water & Solstice's Silent Dance - £11.50 UK, £12 Europe, £12.50 elsewhere, from Brainworks, 185 Wollaton St, Nottingham, NG1 5GE.

Please mention The Amazing Pudding when writing to either of the above.



MEDIA LOG

BBC2 Oct 8 '93: Motoring programme Top Gear briefly interviewed Mason and O'Rourke at the Goodwood Festival of Speed (see Sunday Times entry). (BM)

DAILY MAIL Sept 11 '93: Item on opposition to "Pink Floyd"'s car park plans (see Telegraph entry below) - quoth Brian Ritchie, "We are concerned about noise and fumes. There are going to be all sorts of showbiz people parking."

Sept 20 '93: Report from the 16th century castle now known as Cowdray Ruins, where Michael Pearson (heir of Viscount Cowdray and the Sussex estate) hosted a charity rock evening; featuring, among others, Eric Clapton and Floyd. (LS)

DAILY MIRROR July 2 '93: Report on alleged abuse of the Government's 'Employment Training' scheme. Training and Business Group PLC of Widnes put on the "pop musical The Wall" but "were provided with no lights and there were no musical instruments." Anyone have more details of the production? (AM)

DAILY TELEGRAPH July 30: Report on Elton John's sale of his record collection, which raised £181,694 for AIDS charity, the Terrence Higgins Trust: "Rare items included colour vinyl albums by Pink Floyd..."

Sept 14 '93: Item on Greenfingered Gilmour's plans to convert part of an 18th century garden, designed by 'Capability' Brown, into a car park for his houseboat. His "promise to landscape the area to 'enhance' the garden" failed to impress Brian Ritchie of the residents' association. 'We have more confidence in Capability Brown than in a rock star's garden plan,' Ritchie said.

Sept 29 '93: "WH Smith group managing director Sir Malcolm Field says he is not a fan of the 70s rock band Pink Floyd, despite having named his American music stores after (arguably) their most famous album, The Wall." (BM/SM/JP)

EVENING STANDARD July 12 '93: Comment on Gilmour's attendance of the previous evening's Kinks gig, at the Albert Hall - "He has now become so grand he goes everywhere with an umbrella."

Aug 31 '93: Report on Mayfair's Fox House Club - "A huge opening party is planned for 12 September, to be attended by such as... Dave Gilmour." (LS)

EVENING TIMES Sept 9 '93: Floyd "has been signed up by car giant Volkswagen to help its sales drive... 'Pink Floyd fans grew up driving Volkswagens and listening to Pink Floyd on the car radio,' said Jennifer Hurshell, spokeswoman for Volkswagen AG. The partnership will involve advertising within Europe as well as cooperation on the design of a special Pink Floyd Volkswagen model. VW promised its customers 'an unforgettable musical experience'." (AJM)

GUITAR CLASSICS VI July '93: Edited reprint of '85 Guitar interview with DG - "I hear people say, What would you do if you didn't have all those effects? I say, What would I do if I didn't have an electric guitar and an amp?" (LS)

GUITAR WORLD Sept '93: Included competition to win Wall LP sleeve (bearing, as we all know, "Ralph Steadman's infamous comic illustrations") signed by all four members (autographed Floyd sleeves sell in the States for \$300+).

Oct '93: DSotM took #1 in a Top 25 Greatest Albums of All-Time list. (ABC)

THE MAIL ON SUNDAY July 4 '93: Diary item on Rog's then-imminent betrothal - "Ironically, Pricilla (Phillips) was a guest in Berlin when Roger performed The Wall. She went with her then boyfriend Wayne Eagling, the Royal Ballet star... but such was the melee, she was never introduced to her host." (LS)

Aug 15 '93: Mason has "abandoned [his] threat of legal action against Jaguar over its sales of XJ 220 supercars." The caddish Jaguar had altered the car's specifications AND brought out a better model. Life or death stuff! (KJE)

MELODY MAKER July 3 '93: The The's Matt Johnson (The Fifth Gloomiest Man in Rock) on the records that changed his life, including Madcap: "Barrett's wildness, word imagery and voice were mesmerising. His records have an unearthly quality... There's a freedom to his work that's rare nowadays."

July 31 '93: Syd Barrett's First Trip video review - "...about as interesting as watching David Gedge [of The Wedding Present] Hoover." (AM/MH)

MUSICIAN Aug '93: Readers poll of all-time Top 100 guitarists put DG at #2, behind Robert Fripp. R. Waters, strangely, did not appear on the list. (ABC)

NME Oct 2 '93: News of Floyd's nomination for the 1993 Rock 'N' Roll Hall of Fame (in whose archive, incidentally, TAP is already ensconced), and Tony Ordinary ("the voice of the people") on The Greatest Albums of All Time Ever, including Dark Side: "...when all the alarm clocks go off for Time it just sounds like your head's blown up. Probably the best album of all time." (BM)

Q #83, Aug '93: Paul Rodgers album (see Relics) review - "Buddy Guy and a studious Dave Gilmour return to the weeping and wailing Chicago blueprint..."

#84, Sept '93: Syd B's First Trip review - "noodly nonsense" + feature about mega-gigs, including Knebworth '75 (cough) and Berlin '90 (splutter). (LS/KJE)

RCD #11, May '93: Crazy Diamond box review - "naked but for the voice and an acoustic guitar, the uniqueness of his musical mind comes through in all its dark, confused majesty". Dominoes appeared on this issue's free CD.

#13, July '93: Pete Townshend on his latest concept album - "There's another deeper, darker story and that, in a sense, is the Roger Waters story, the Jimmy Page story. I'm not Roger Waters - if he had put The Wall on Broadway rather than trying to make it the epic focus for the fall of the Berlin Wall for charity, maybe he wouldn't be quite so broke at the moment, and maybe his marriage wouldn't have fallen apart. Roger and I were great mates through that whole period, and I used to see him all the time, and suddenly he's gone out of my life. He's with some bird from America and there's this kind of rift that happens when people go through these changes of life. He was very much in my mind when I was putting Psychoderelict together."

#15, Sept '93: First Trip review ("unlikely to win Barrett any new friends but... it does provide a historical glimpse into the man before he escaped from the real world") plus features on live albums (on Ummagumma: "Gilmour's emergent songwriting voice can be heard on the eerie Set the Controls...") and rock films ("Where Quadrophenia worked, The Wall failed"). (LS/DW)

RECORD COLLECTOR May '93: Collectable acts poll put PF at #98 (down from 5 in '92) and Syd at #197, from 186. Rog, however, rose from #334 to 269. (AM)

REPLAY July '93: Crazy Diamond review - "...a grand tribute... Big-hearted music to break little hearts everywhere." (LS)

SPIN Oct '93: Readers' Poll of Top 100 Songs of Our Time put Wish You Were Here at #17 and Comfortably Numb at #18. #1 was Pearl Jam's Black. (ABC)

SUNDAY TIMES June 27 '93: Report on June 20 Goodwood Festival of Speed, in Sussex: "Rowan Atkinson... was there as a spectator, but only in the marquee, because the noise of former [sic] PF drummer Nick Mason's V16 engine BRM was too much for (Atkinson's) sleeping infant. Mrs Mason's Ferrari GTO wasn't exactly quiet either." "Pink Floydster" Steve O'Rourke also attended. (LS)

TOP Apr '93: Report on Hendrix video, 'Experience' (on BMG), which boasts "footage from the Christmas on Earth extravaganza at London's Olympia in December [1967] - but unfortunately no sign of the much-rumoured but little heard jam session by 'The Arcangel Otherwise' with Hendrix and Syd Barrett on guitars, Keith Emerson on keyboards, Roger Waters on bass and Twink on drums."

July/Aug: Readers' top 100 albums poll results, with The Wall at #11, Dark Side at #14 and Wish You Were Here at #28. #1 was Nirvana's Nevermind. (BM)

VOX Sept '93: Syd B's First Trip review - "Judging by [cameraman Nigel's] unsteady hand I'd imagine he's eaten more than the odd mushroom as well." (MH)

Oct '93: Madcap box review - "...his legend flourishes." (LS)

WCKW 92.3 FM (New Orleans radio) Sept 7 '93: Played the whole of Dark Side, in recognition of (hee hee) Floyd's "contribution to classic rock". (ABC)

THE WIRE June '93: Crazy Diamond review ("[It] should remain the definitive testament to Barrett's talent and finally set his living ghost to rest"). (AM)

YOU (Mail on Sunday mag) Aug 15: PF 'crib sheet' - "To avoid the very real possibility of their being mistaken for them, this is not Spinal Tap." (KJE)

Medialoggers: LS-Leggy Sizzler, KJE-Krazy Jazz Eater, DW-Doris Wannabe, AM-Ali Muhammed, AB-Adrian Banham, BM-Bopping Mad, SM-Starfleet Major, MH-Marillion Harpy, ABC-(The Unstoppable) Al B Crain, AJM-Alastair J. McLean, JP-Jason Pyke

RELICS

THE FINAL F*!#-UPS: The quotes in the footnote to TAP 59's Wallive CD review are actually from the last, proper Floyd gig at Earls Court, June 17 '81. (PS)

Corrections to TAP 59's NZ discography: WYWH originally came with the diver postcard... Columbia singles prefixed with DNZ, not ONZ... Relics is SRS 5071, not SR5 5071 (and mystic mask cover is on Sound Value label, #AXIS 192). (SL)

The explanation of "what happened in Chicago" in '68 (re. TAP 59's 'Could be the news...') is rather muddled; the event to which Rog refers is the beating, by Chicago police, of protesters outside the Democratic National Convention. The event commemorated in CSN&Y's Ohio occurred two years later: the shooting, by National Guardsmen, of peace campaigners at Kent State University (Chicago, incidentally, is not in Ohio). In both cases, the long-haired, dope-smoking, commie peace-creeps were firmly trounced by the forces of law and order. (MPD)

BELATED Who/Floyd connection: Rog and Mason, in a burst of early '70s-esque camaraderie, attended the 'Quadrophenia' film premiere at Cannes in '79. (MM)

OZZER Side of the Moon: the Australian DSotM 20th Anniversary CD was issued down under with a limited run of t-shirts, bearing the prism design on black. The CD label features a 'moon map' rather than the prism of the UK issue. (SL)

PROMO goodies on this side of the world included Dark Side watches... (LS) STATESIDE, 2000 sandstone pyramids complemented the release; a venture whose authenticity may be gauged by its celebrating DSotM's "25th anniversary". (DD)

THERE really is no such thing as an original thought: the hymn Abide With Me (published 1847) includes "Shine through the gloom and point me to the skies". Writer H.F Lyte also quipped, "It is better to wear out than fade out". (AM)

PSYCHO DOODLE, an Alice's Orb track on Come Together Productions' CD compilation, is a tribute to Mr Barrett, apparently featuring "the best slide guitar since Syd, and percussion akin to one of his uncompleted '68 outtakes (Lanky/Ramadaan)." Contact Come Together at 9 Rue Marquis, 76000 Rouen, France. (FB)

RICK Wright's chartbusting Wet Dream has escaped on CD, in the U.S. anyway. It's on Sony Music Special Products/One Way Records #AZ4090. EMI (France) are also issuing Floyd solo LPs on CD, with, allegedly, singles added. (AJM/CEM)

AVIATION Action have filmed DG's fleet of aircraft for a video documentary. A cameo or even music by the man they call Dave has not been ruled out. (AM)

SEE EMILY PLAY has reappeared, backing a cover of I Am the Walrus (Summer of Love Records, CD FLARE 1), by '60s/'70s retro act Mike Fab-Gere & the Permissive Society. Mr Fab-Gere assured TAP that Emily had been relegated to the flip only because it was felt that Walrus would be more radio-friendly. (AM)

THE Madcap box-set (see TAP 59) has not been issued in the USA, but overseas (or isolated UK) readers can obtain copies direct from UFO. Phone 071 636 1281 and ask for 'Mail order'. Please mention The Amazing Pudding. (AM)

SPOTTED on French cable channel MCM: Les Maracas' Yellow Sunshine video, which pays homage to/rips off the Madcap cover, with the naked woman, radiator and painted floor. The singer even tried to look manically unkempt (he in fact looked a prat). The song was abysmal sub-Neil the Hippy shite. (JM)

'DAVID' Gilmour earns "special thanks" for string-wiggling on John Martyn's No Little Boy (Permanent PERM CD14); specifically, Ways to Cry, Could've Been Me (both starring Slaphead Collins on vox) and One World. The Comfy Numb signature style is only evident (and then only just) on Could've Been Me. The album, also featuring Pat Leonard, was partly recorded on the Astoria. (AM)

VOI-VOD, responsible for a pretty good Astronomy Domine cover (see TAP 41), have taken on The Nile Song for their new album The Outer Limits. (ABC)

MASOCHISTS and misanthropists can have a ball with a new video which couples the Berlin and Alan Parker versions of The Wall (Polygram 087 730 3). (BM)

ROG'S KAOS EP has been reissued by Video Collection International. (AM)

WINNERS of TAP 59's Rog competition were... Dean Pedley, Wednesbury ("I must have Amused to Death on vinyl because I can't break the CD in half"); Karolina

Wihed-Nystrand, Eskilstuno ("...because I'm Roger's wife"); and Bevis Martin, London ("...because only records are big, dark, groovy and hard like Roger"). Poor Michelle Kwan of Melbourne didn't win but, as requested, has had her name printed in TAP and immortalised forever! (BM)

WINNERS of TAP 59's Dark Side comp will have been alerted to their success by CD-sized packages flying through the letterbox. Although we accepted the answer that Clare Torry was paid £150, the Celestial Triller herself wrote to Andy after his DSotM piece in Q #79: "All this talk of £150 for Great Gig! Enclosed is a copy of my '73 diary with said session (January 21; quite late in the recording - Eds). I thought myself very daring to invoice EMI for twice the going rate of £15!" (AM)

Whodunnit... PS-Paul Skelton, SL-Shaun Linehan, MPD-Michael P Dawson, LS-Last Swansong, AM-Aviation Madness, FB-Freakbeat, BM-Bloody Miserable, AJM-Alastair J. McLean, CEM-Cross Eyed Mary, DD-Daniel J. DeCarlo, JM-John Miller, US-Uwe Sailer, MM-Marc Malagelada, ABC-Al B. Crain.

M U D M E N

Paul Rodgers' latest album, Muddy Water Blues (Victory Music 828 414-2) is a tribute to blues legend Muddy Waters. All the songs (bar the Rodgers-penned title track) are Waters' originals or songs regularly performed by the Mudman. Each features a guest guitar hero, including Jeff Beck, Slash, Brian May and Gary Moore, backed by the 'house' band of Rodgers, drummer Jason Bonham, bassist Pino Palladino and guitarist Ian Hatton.

DG graces Waters' own Standing Around Crying - at 6'24", the longest track - which also enjoys the Hammond organ of Paul Schaffer. Dave's contribution is the purest blues he's ever cut; though distinctive, it's on a different planet to his 101 rehashes of Comfy Numb's solo. If he ever needs to scrape together a few pennies for a new plane, he can play our local blues night anytime.

The album is available as a regular single disc and a limited edition double with a second CD of re-recorded Free and Bad Company hits. (Andy Mabbett)

COMPETITION *** COMPETITION *** We have three of the double CDs, AUTOGRAPHED, plus two baseball caps and t-shirts to give to lucky readers. Just tell us of which classic rock band you wish DG had been a member, and why. Funniest or rudest answers sent to Andy Mabbett will win. *** COMPETITION *** COMPETITION

S I C K B A R R E T T

Hmm. Syd Barrett's First Trip (Vexfilms 2) is a 12-minute, silent film for £11.99; under a pound per minute, but only just! Included are two pieces of footage, which are easier to consider in reverse order. The second shows the Floyd larking about with managers Peter Jenner (did he ever look so young?) and Andrew King outside Abbey Road after signing their first contract with EMI (the band's infamous jelly-demolishing Bedford van puts in an appearance).

The obviously hand-held camera footage is poor, but is of interest to Floyd fans and could be more comfortably included in Storm/Nick/EMI's oft-mooted but thus far mythical video biography of the band. We even get to see Rog smile!

The first segment, however, is sick. It might have been a lark for a bunch of teenagers to film themselves tripping at the Gog Magog hills in 1966 but to proclaim it "A must-see video for any serious Floyd fan" is unbelievably hyperbolic, not to say completely insensitive. It was allegedly filmed by "Syd's film student friend, Nigel Gordon". A true friend, given what happened to Syd in 1968 and continues to affect his life today, would have burned the film.

*** COMPETITION *** Three deranged completists can save their dosh by winning the video - just tell us where the Gog Magog hills are. *** COMPETITION ***

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After a lapse of five years, Pink Floyd touchdown with a new album, ground-breaking show and a substantial European Tour, taking in more than 29 shows in 18 countries commencing in July 1994.

Pink Floyd make no use of video, concentrating on an array of extraordinary special effects, using both the stage and the audience itself. Key visual aspects of the show were conceived by the band, Production Designer Mark Fisher and Marc Brickman. Mark Fisher is renowned for his remarkable set designs, including such epics as Pink Floyd's "The Wall", the Stones Steel Wheels set and tours for U2, Tina Turner, Whitney Houston, Janet Jackson, George Michael and Simply Red.

Marc Brickman, the show's director and Lighting Designer, has credits which include Bruce Springsteen, the Nelson Mandela tribute concert, the Barcelona Olympics and Arnold Schwarzenegger's movie The Running Man. Along with the band he has devised an extraordinary light show, including lasers which have been banned in certain parts of the world because they are reputedly strong enough to split the atom! David Gilmour comments, "Everyone involved in the creation of the show meets up on a weekly basis to design and create the show in 'brainstorming sessions' to produce what we hope will be the ultimate live spectacle."

It is a massive production and the stage is one of the largest and most complex ever devised. A number of identical stages will be built for use in alternative cities, leap-frogging around the continent courtesy of a massive fleet of ground transportation. The stage takes 48 trucks of steel, 3 days and 120 men to erect.

The last time Pink Floyd, who incidentally will be rehearsing in the world's biggest aircraft hangar, came into our orbit was the 1987/89 "Momentary Lapse of Reason Tour", which lasted 19 months, and played 200 shows to 5.5 million people. The tour voyaged around Europe, including Russia and the legendary free show floating on a barge in the Venice lagoon. Pink Floyd have sold a total of 140 million records worldwide including the third best seller of all time at 28 million copies, "The Dark Side of the Moon", which at over 700 weeks in the Billboard charts, is the longest running US chart album ever.

Pink Floyd have set the controls for the heart of the 21st Century.

For further information please contact Alan Edwards or Liam McCoy
at Poole Edwards 071 436 3633



WORLD TOUR 1994

THE EUROPEAN TOUR - 1994

JULY 22	LISBON	STADIUM ALVALADE
27	BARCELONA	OLYMPIC STADIUM
30	PARIS	CHATEAU DE CHANTILLY
AUGUST 2	COLOGNE	MUNGERSDORFER STADIUM
4	MUNICH	OLYMPIC STADIUM
6	BASEL	ST. JAKOB FOOTBALL STADIUM
9	MONTPELIER	AMPHITHEATRE DU CHATEAU DE GRAMMONT
11	BORDEAUX	ESPLANADE DES QUINCONCES
13	HOCKENHEIM	HOCKENHEIM RING
19	VIENNA	WEINER NEUSTAFT AIRFIELD
21	BERLIN	MAIFELD
23	HANNOVER	NIEDERSACHSENSTADION
25	COPENHAGEN	PARKEN
27	GOTHENBURG	ULLEVI
29	OSLO	VALLE HOVIN
SEPTEMBER 1	HELSINKI	OLYMPIC STADIUM
4	ROTTERDAM	FEYENOORD
7	PRAGUE	STRAHOV STADIUM
9	STRASBOURG	STADE DE LA MEINAU
11	LYON	STADE DU GERLAND
13	TURIN	STADIO DELLE ALPI
15	UDINE	STADIO FRIULI
17	MODENA	FESTA NAZIONALE DEL UNITA
20	ROME	IPPODROMO TOR DI VALLE

THERE WILL BE FURTHER SHOWS IN GERMANY AND SPAIN, AND PINK FLOYD WILL ALSO PLAY IN BELGIUM, GREECE TURKEY, AND ISRAEL. FULL DETAILS TBA.

THE UK SHOWS WILL BE ANNOUNCED IN THE NEW YEAR.

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DEAR TAP READER,

PINK FLOYD HAVE JUST ISSUED THIS PRESS RELEASE. THE TOUR BAND WILL INCLUDE D.G./N.M./R.WRIGHT/CARIN/RENWICK/WALLIS/PRAATT.

I DON'T HAVE TICKET DETAILS - YOU WILL NEED TO CONTACT VENUES YOURSELVES.

PLEASE KEEP ME SUPPLIED WITH NEWS, REVIEWS, PRESS CUTTINGS + PHOTOS

Best wishes
ANDY